DICTADO MUSICAL PROGRESIVO

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Libro del estudiante

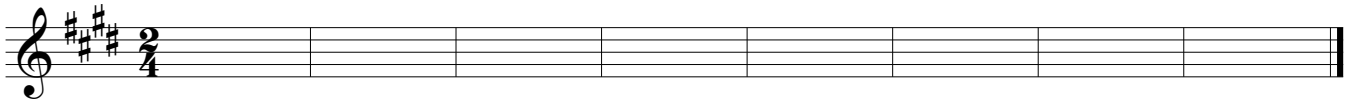
PRÓLOGO

Este método proporciona un material que facilita el estudio del dictado y que integra coherentemente aspectos de la teoría musical (armonía, contrapunto y morfología). Su diseño permite al estudiante crear un hábito para adquirir habilidades en el entrenamiento auditivo, siendo este fundamental en la formación de cualquier músico.

Tiene un total de 330 dictados que gradualmente y acumulativamente van aumentado el nivel de dificultad de acuerdo con la aparición de nuevos temas. Son dos textos: uno, el empleado por el profesor y el otro, por el estudiante. Los dos textos están sincronizados para ser trabajados simultáneamente por parte del profesor y del estudiante. El número total de capítulos en los dos textos es de siete y están clasificados por números romanos; cada capítulo ha sido diseñado para ser trabajado en, aproximadamente, un semestre académico. Los tres primeros capítulos son ejercicios en una voz, los capítulos IV y V en dos voces y los capítulos VI y VII en cuatro voces.

Capítulo I

1 **A** En tonalidad mayor, I. Notas cordales.
Ejercicios que contienen solo notas de I (cordales).



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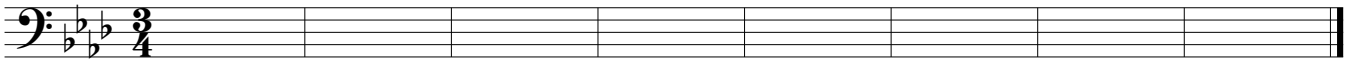

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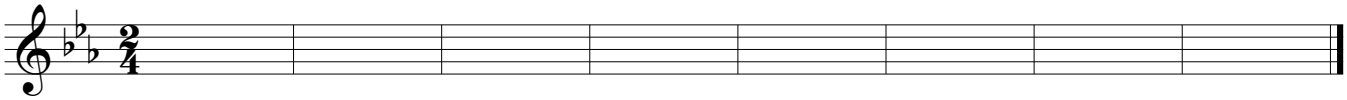

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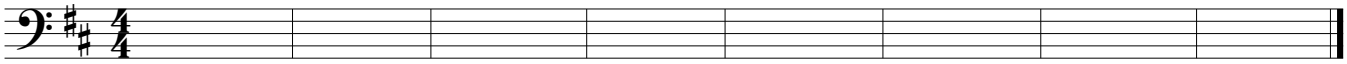
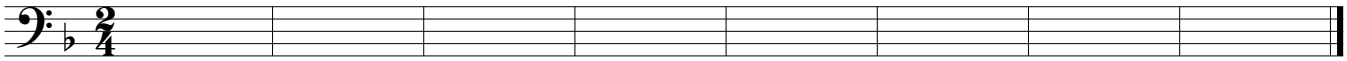


2 **A** En tonalidad mayor, V.
Ejercicios que contienen notas de I y V.



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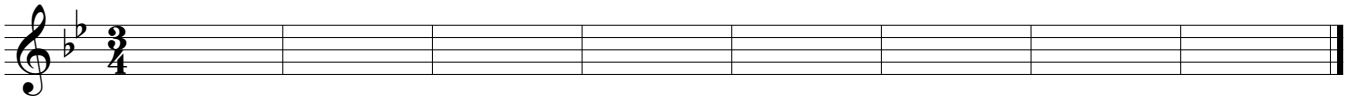

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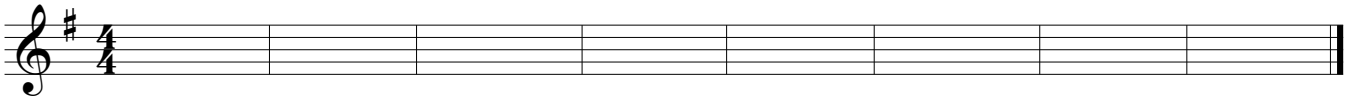

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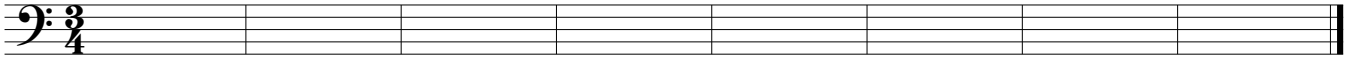
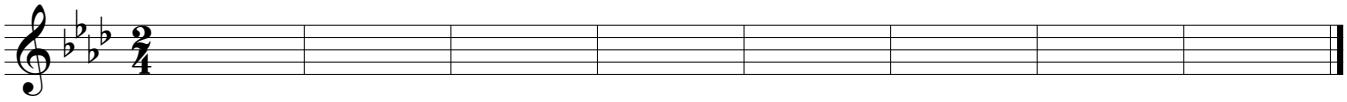


3 **A** En tonalidad mayor, V7.
Ejercicios que contienen notas de I y V7.



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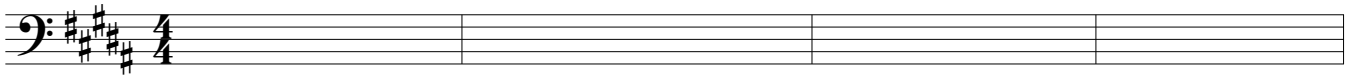

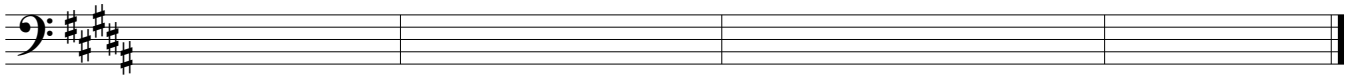

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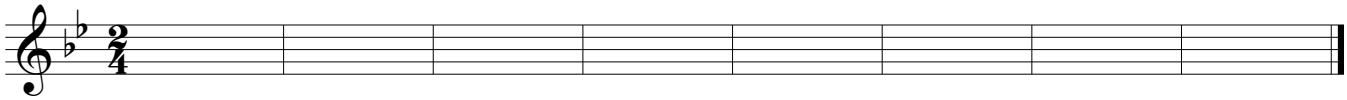

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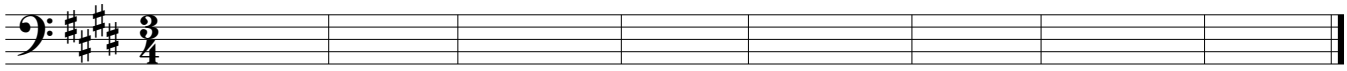
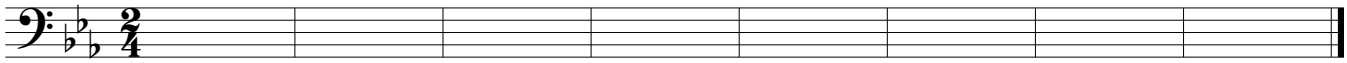


4 **A**

En tonalidad Mayor, IV.
Ejercicios que contienen solo notas de I, IV y V7.
El acorde de IV sirve como trancisión hacia el V, aunque puede regresar a I.



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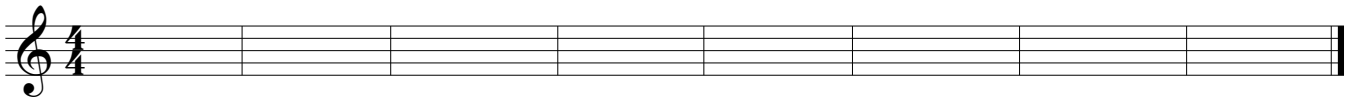

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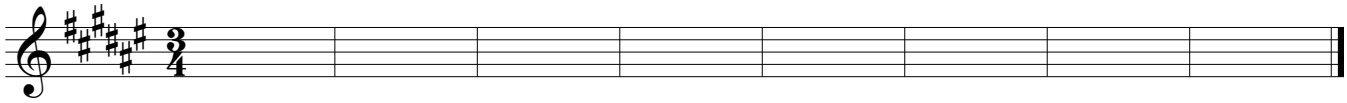

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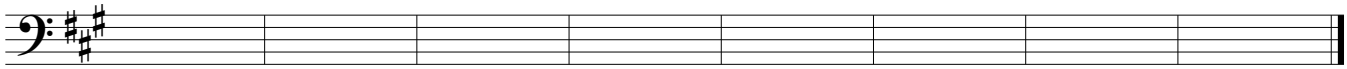
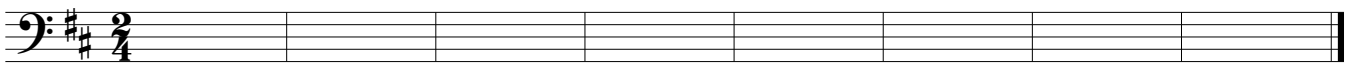


5 **A**

En tonalidad mayor, notas de paso.
Ejercicios que contienen notas no cordales ubicadas en tiempo débil entre dos cordales diferentes y que marchan por grado conjunto.



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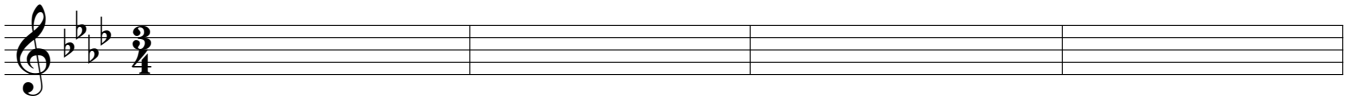

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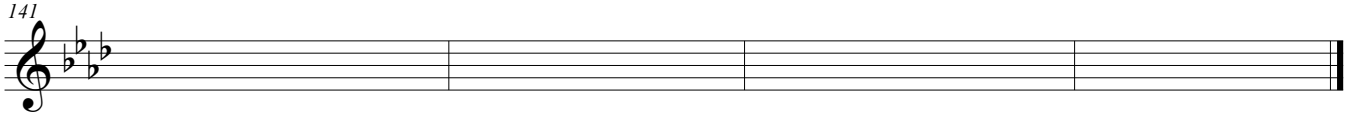

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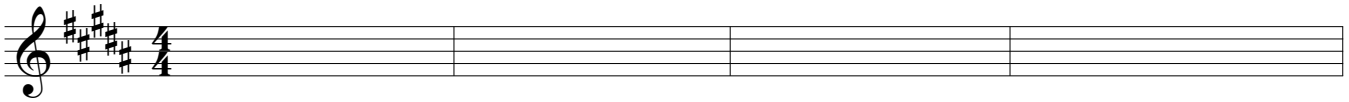

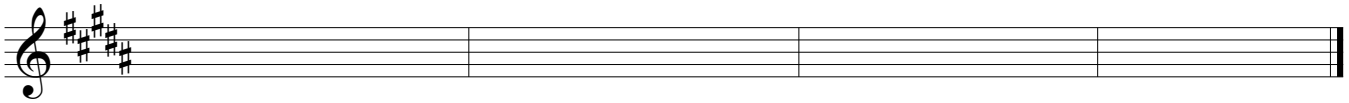

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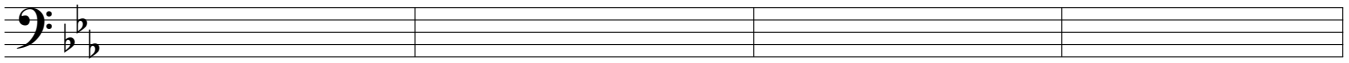
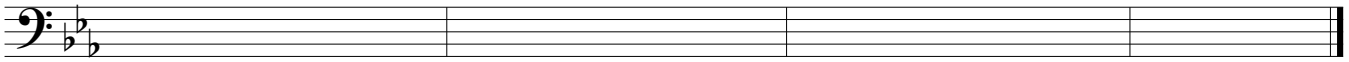
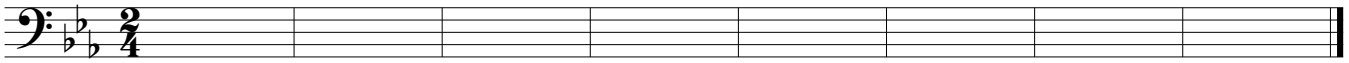




6 **A** En tonalidad menor, i. Notas cordales.
Ejercicios que contienen solo notas de i.



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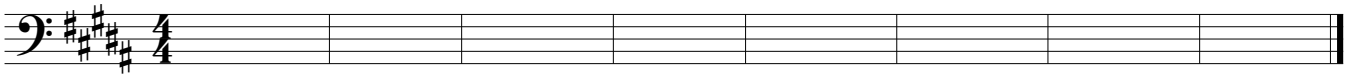

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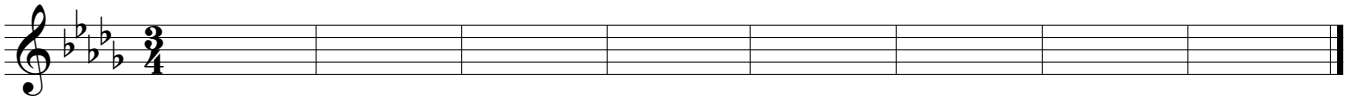

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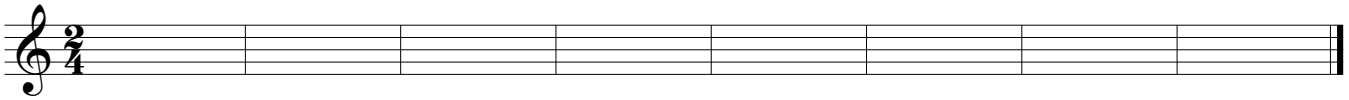
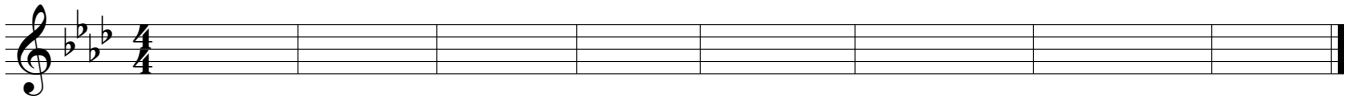


7 **A** En tonalidad menor, V.
Ejercicios que contienen notas de i y V.
La tercera del V, debe estár alterada medio tono hacia arriba, para que se convierta en sensible.



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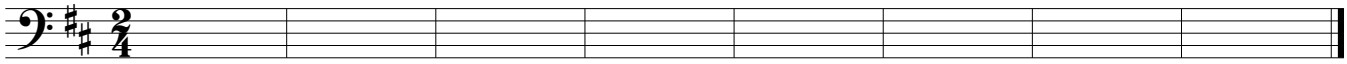

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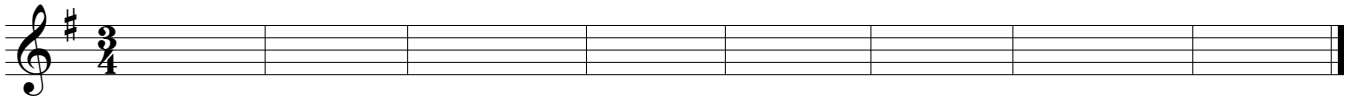

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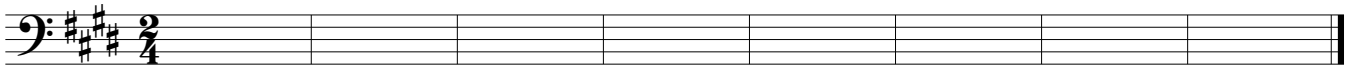
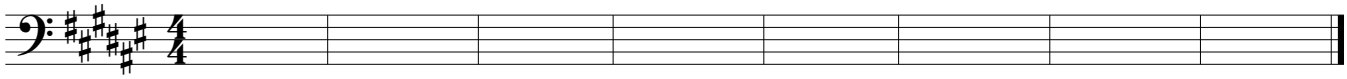


8 **A** En tonalidad menor, V7.
Ejercicios que contienen notas de i y V7.



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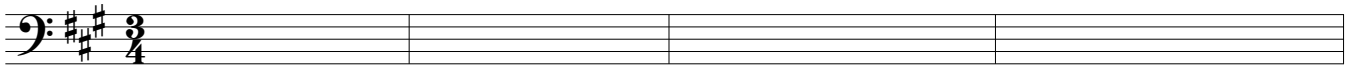

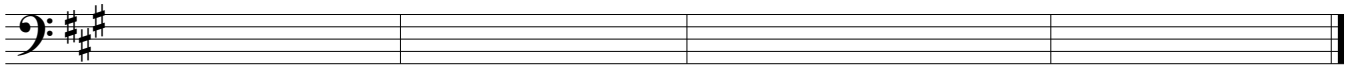

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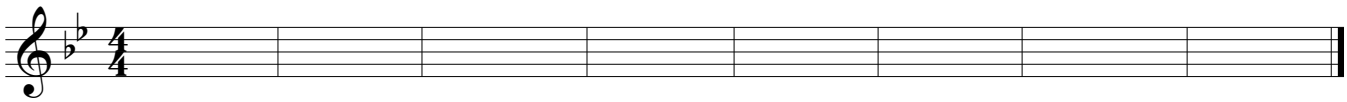

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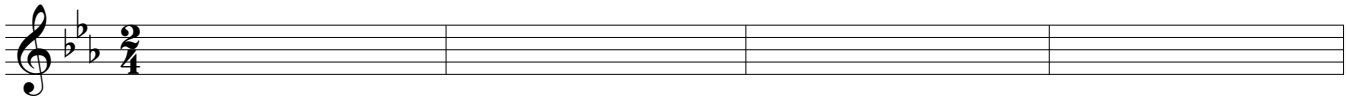
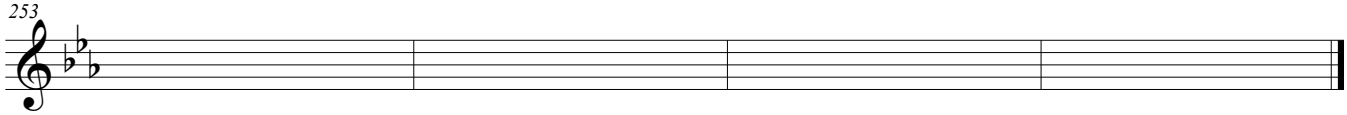
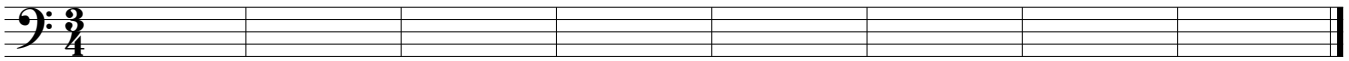




9 **A** En tonalidad menor, iv.
Ejercicios que contienen solo notas de i, iv y V7.



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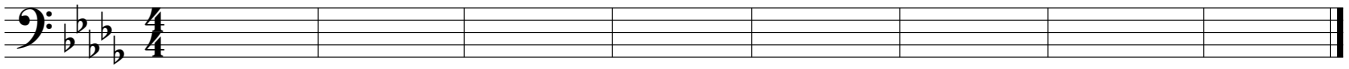

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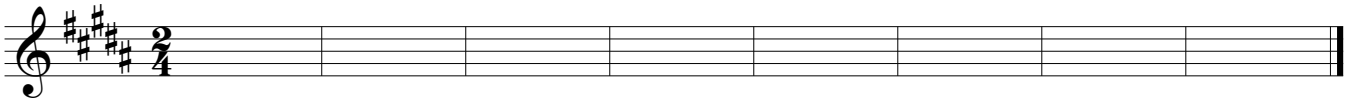

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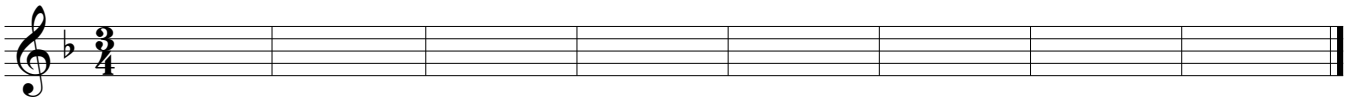
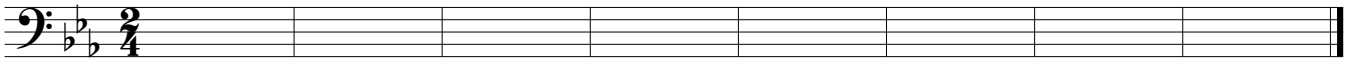


10 **A** En tonalidad menor, notas de paso.
En la armonía de V, la nota de paso (sexto grado) que está entre la fundamental y la tercera del acorde (Sensible) debe estár alterada mediotono hacia arriba para evitar la segunda aumentada.



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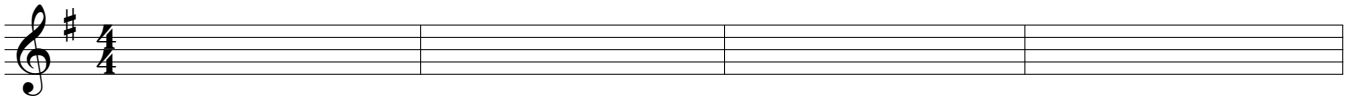

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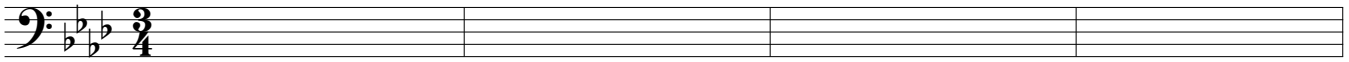

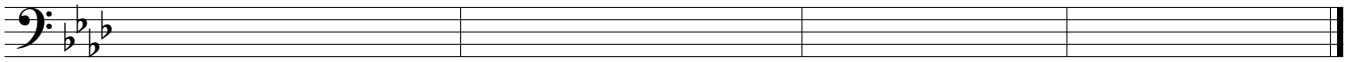

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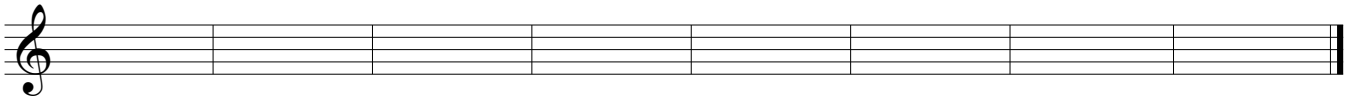
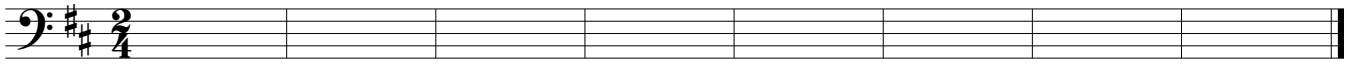


11 **A** Notas bordantes superiores.
Ejercicios que contienen notas no cordales ubicadas en tiempo débil que parten y vuelven hacia la misma cordal.

B



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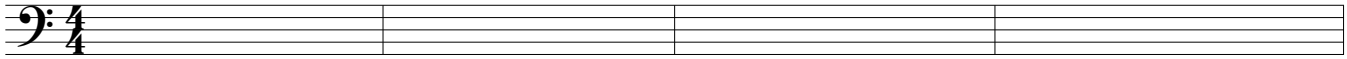

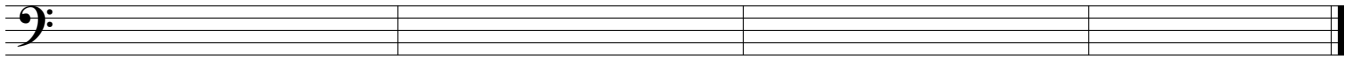

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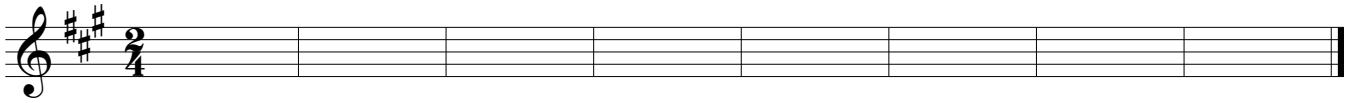
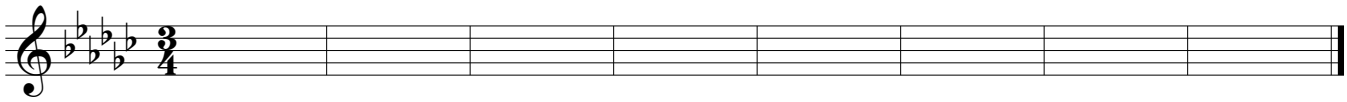


12 **A** Notas bordantes inferiores.
En tonalidad menor la nota bordante inferior de la tónica, debe ser la sensible.



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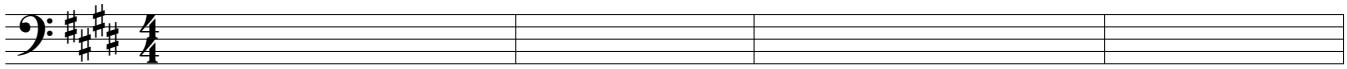

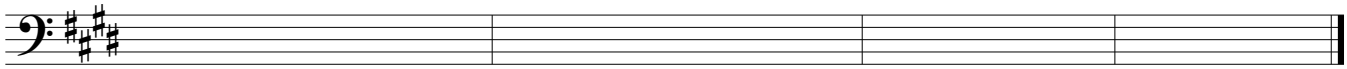

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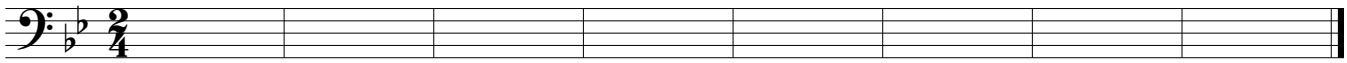

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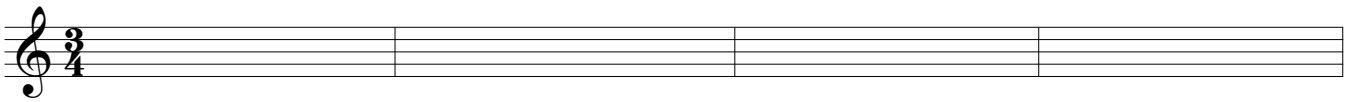
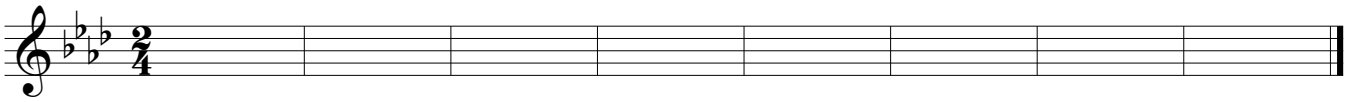


381

13 **A** Resumen



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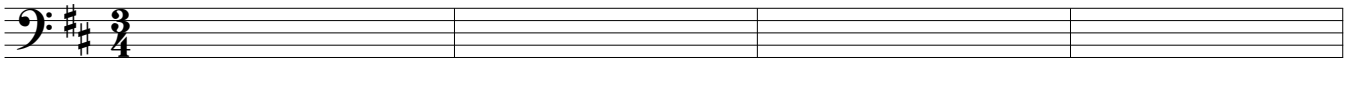

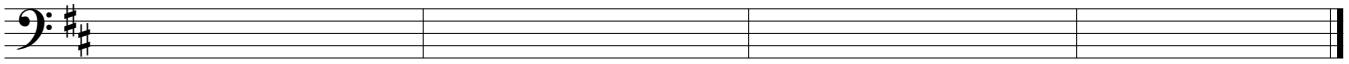

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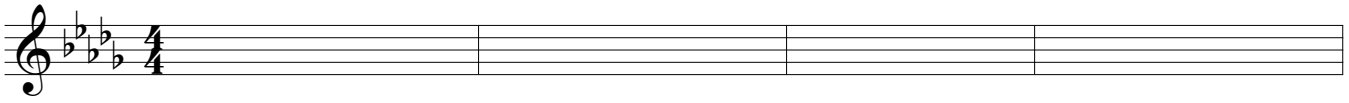

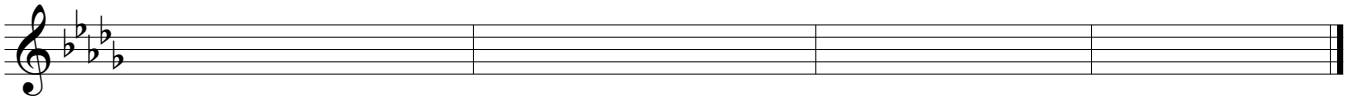

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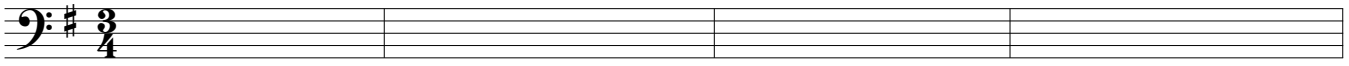
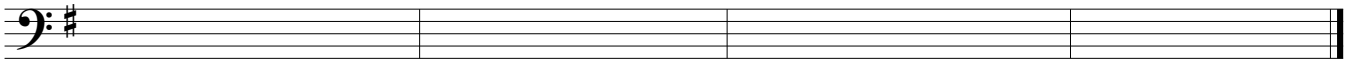
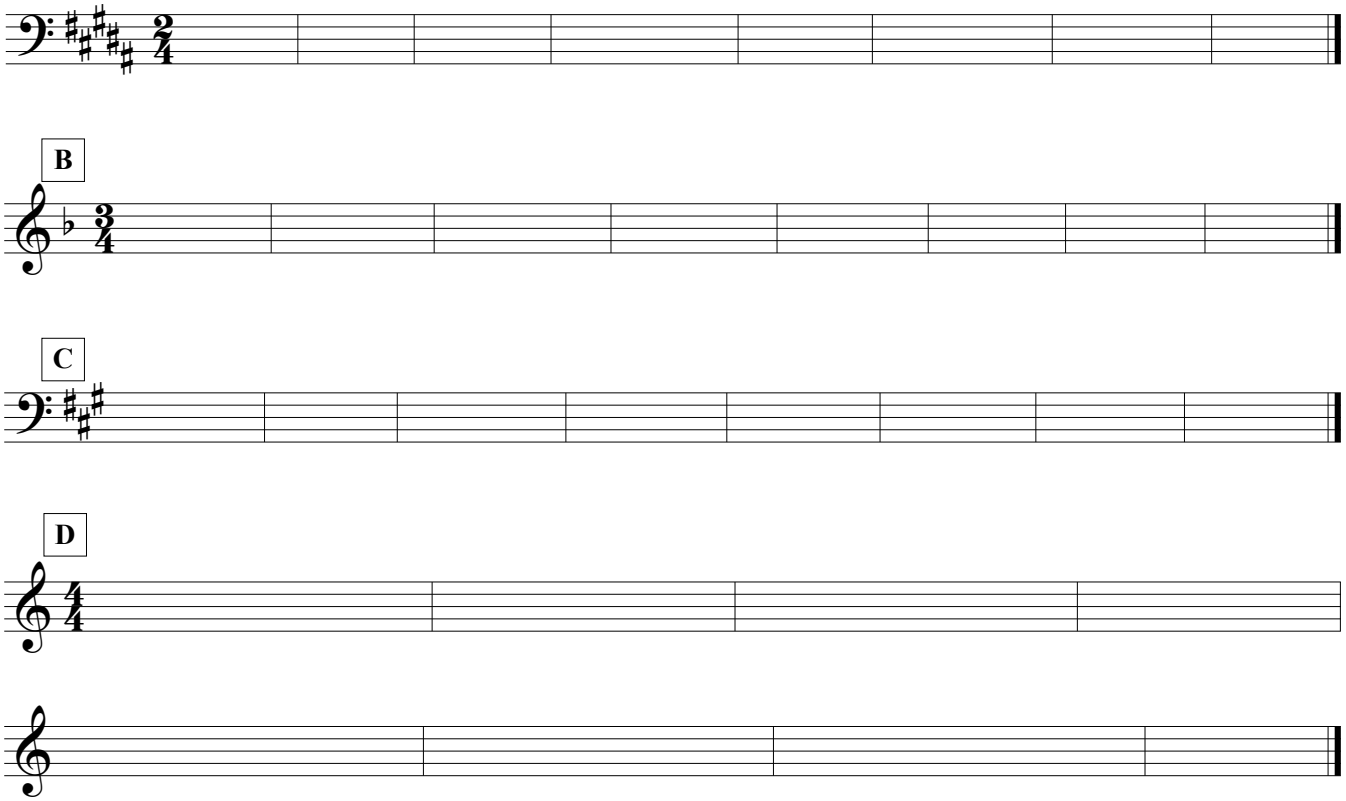


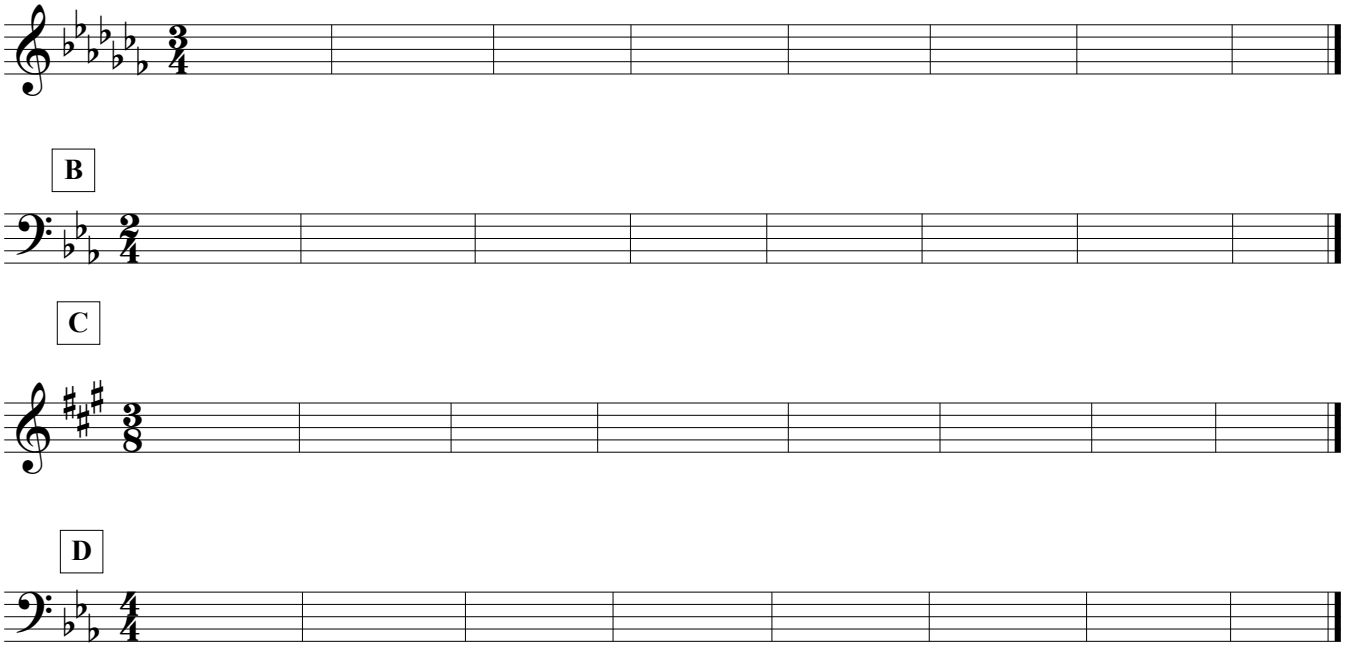


Capítulo II

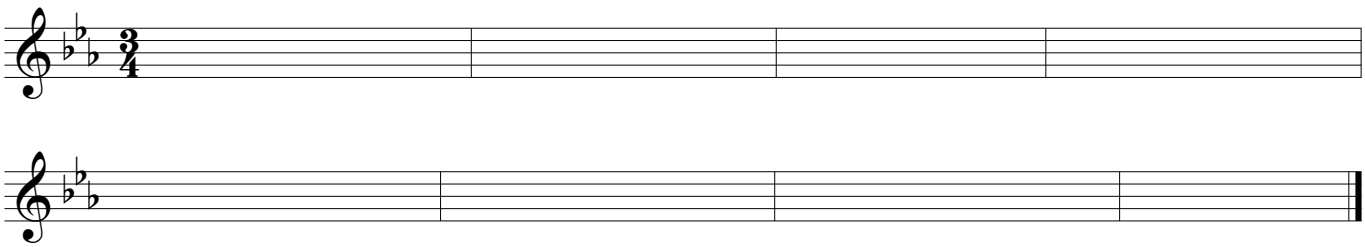
1 **A** En tonalidad menor, IV.
El IV está en medio de dos V.



2 **A** En tonalidad mayor, ii como sustituto de IV.
El ii es subdominante secundaria .



3 **A** En tonalidad menor, ii° como sustituto de iv.



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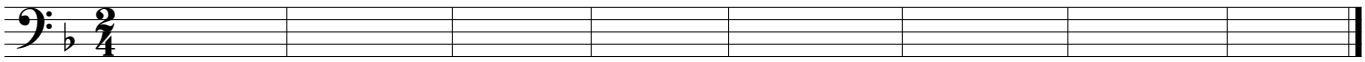

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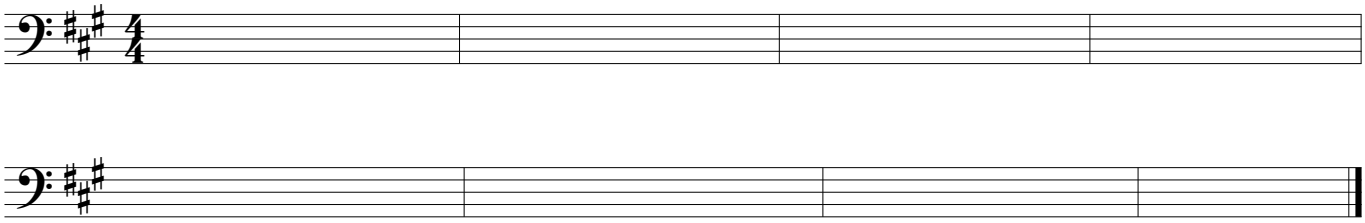

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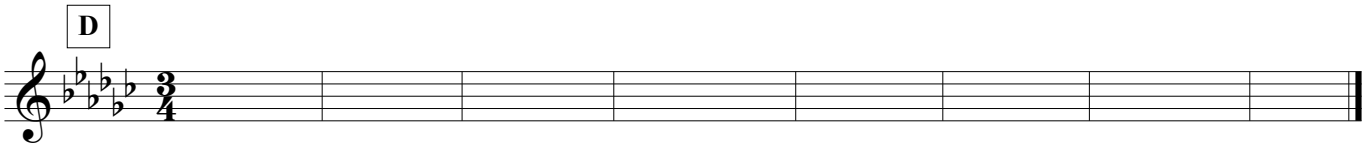
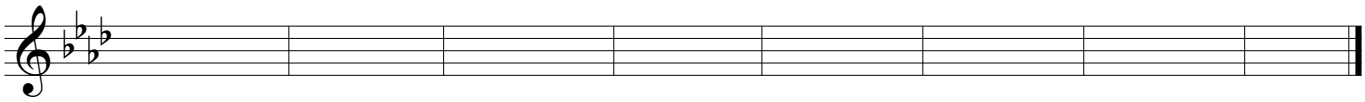


4 **A** En tonalidad mayor, IV y ii.
Ejercicios que contienen el ii como expansión del IV.



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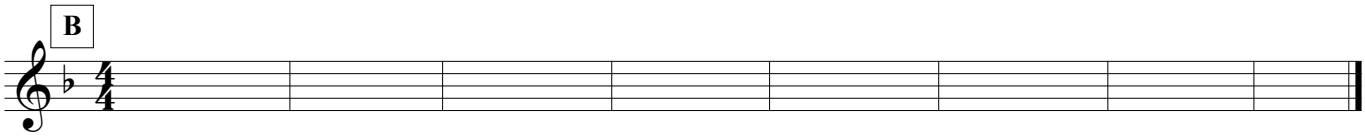

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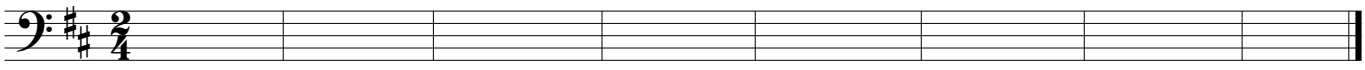

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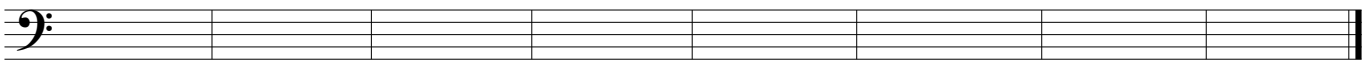
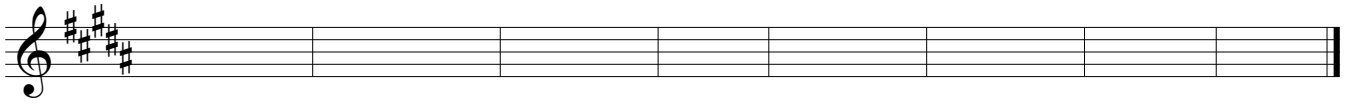


5 **A** En tonalidad menor, iv y ii°.



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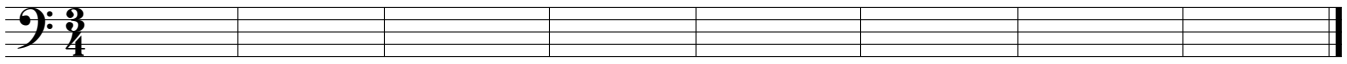

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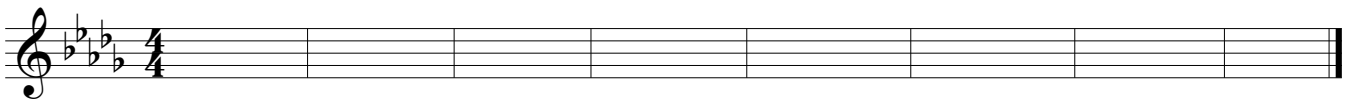

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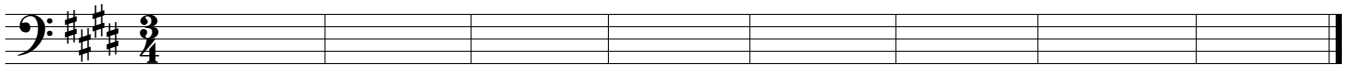
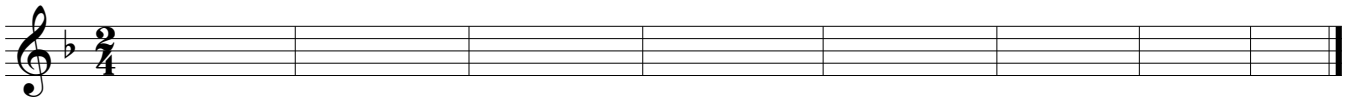


6 **A** En tonalidad mayor, vii° entre dos I.



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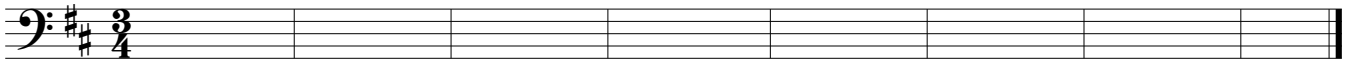

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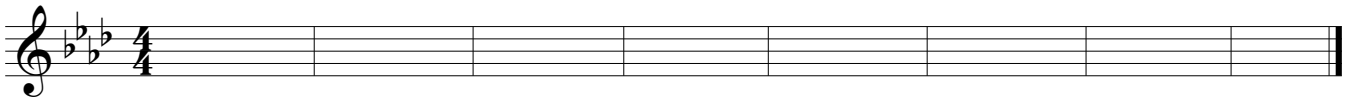

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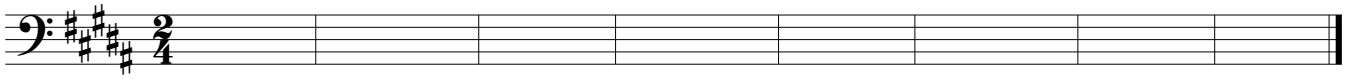
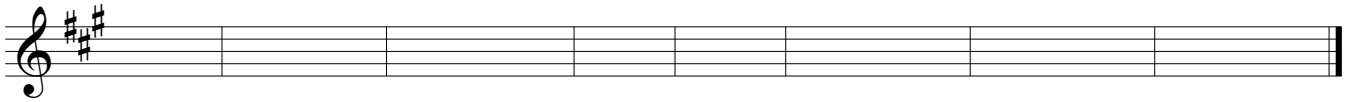


En tonalidad menor, vii° entre dos primeros.
La fundamental del vii° debe estar alterada medio tono hacia arriba para que se convierta en sensible.

7 **A**



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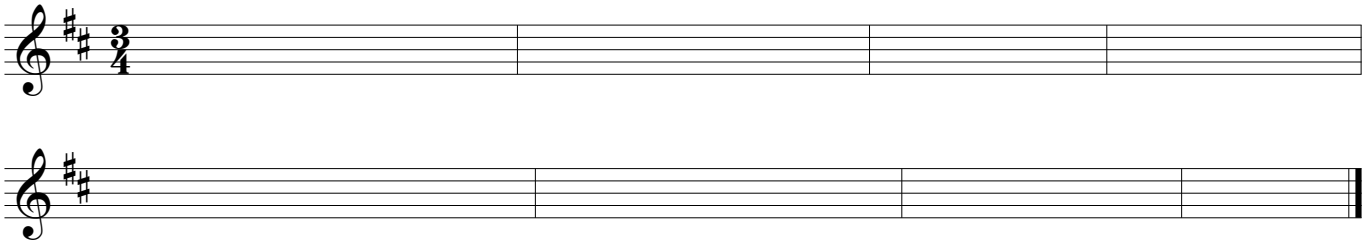

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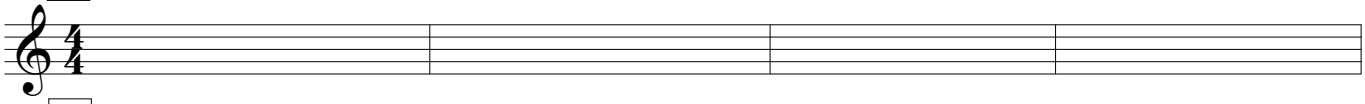

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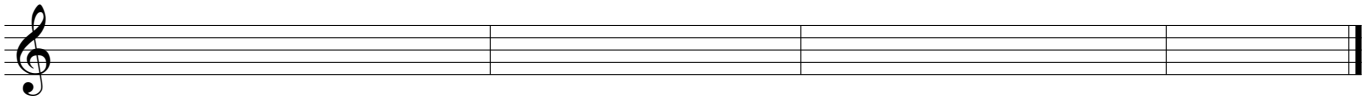
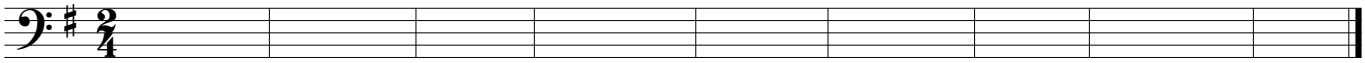
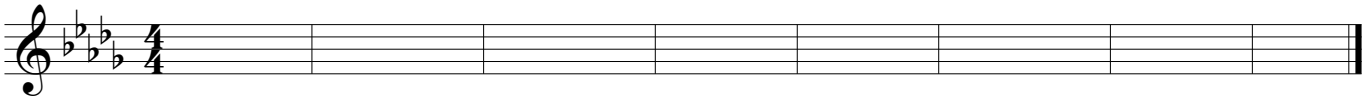




8 **A** En tonalida mayor, I y vi.
vi como expansión de I.



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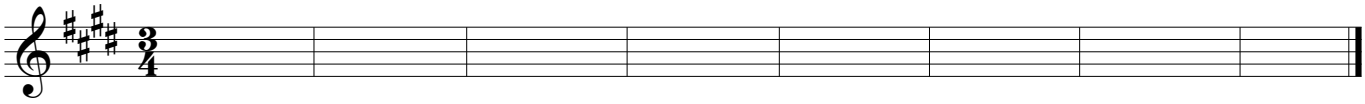

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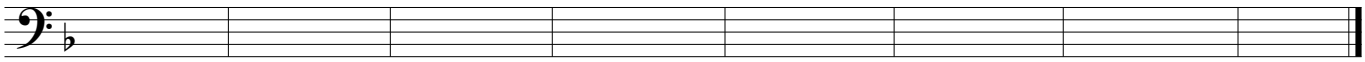

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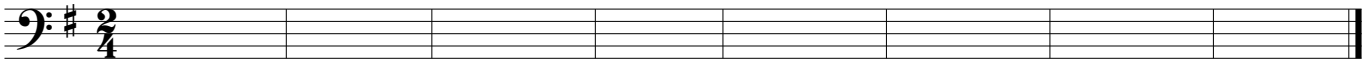
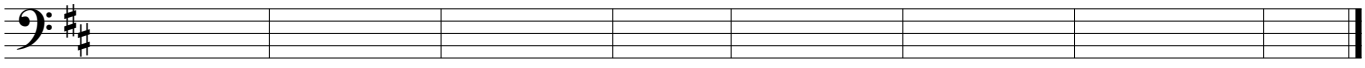


9 **A** En tonalida menor, i y bVI.
bVI como expansión de i.



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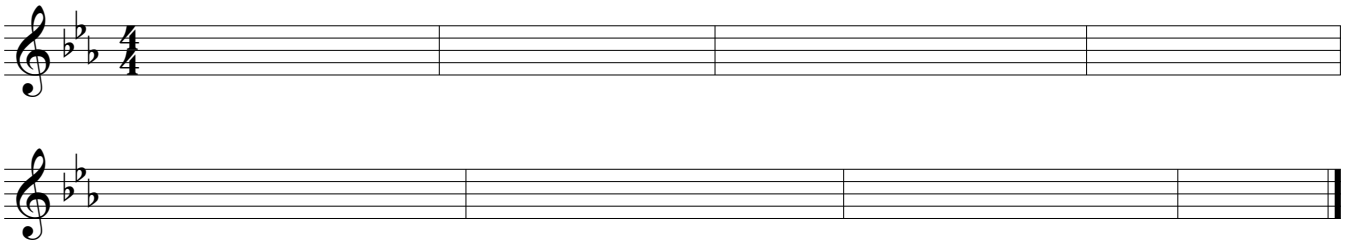

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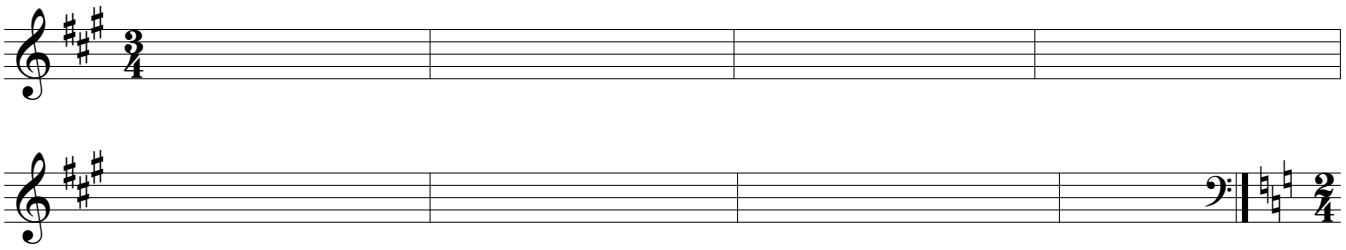

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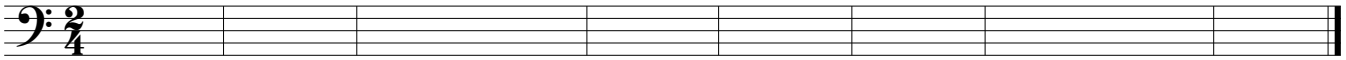
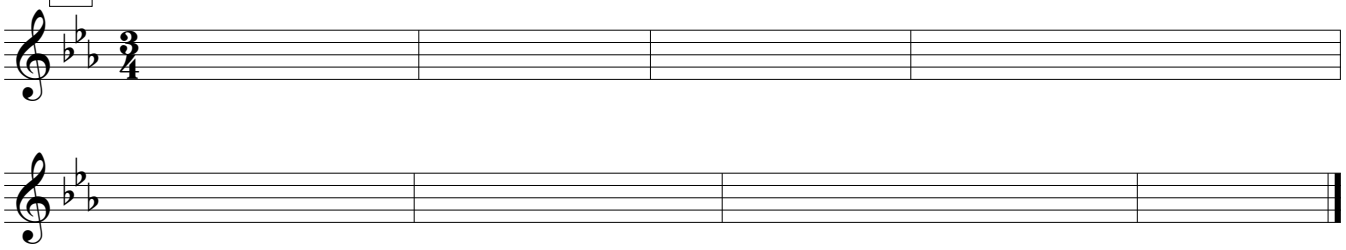


10 **A**

En tonalidad mayor y menor, I6/4 y i6/4 respectivamente.
El I6/4, i6/4 (cadencial) prepara el V con retardos 6-5 y 4-3.

B



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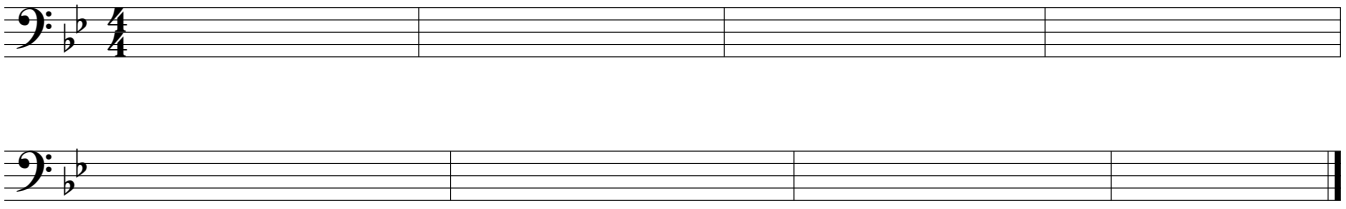

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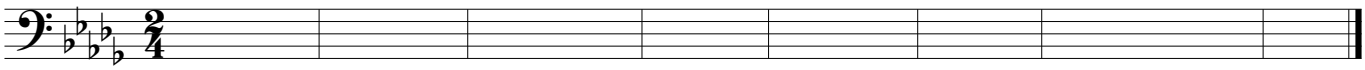
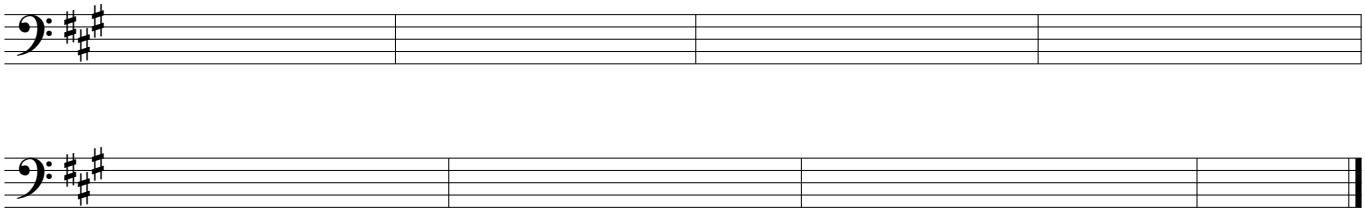
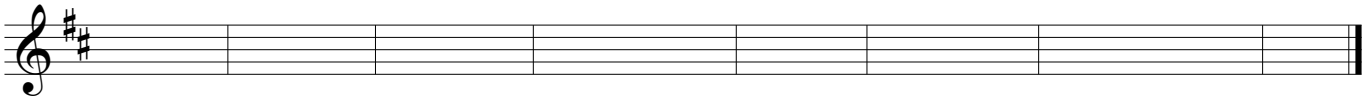


Notas cambiadas.

11 **A** Ejercicios que contienen notas no cordales ubicadas en tiempo débil que parten por salto de una cordal y llegan por grado conjunto y dirección contraria del salto a otra cordal.



B



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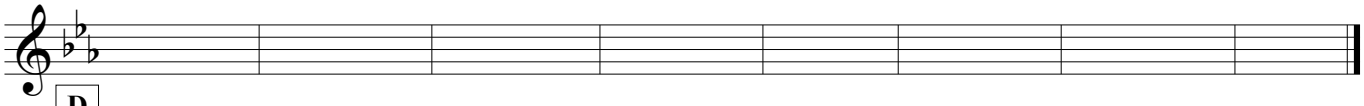

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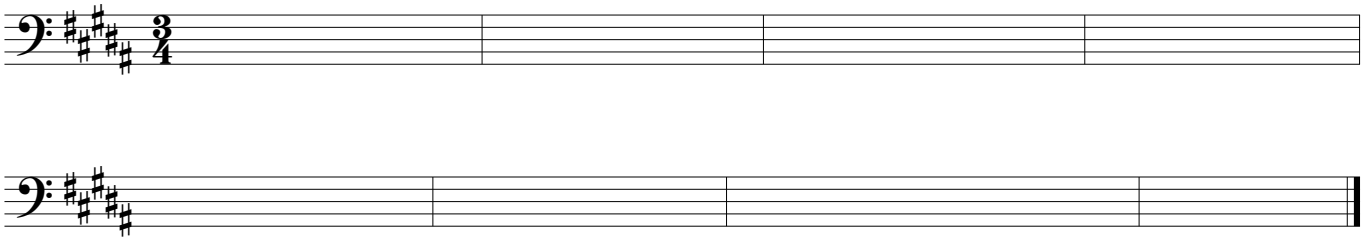
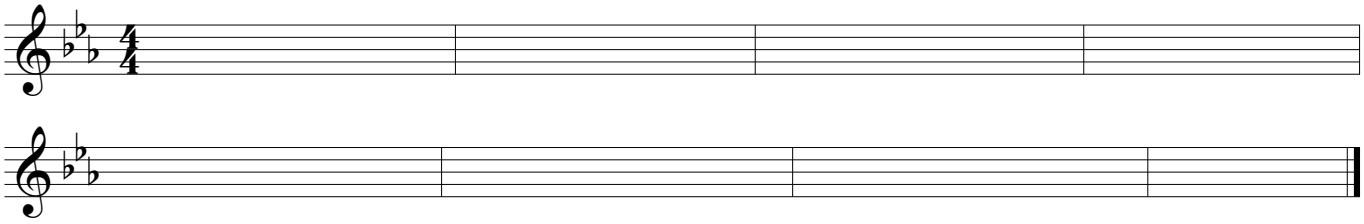


Notas escapadas.

12 **A** Ejercicios que contienen notas no cordales ubicadas en tiempo débil que parten por grado conjunto de una cordal y llegan por salto y dirección contraria al grado conjunto a otra cordal.



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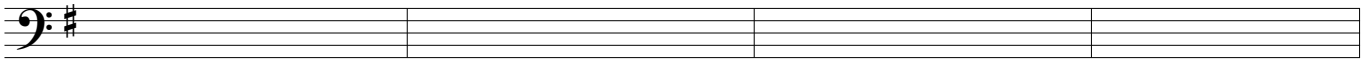
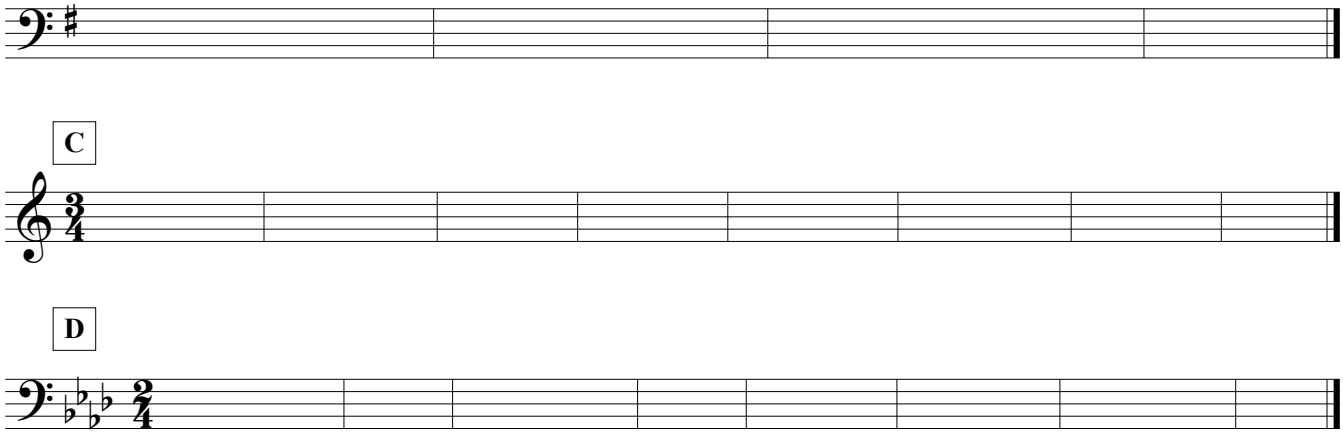
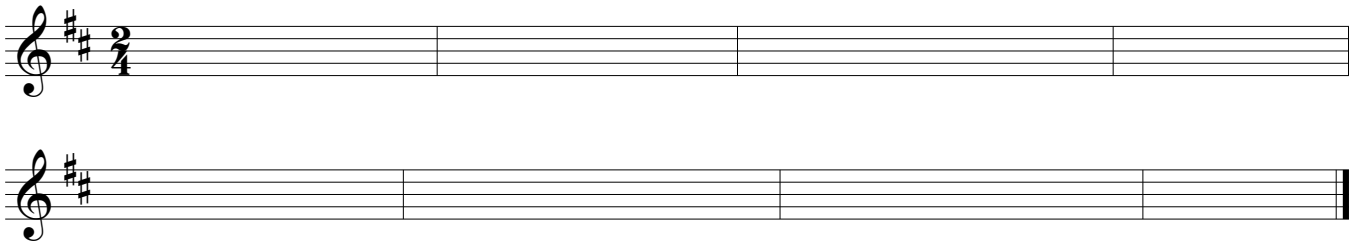



C
D

Capítulo III

1 **A** En tonalidad mayor, vi como sustituto de I.
El vi es tónica secundaria.



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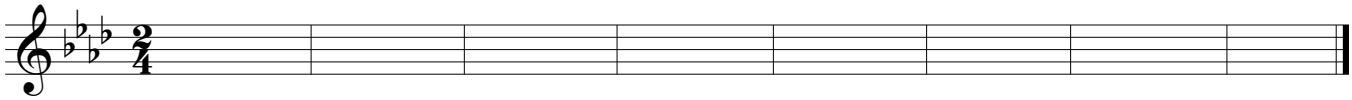

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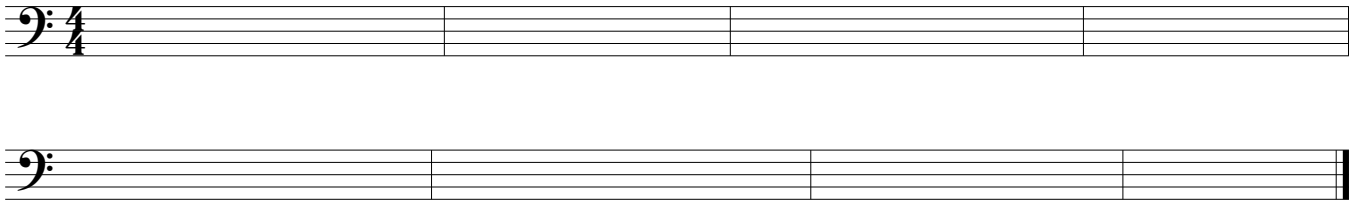

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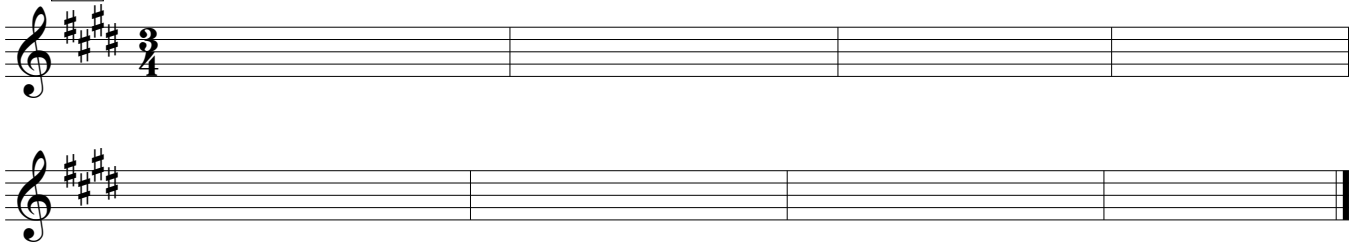
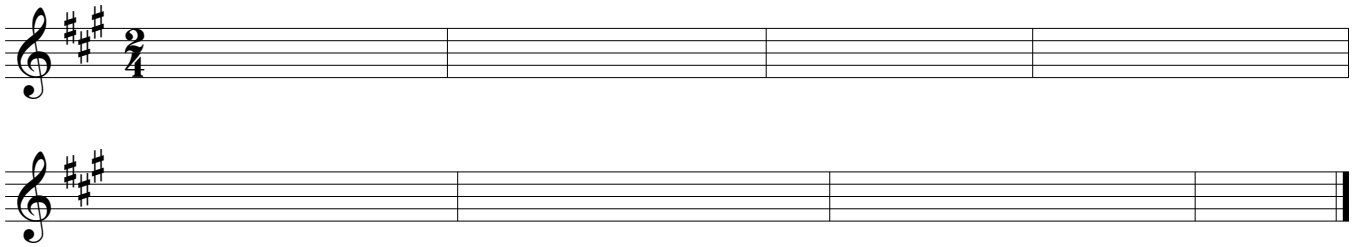


2 **A** En tonalidad menor, bVI como sustituto de i.



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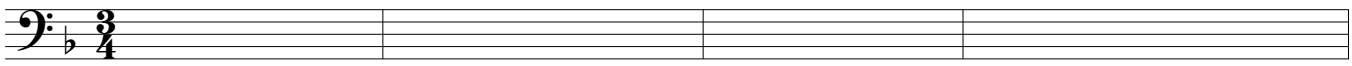

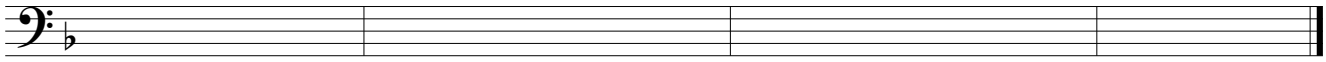

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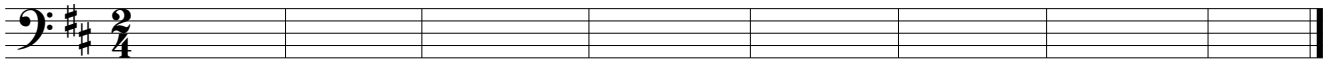

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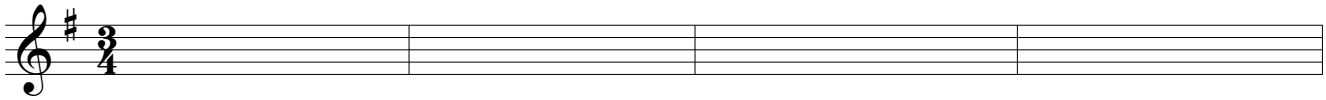
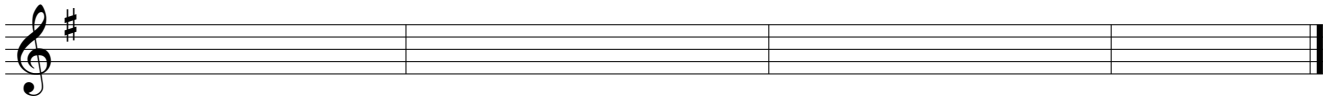
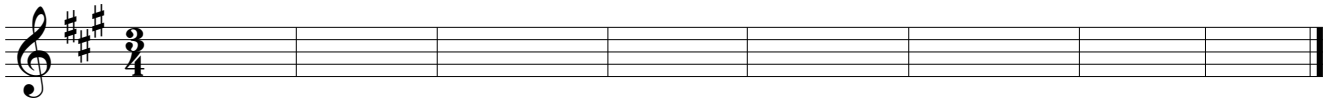




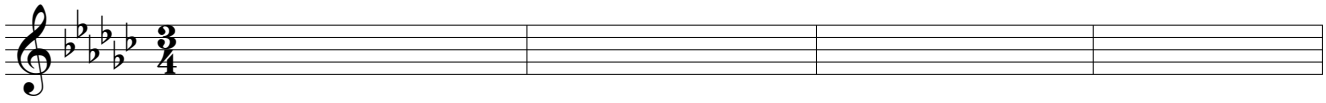
3 **A** En tonalidad mayor, iii.
El iii como expansión de I.

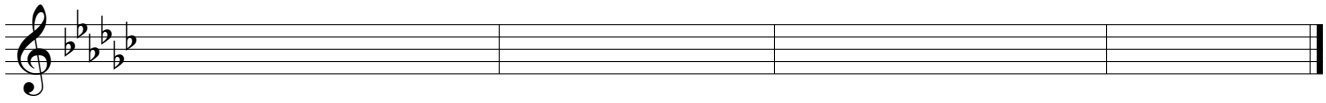


B

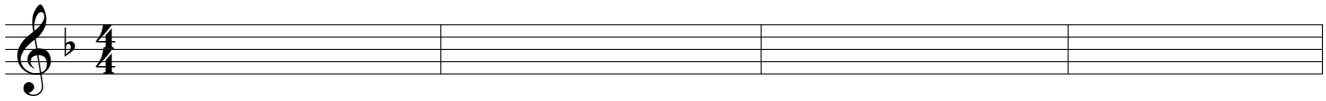
C

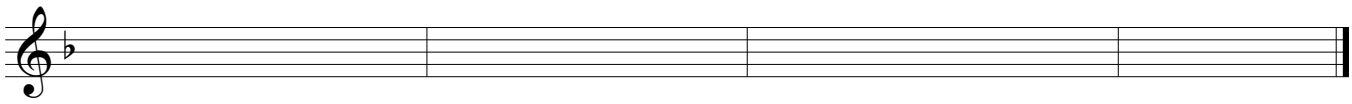
D





4 **A** En tonalidad menor, bIII.





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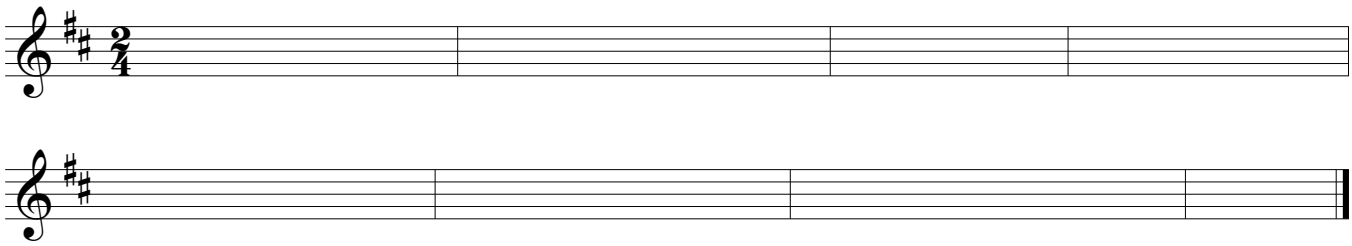

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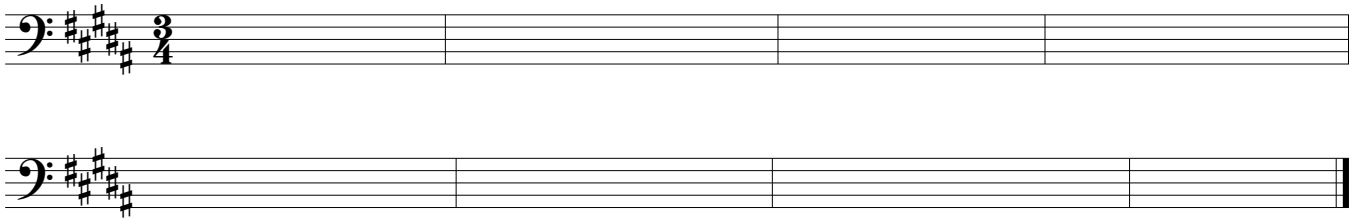

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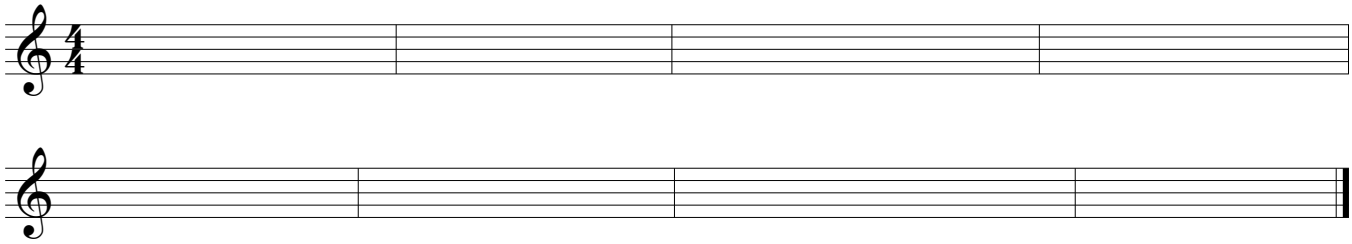
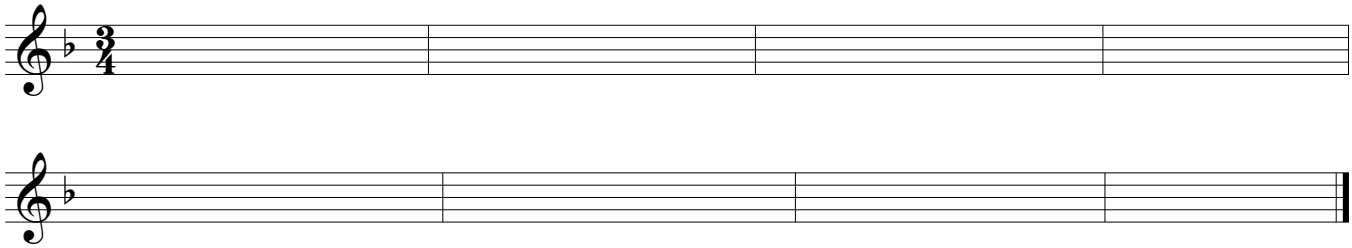


5 **A** En tonalidad menor, bVII que conduce a bIII.

B



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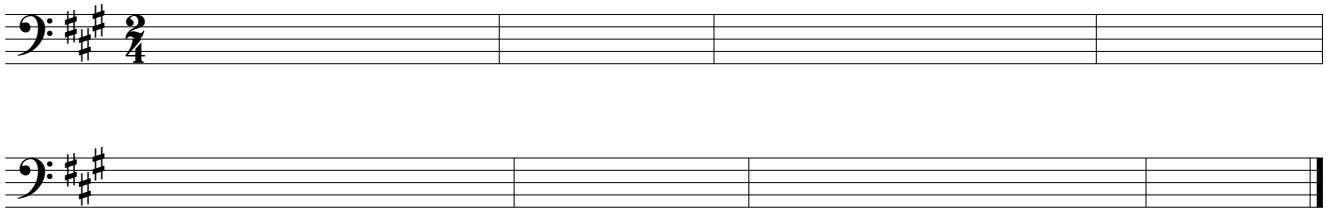

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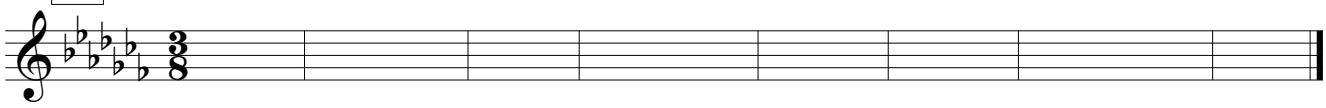
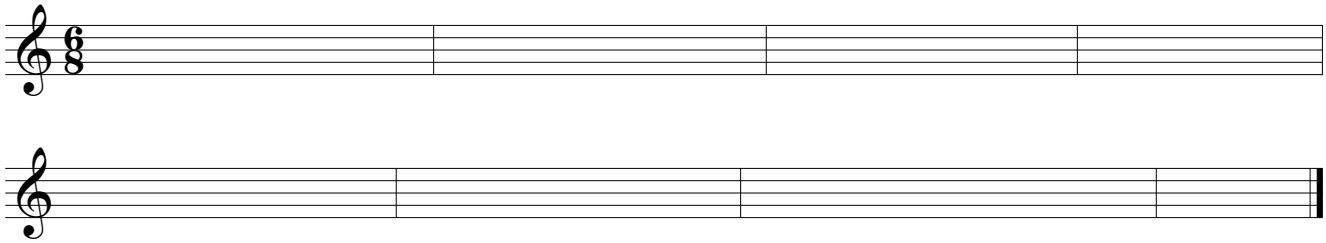


6 **A** En tonalidad menor, modulación al relativo mayor.



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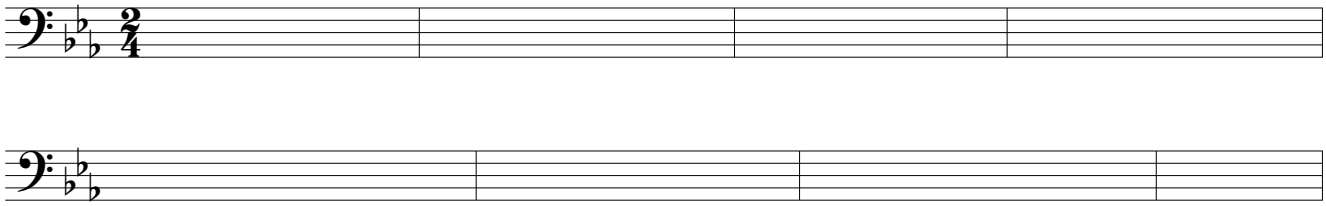

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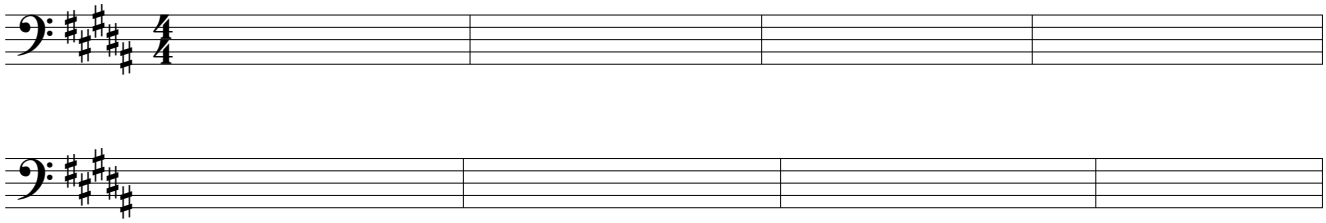

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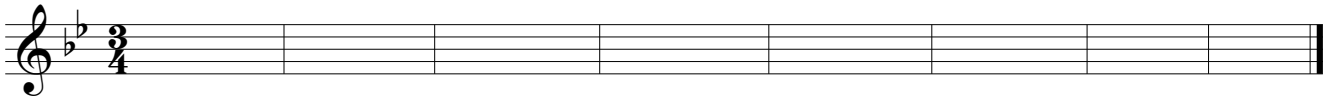
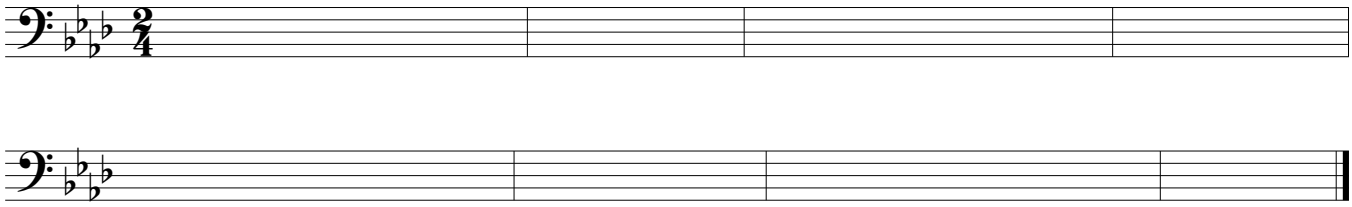


7 **A** Notas apoyantes.
Ejercicios que contienen notas no cordales en tiempo fuerte y resuelven a notas cordales.



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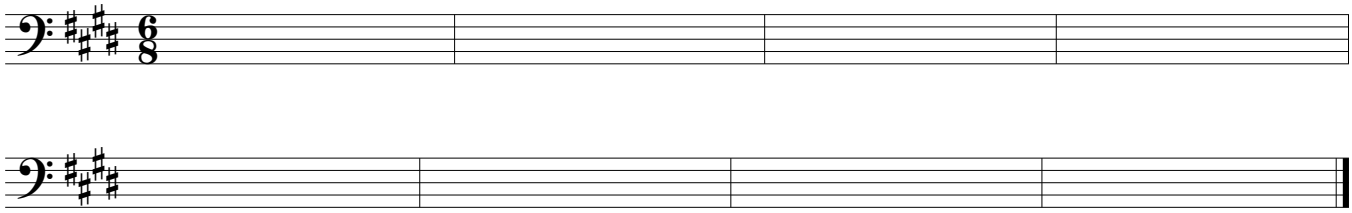

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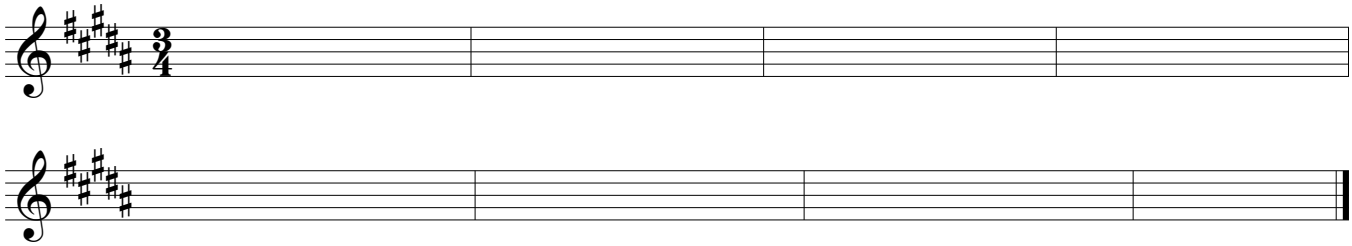

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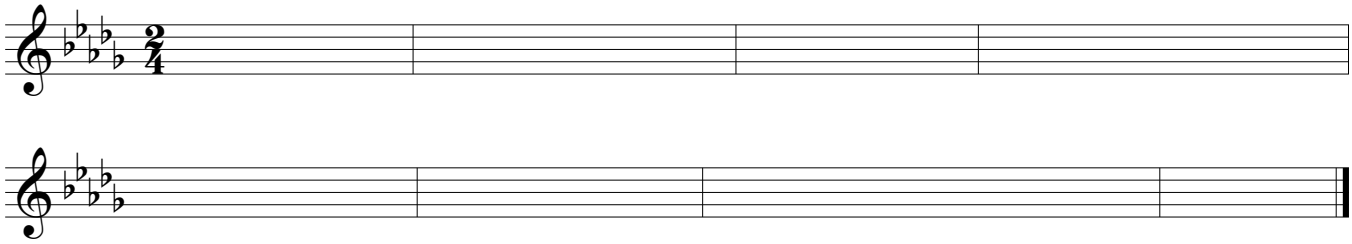
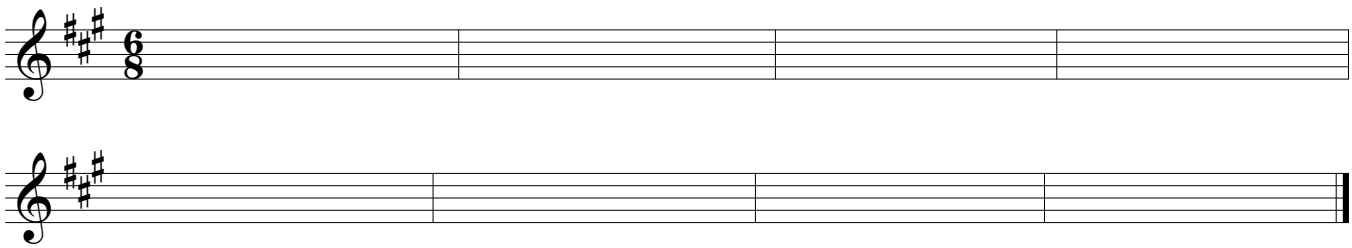


8 **A** Notas de paso cromáticas.



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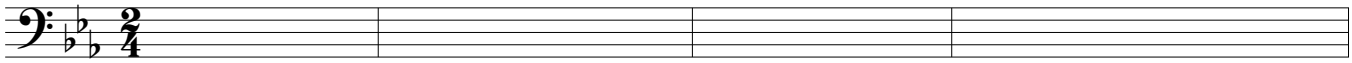

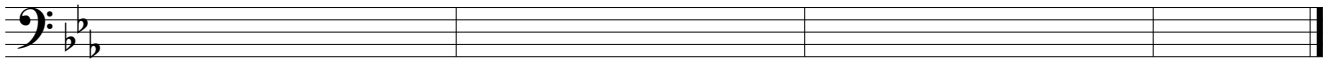

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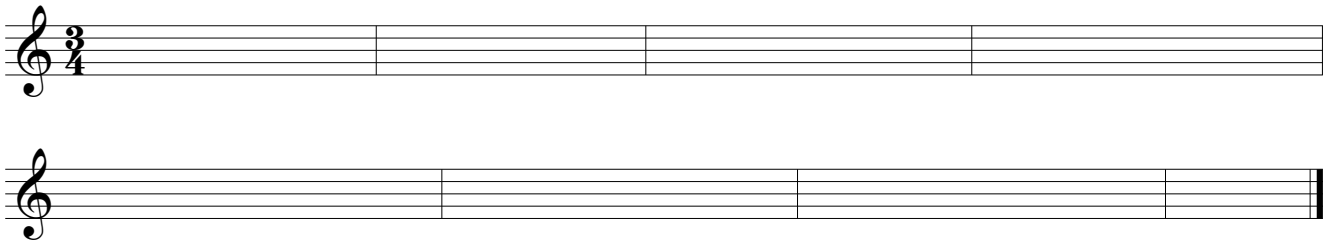

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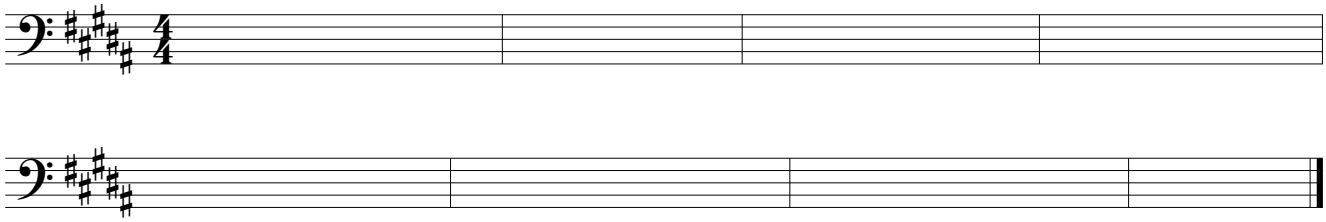
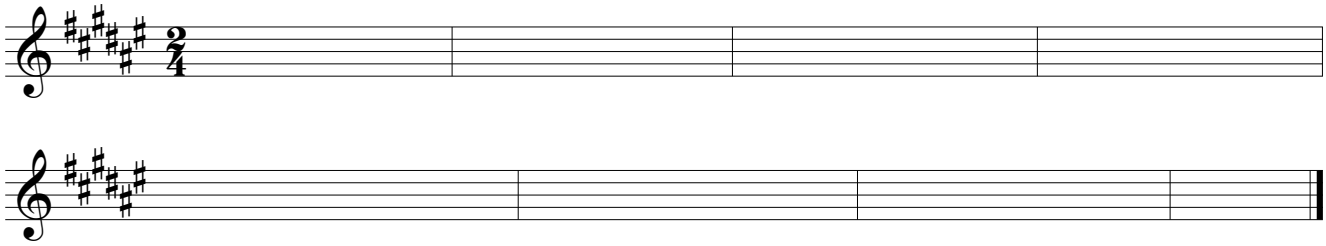


9 **A** Notas bordantes cromáticas.



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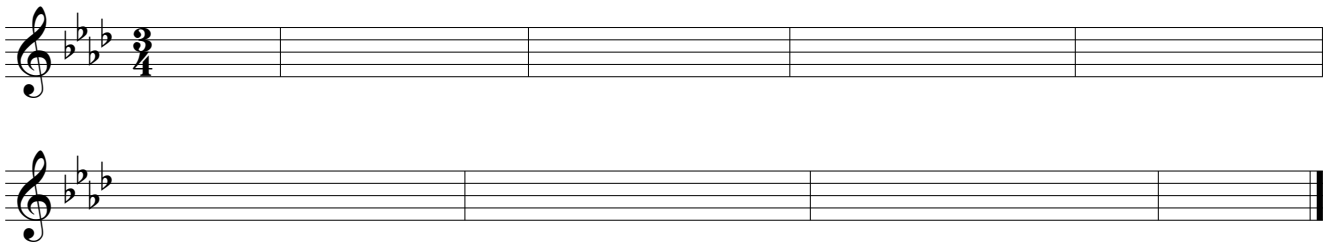

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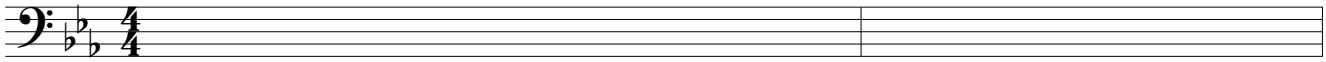

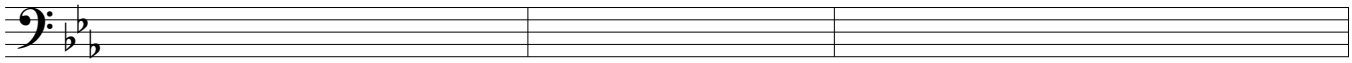

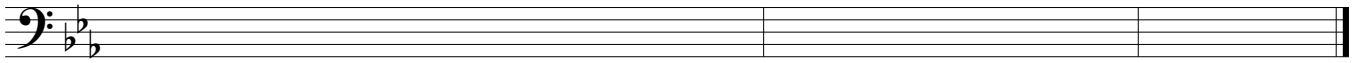

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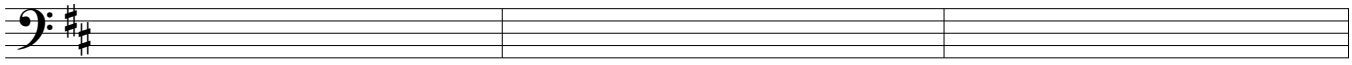
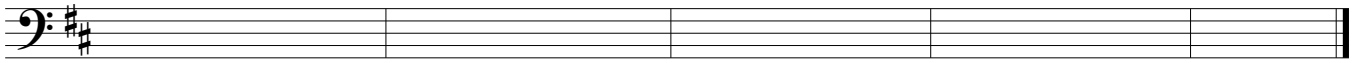
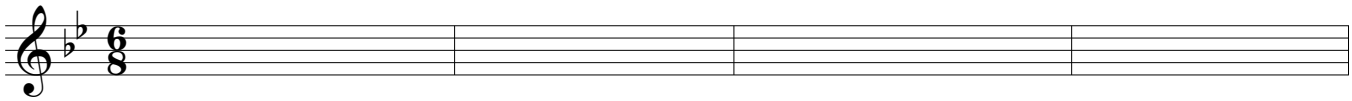
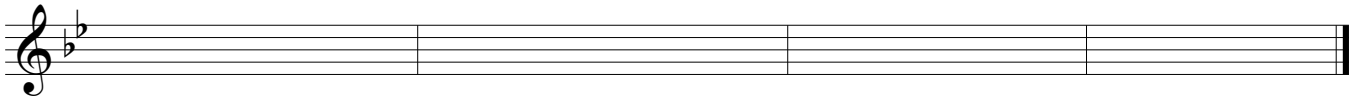




10 **A** Nota cambiada cromática.





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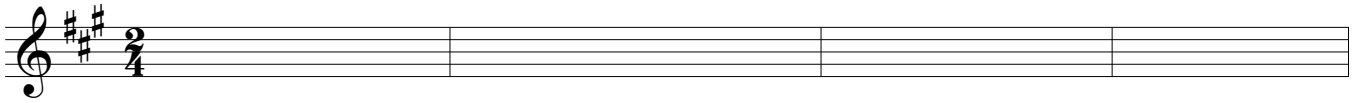

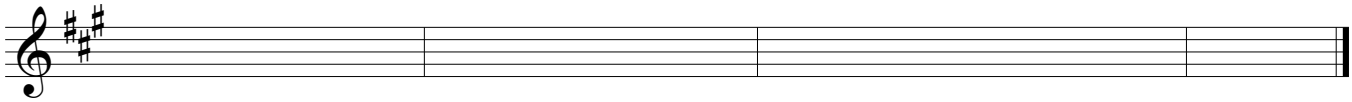

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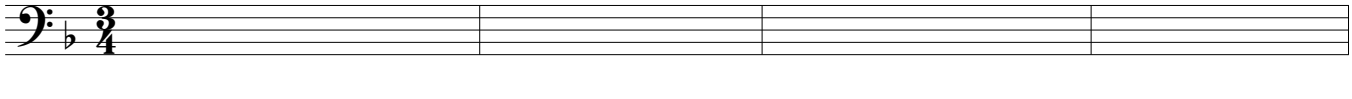

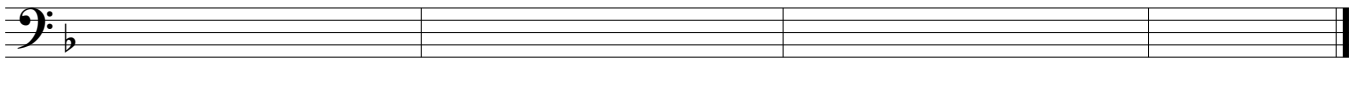

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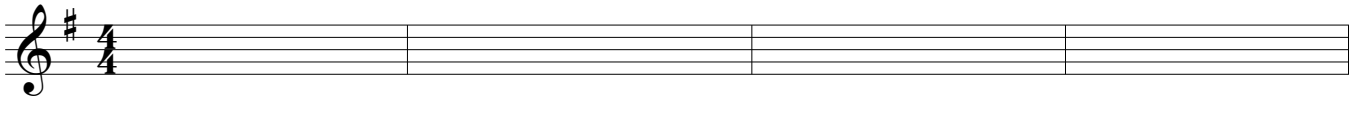
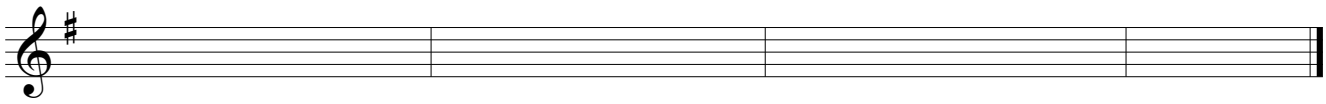
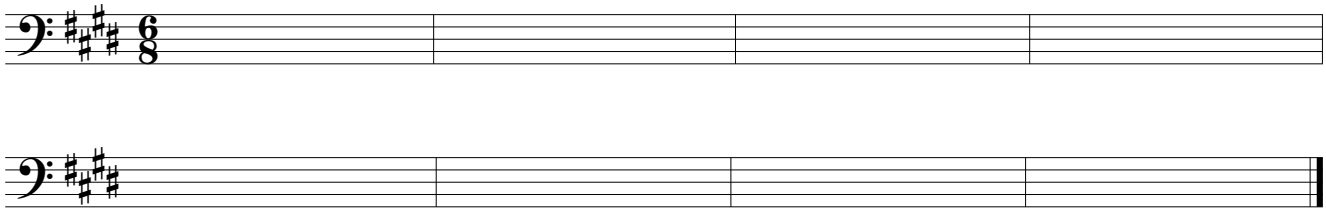




11 **A** Nota apoyante cromática.



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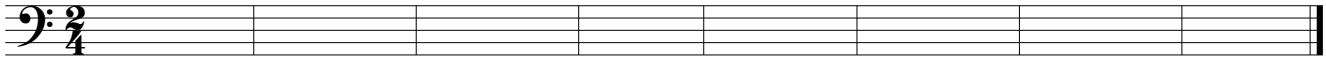

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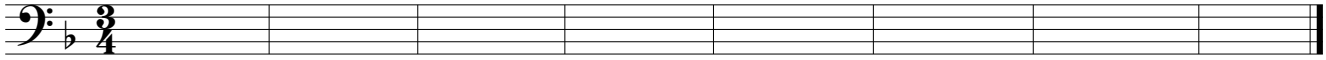
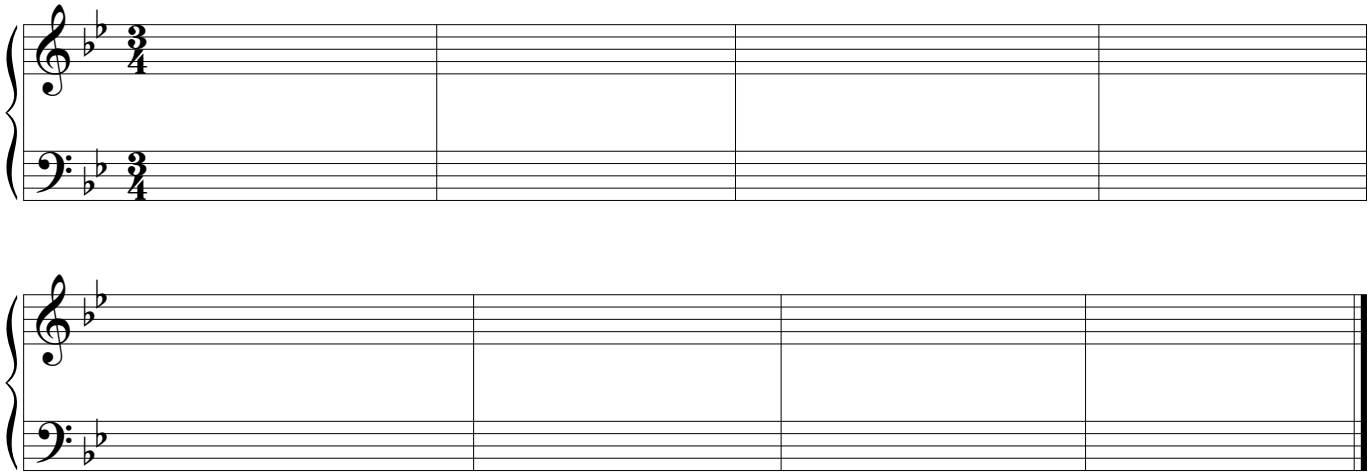


D

Capítulo IV

1 **A** Cadencia rota (V-iv o V-bIV), cadencia plagal (IV-I o iv-i) y semicadencia (final de frase sobre V).



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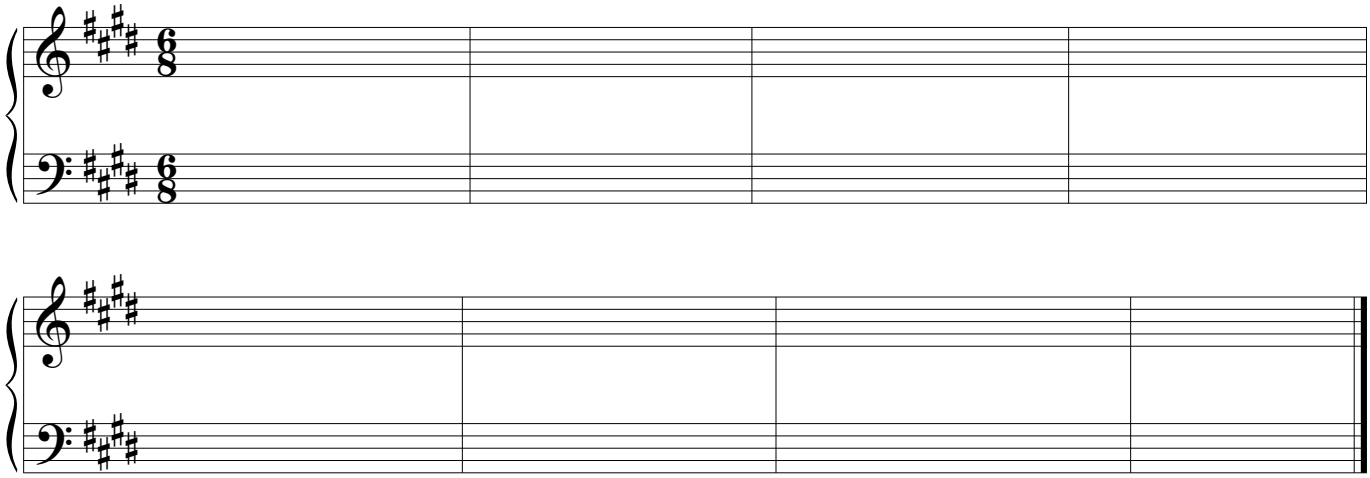

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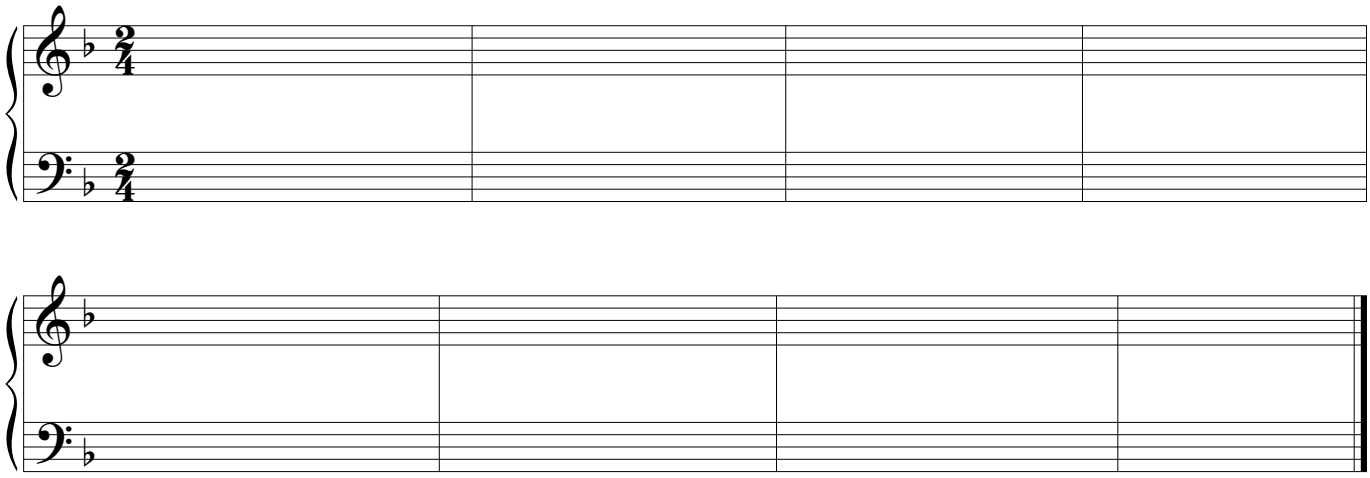
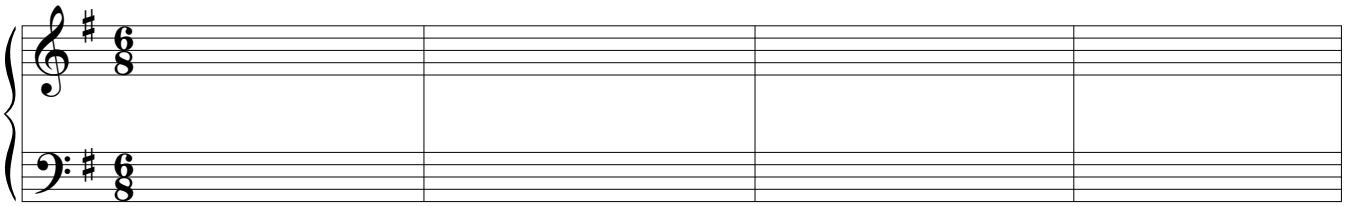
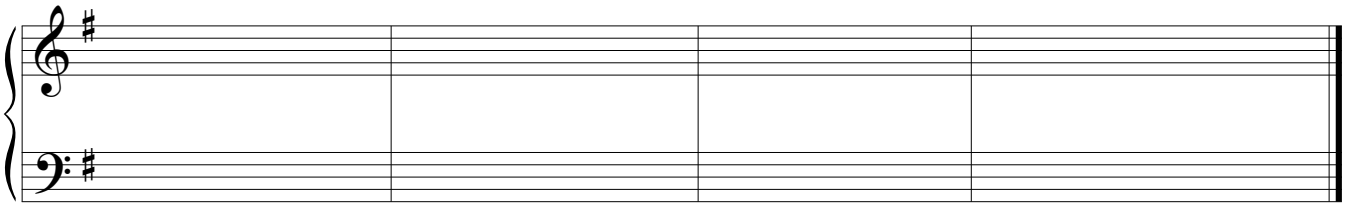


En tonalidad menor, cadencia frigia en la voz superior.

2 **A**

Sobre los grados 8-7-6-5 de las escala menor natural pueden estár las siguientes armonías respectivamente: i-bIII- iv-i o i-bIII-iv-V o i-bIIV6-iv-i o i-bIIV6-iv-V.





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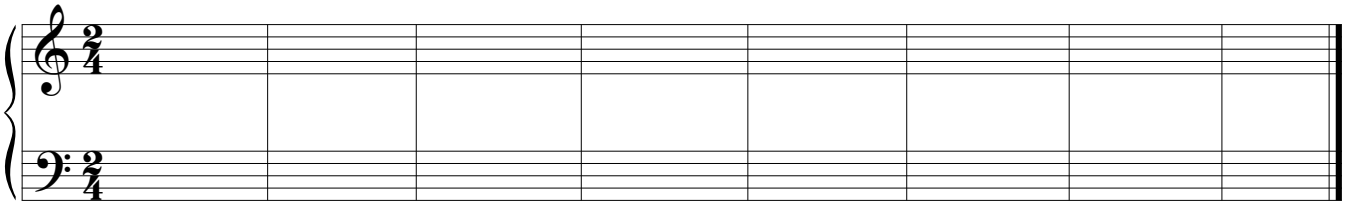

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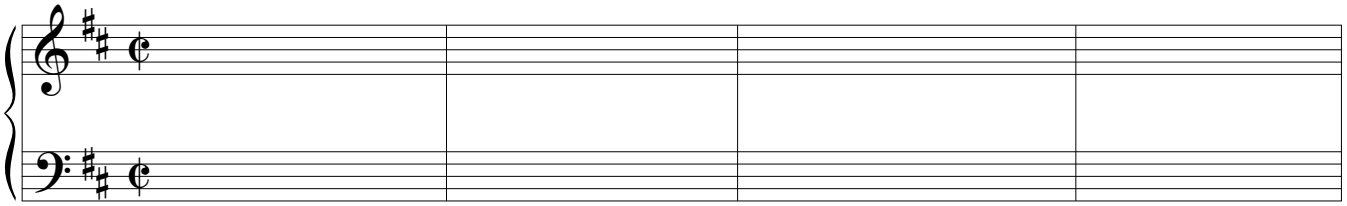
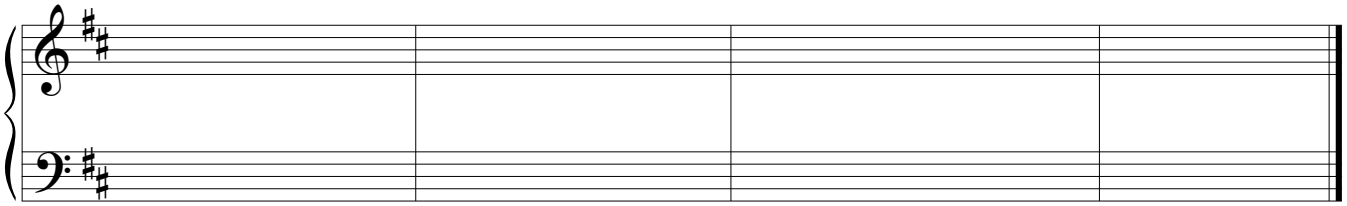
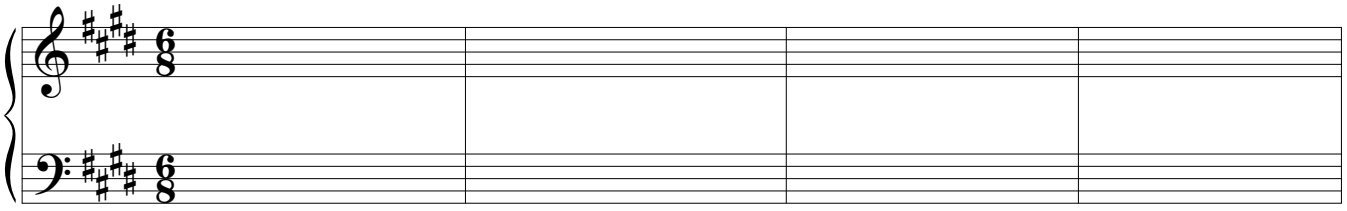


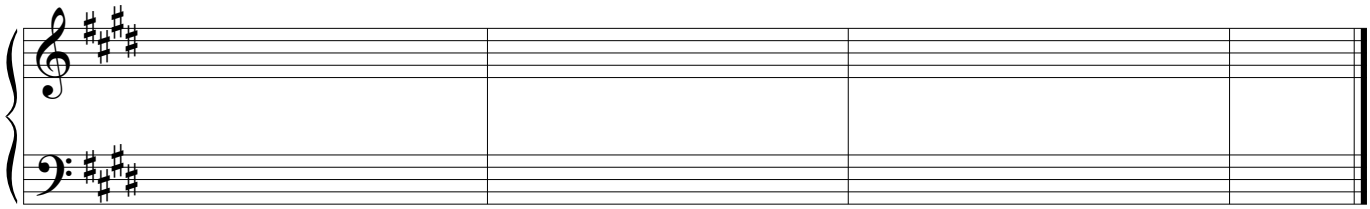


En tonalidad menor, cadencia frigia en la voz inferior.

3 **A**

Sobre los grados 8-7-6-5 de las escala menor natural pueden estár las siguientes armonías respectivamente: i-v6-iv6-V o i-bVII-iv6-V.





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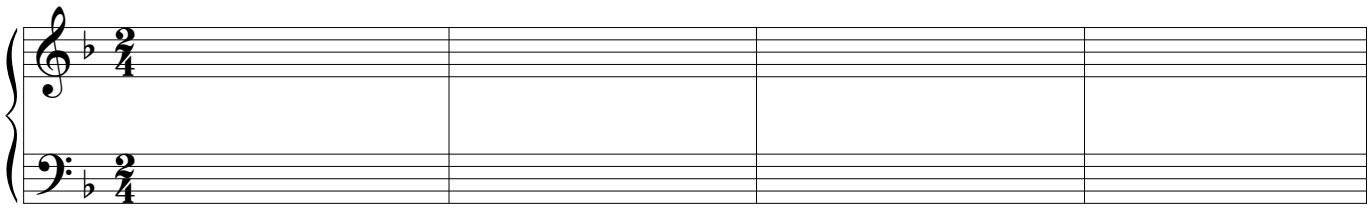

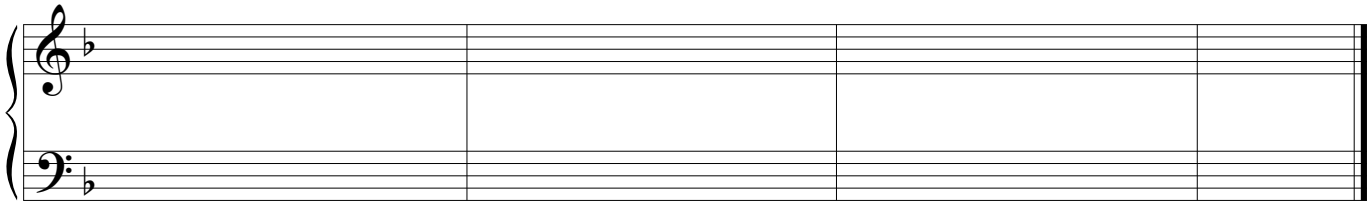

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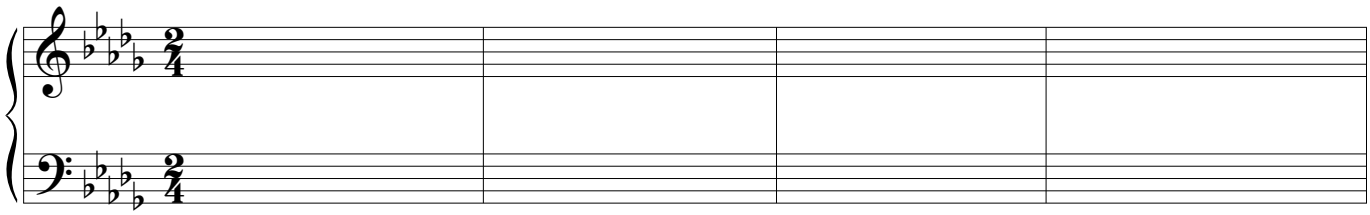
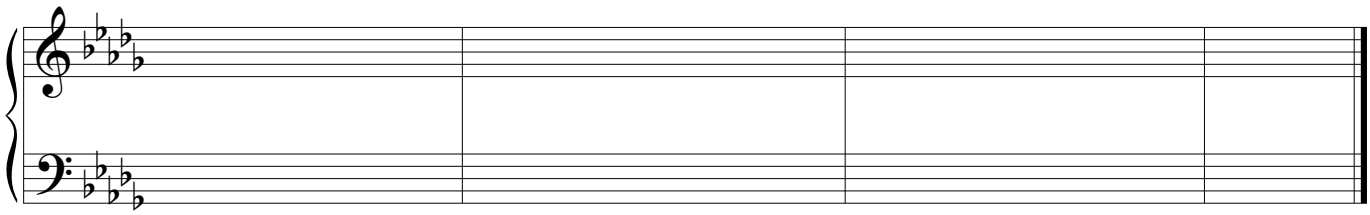
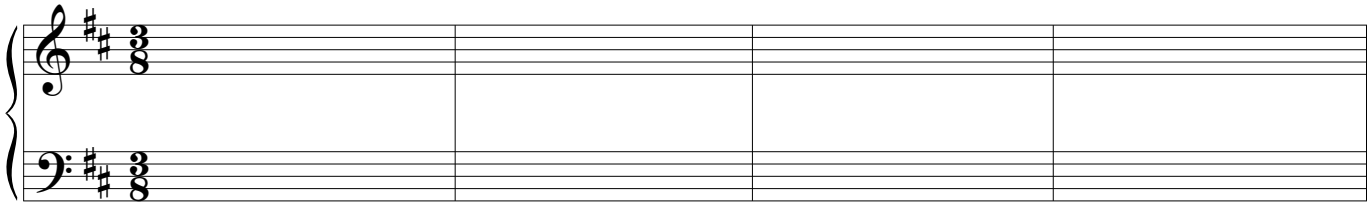
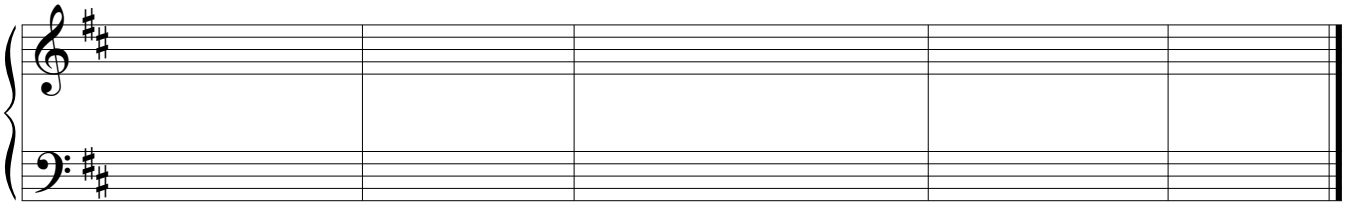




4 **A** En tonalidad mayor, V7 del V.
El cuarto grado de la tonalidad debe estar alterado medio tono hacia arriba para convertirse en sensible.





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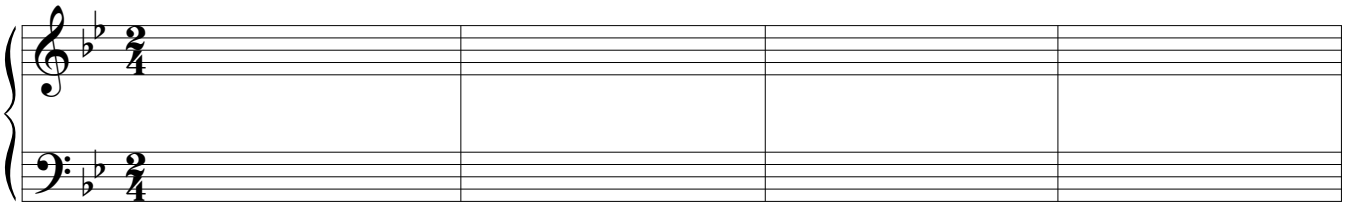

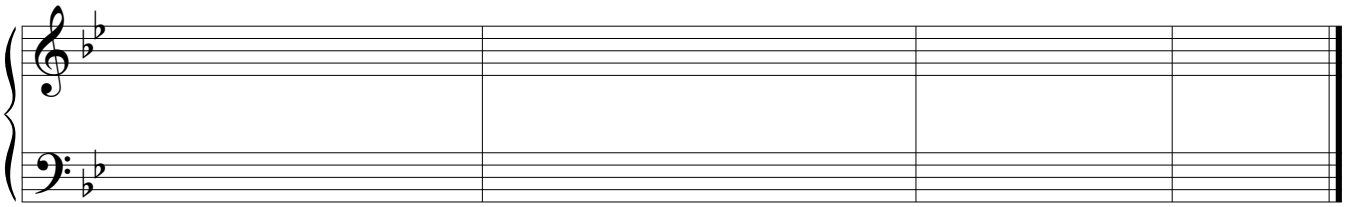

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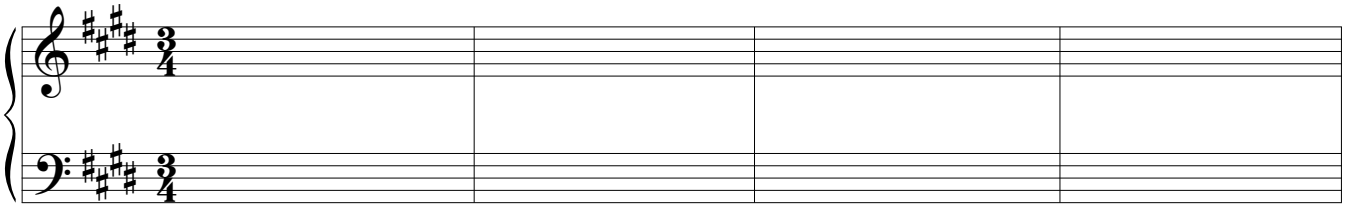
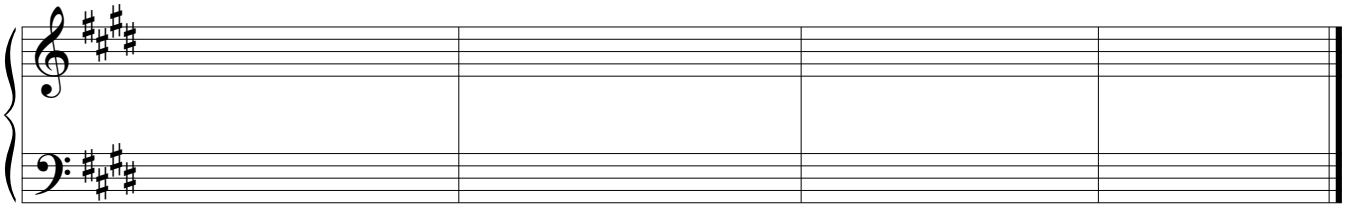
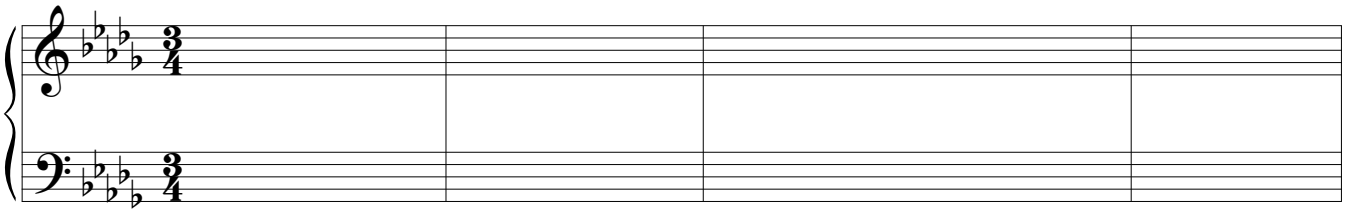
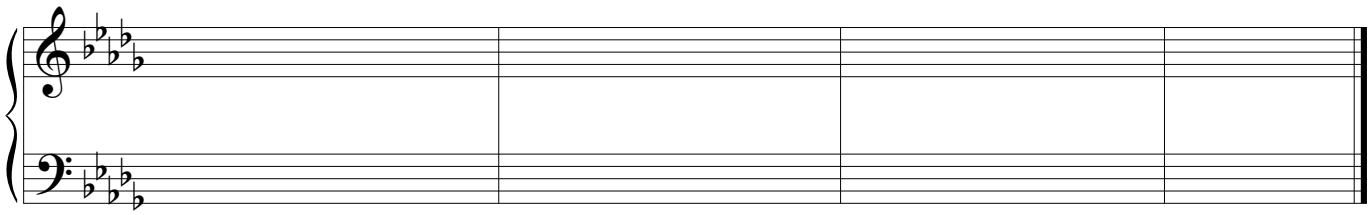




5 **A**

En tonalidad menor, V7 de V.
El cuarto y el sexto grado de la tonalidad deben estar alterados medio tono hacia arriba.





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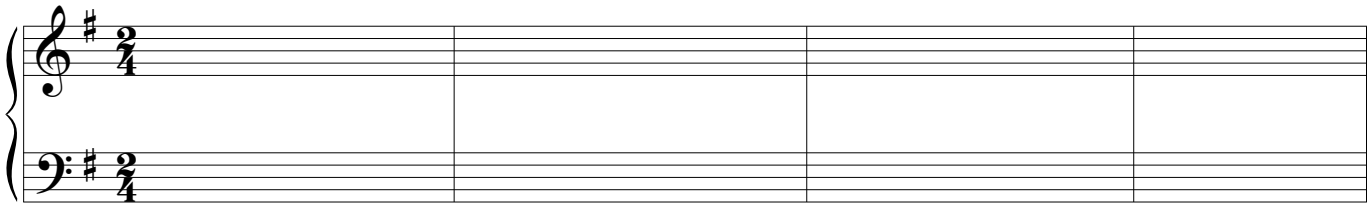

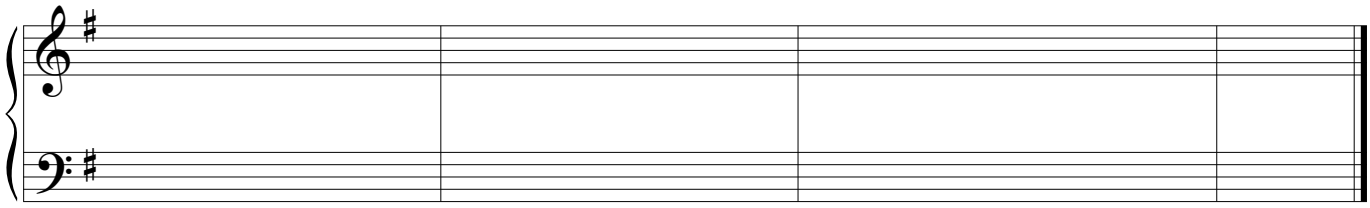

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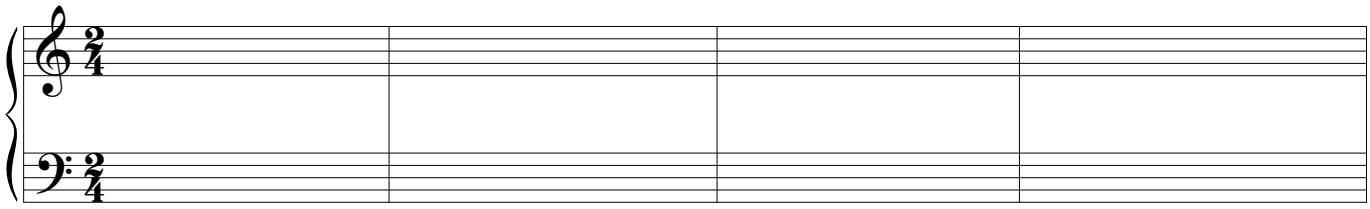
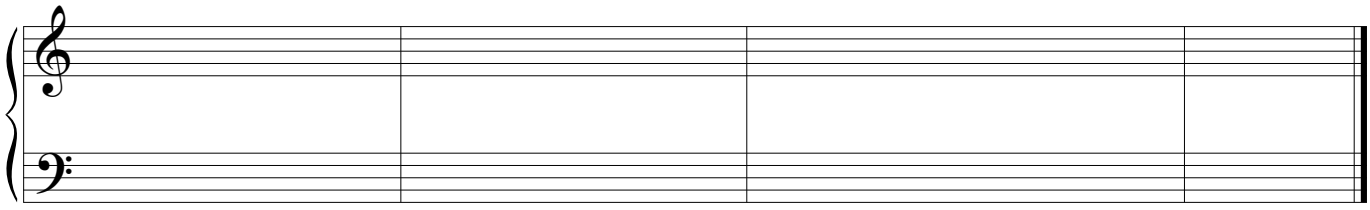
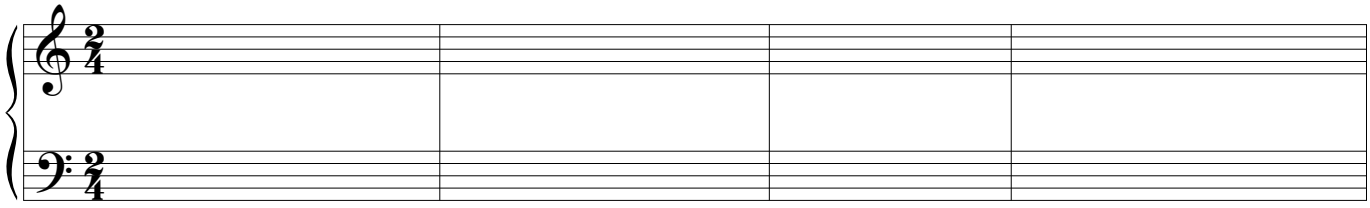
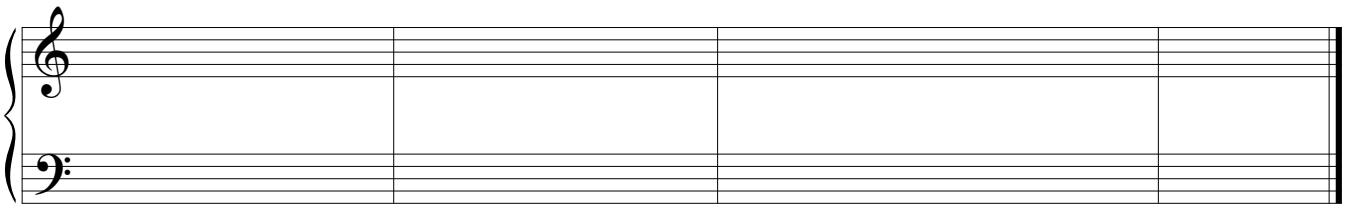




6 **A** En tonalidad mayor, V7 de IV.
El séptimo grado de la tonalidad debe estar alterada medio tono hacia abajo.





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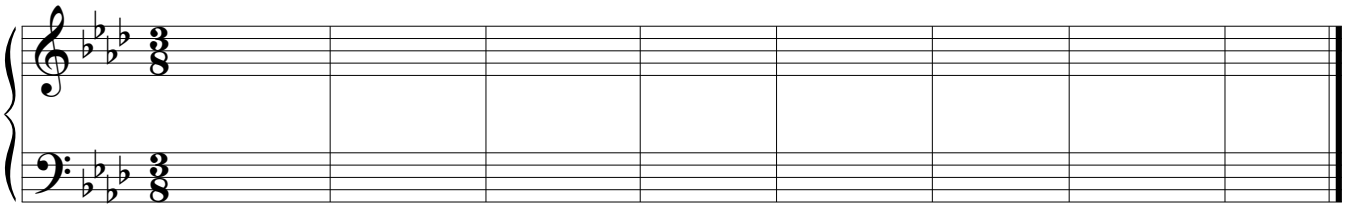

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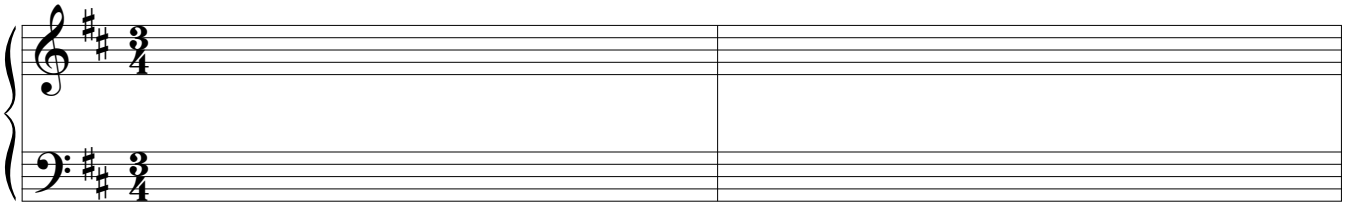
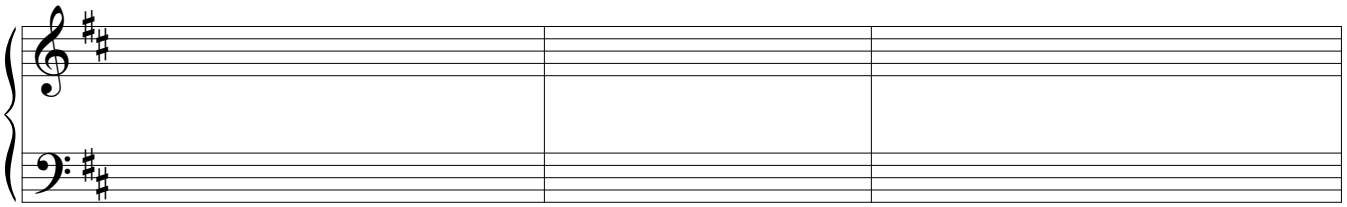
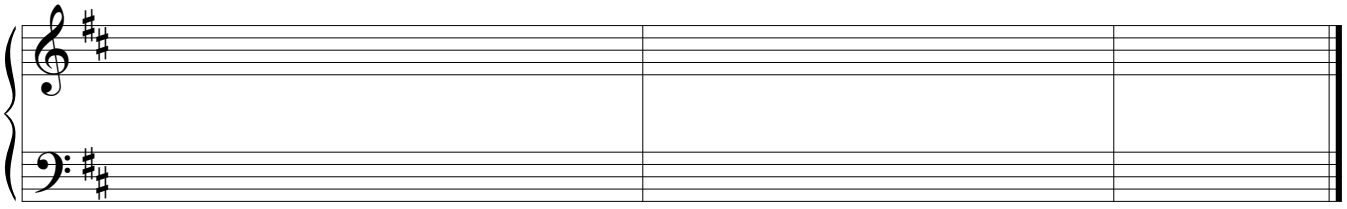
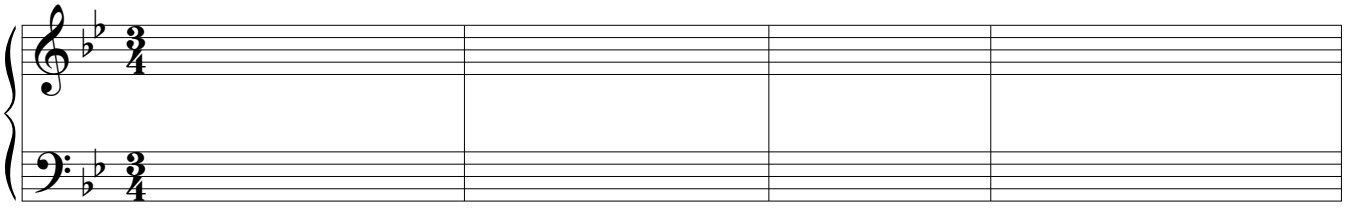
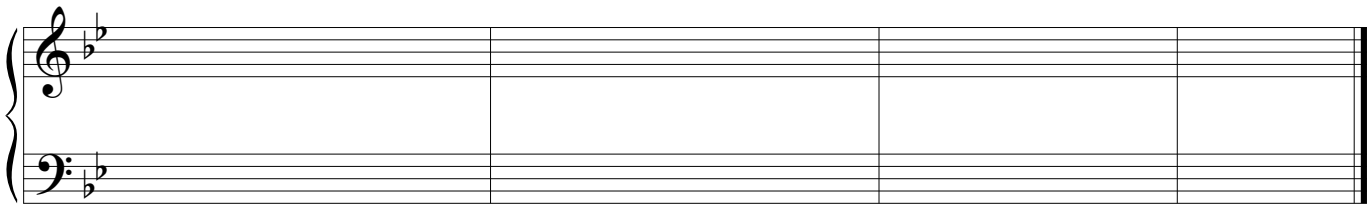






7 **A** En tonalidad menor, V7 de iv.
El tercer grado de la tonalidad debe alterarse medio tono hacia arriba.





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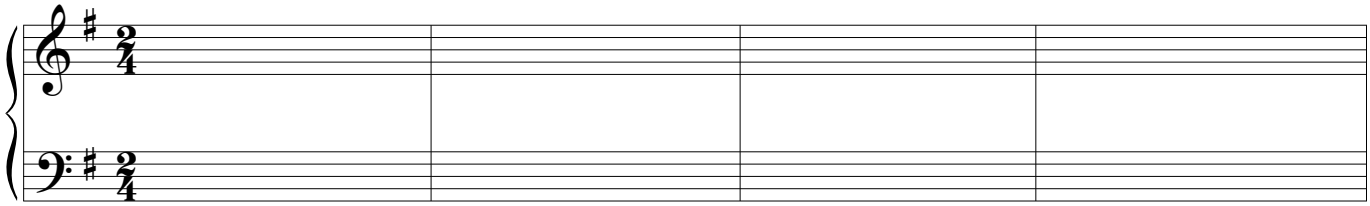

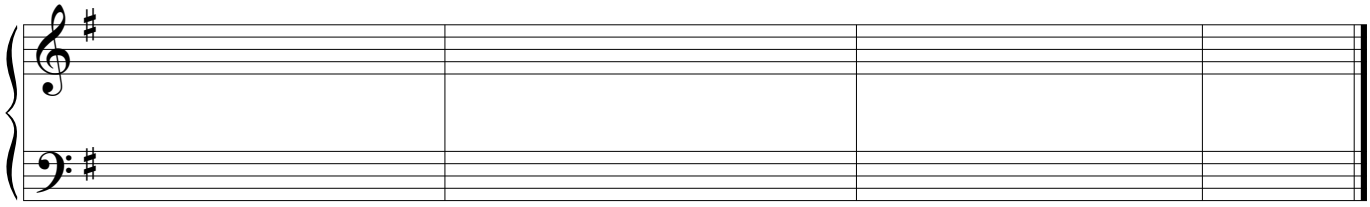

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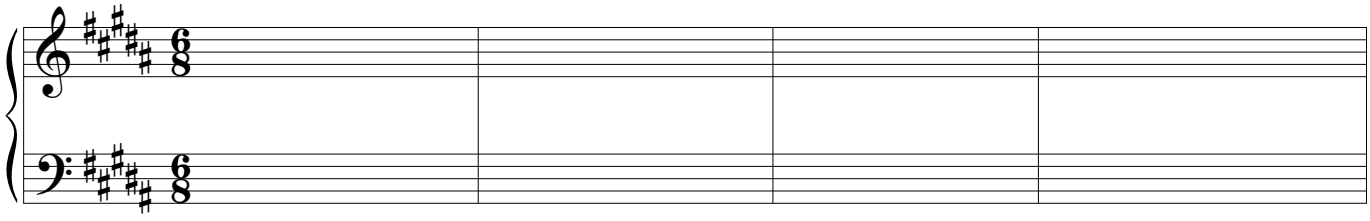
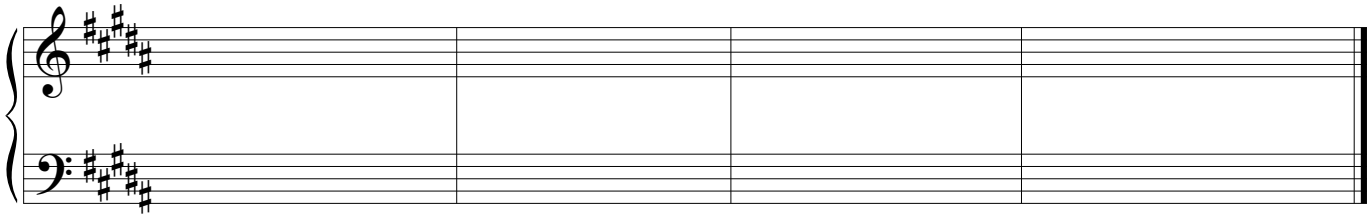
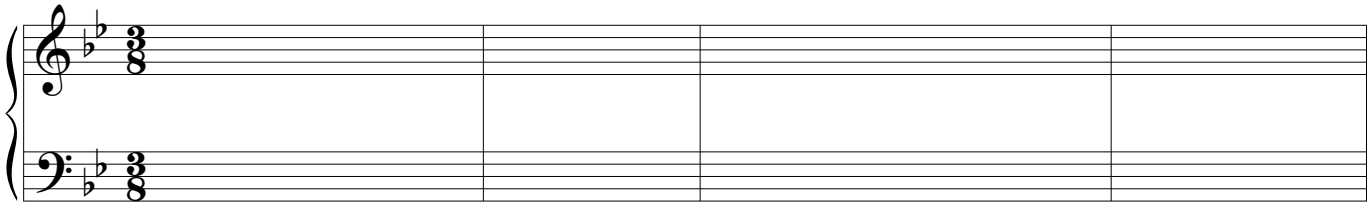
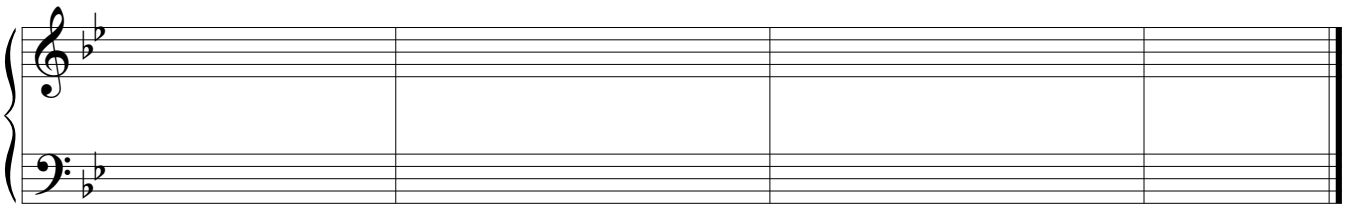




8 **A**

En tonalidad mayor, V7 de vi.
El quinto grado de la tonalidad debe estar alterado medio tono hacia arriba..





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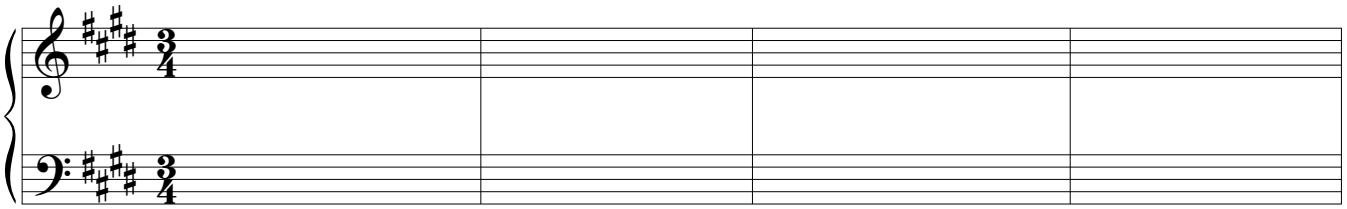

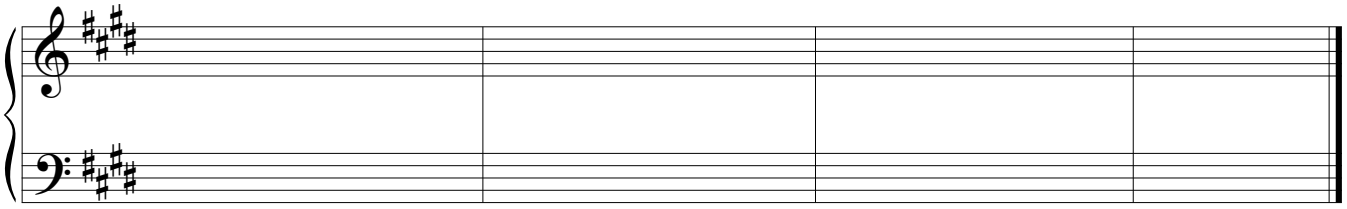

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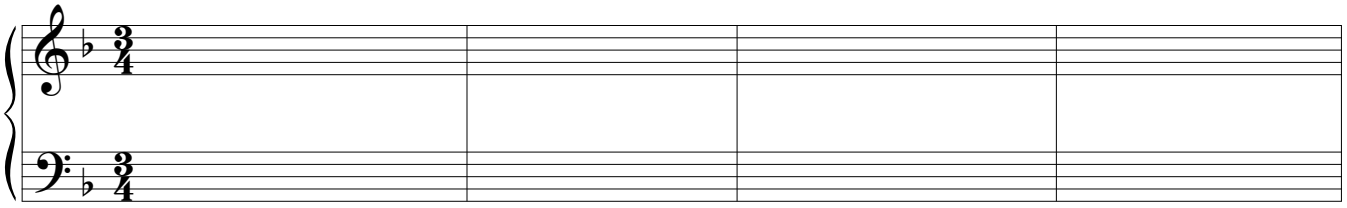
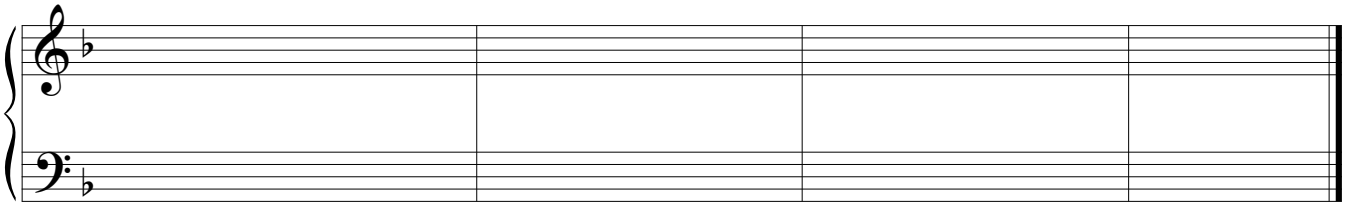
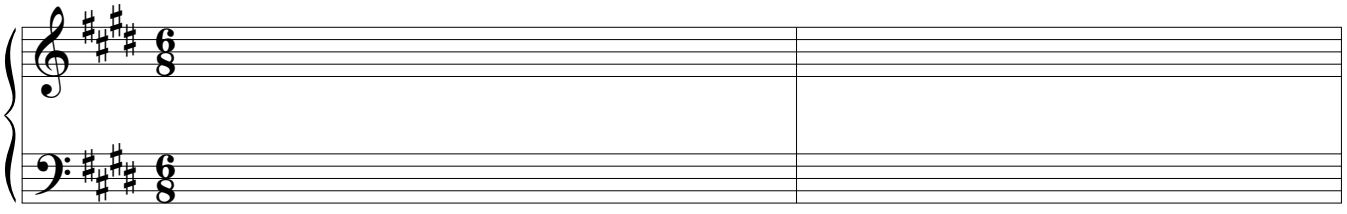
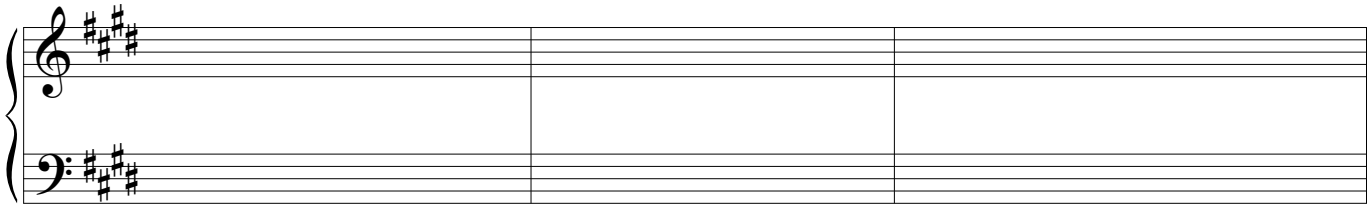


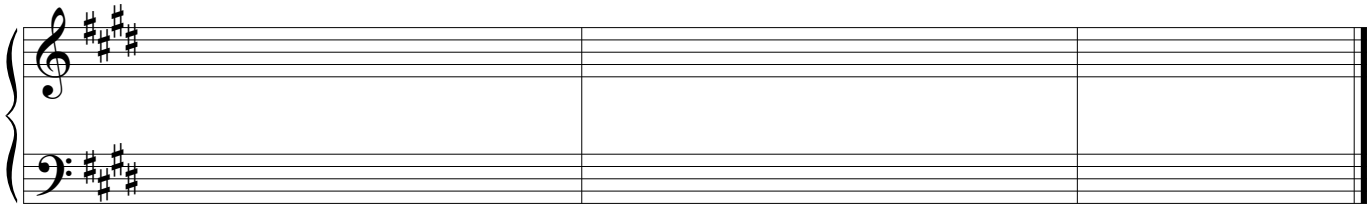


9 **A**

En tonalidad menor, V7 de bVI.
El segundo grado de la tonalidad debe estar alterado medio tono hacia abajo.







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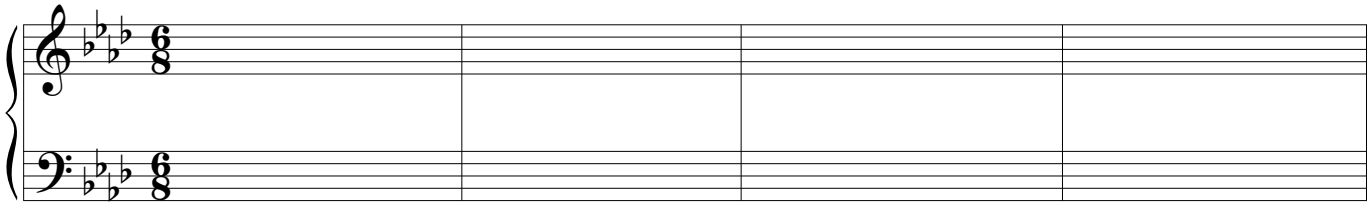

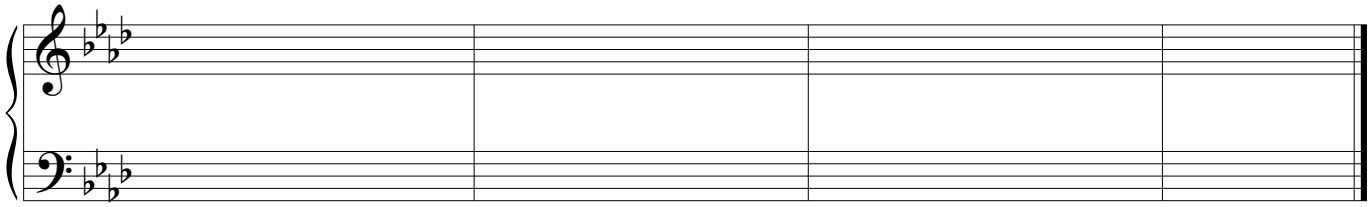

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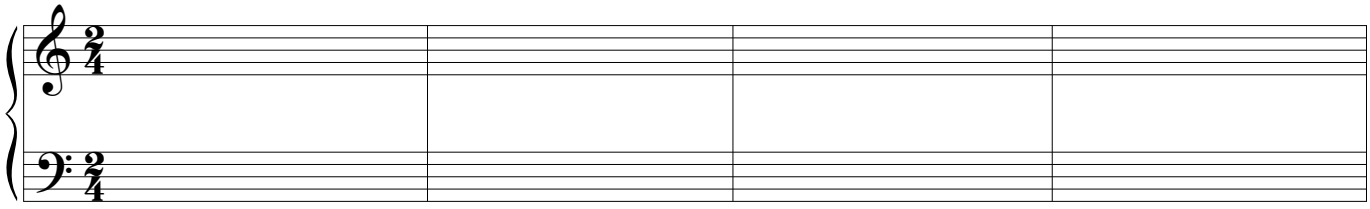
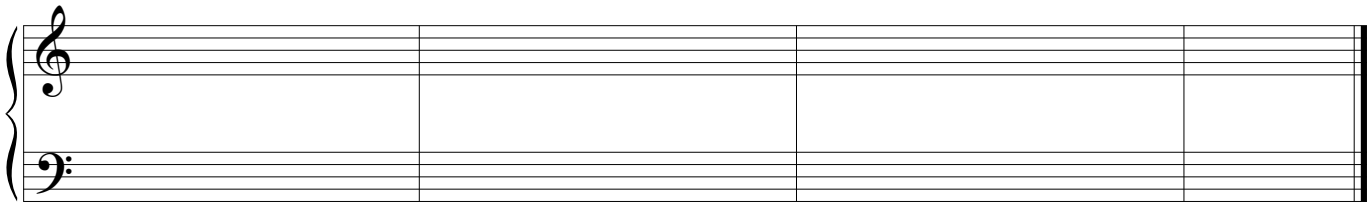
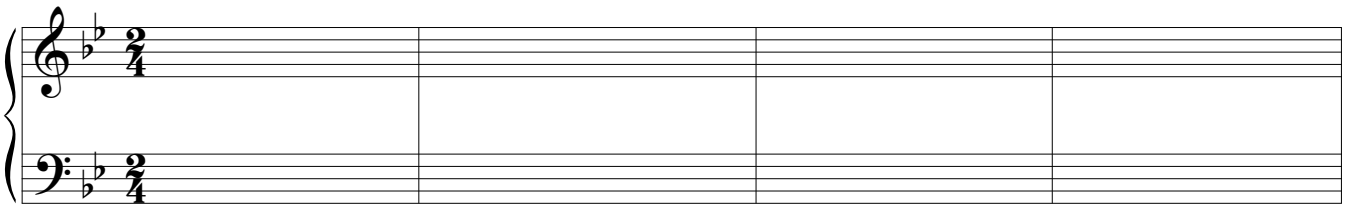
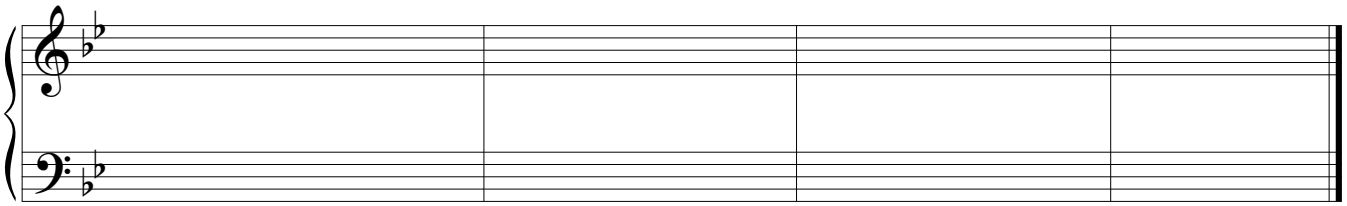




10 **A**

En tonalidad mayor, V7 de ii.
El primer grado debe estar alterado medio tono hacia arriba.





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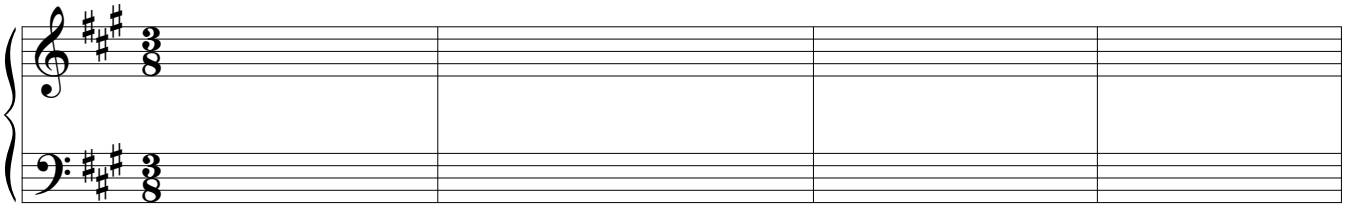

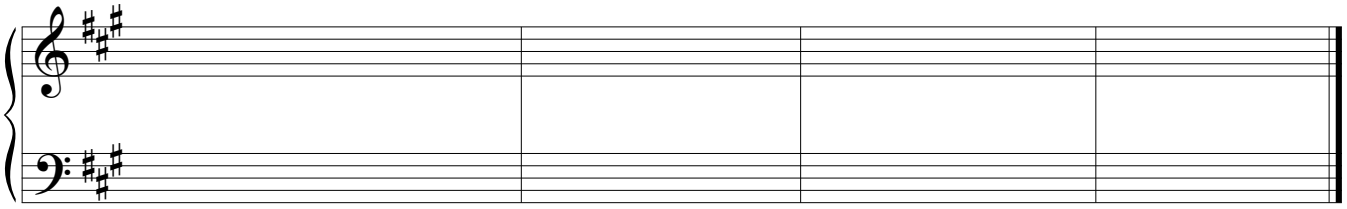

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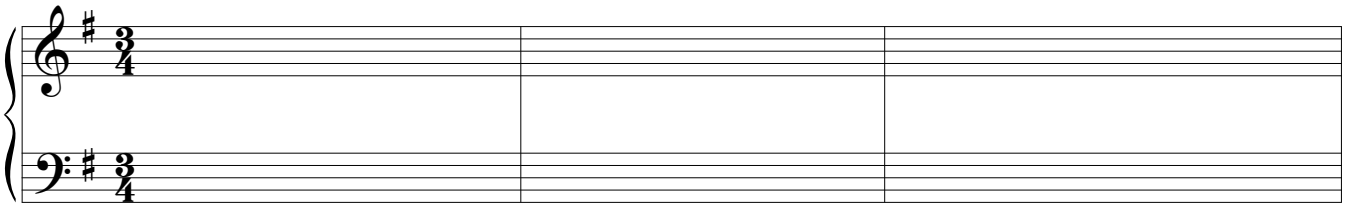
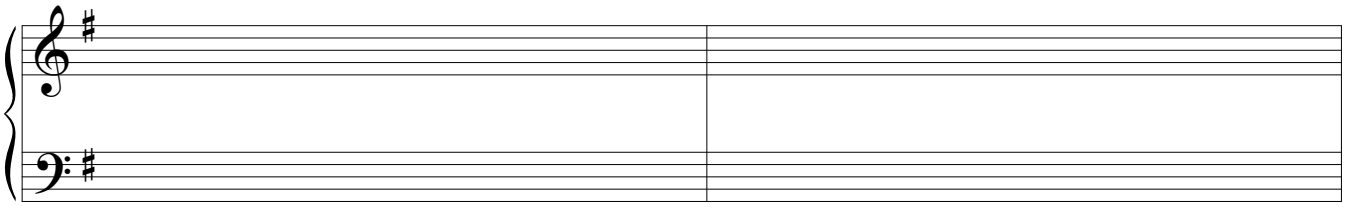
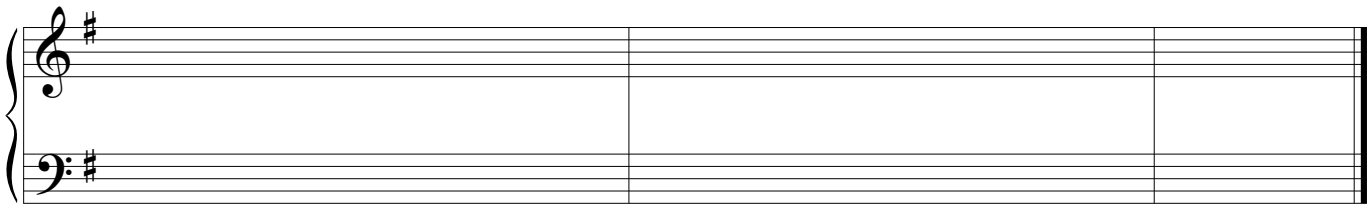
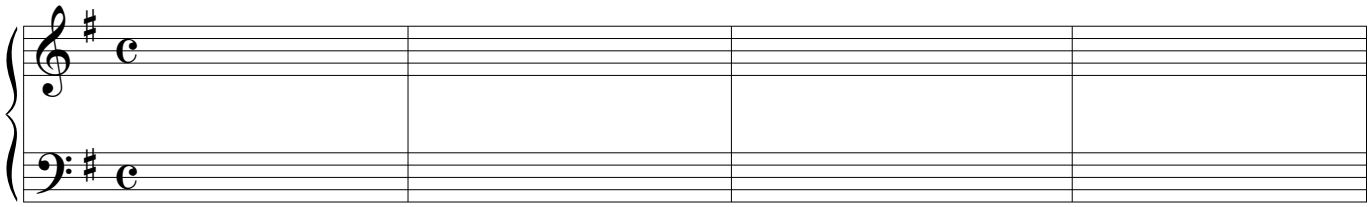


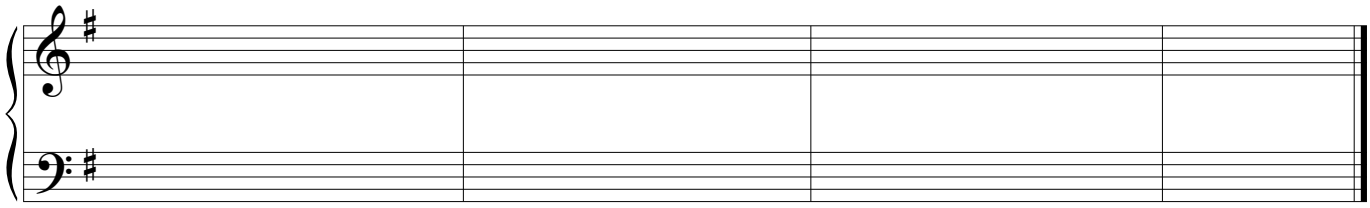




11 **A**

En tonalidad menor, V7 de bVII.
El sexto grado de la tonalidad debe estar alterado medio tono hacia arriba.





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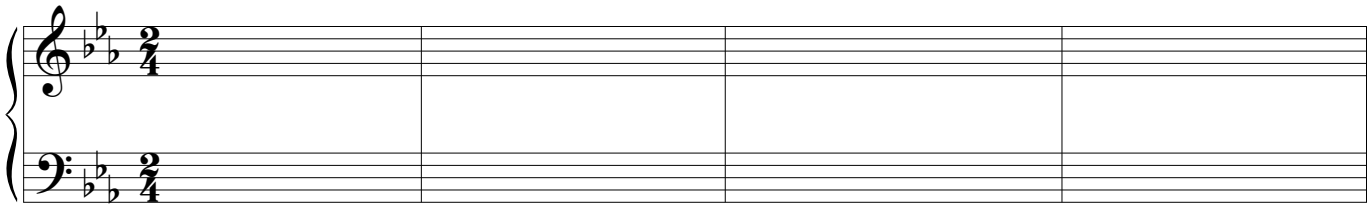

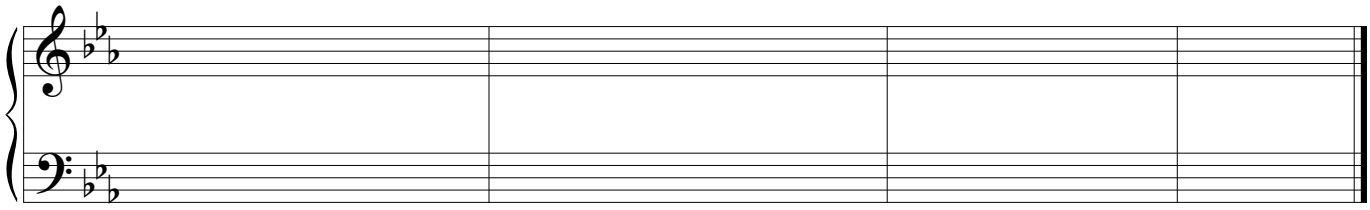

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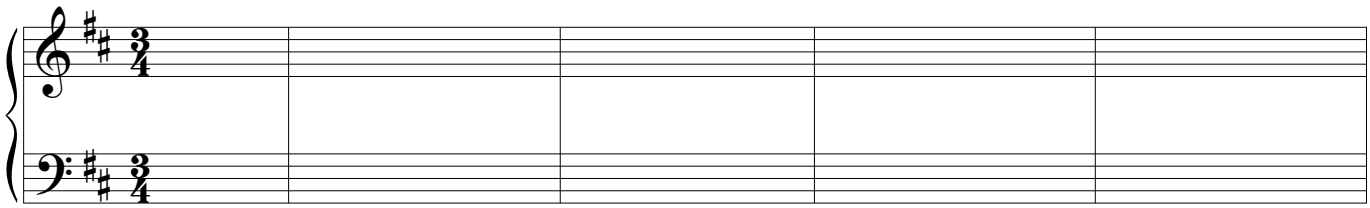
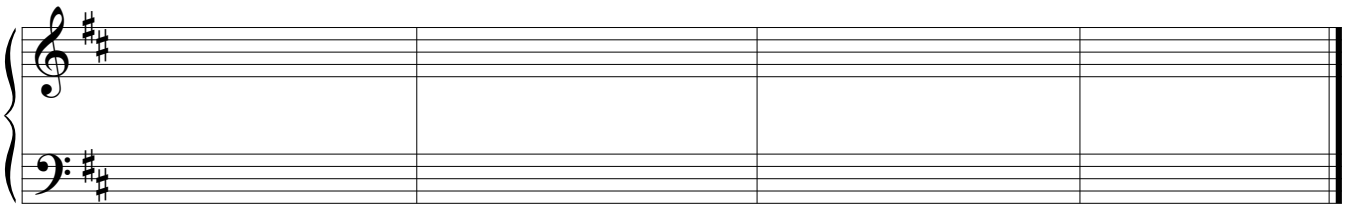
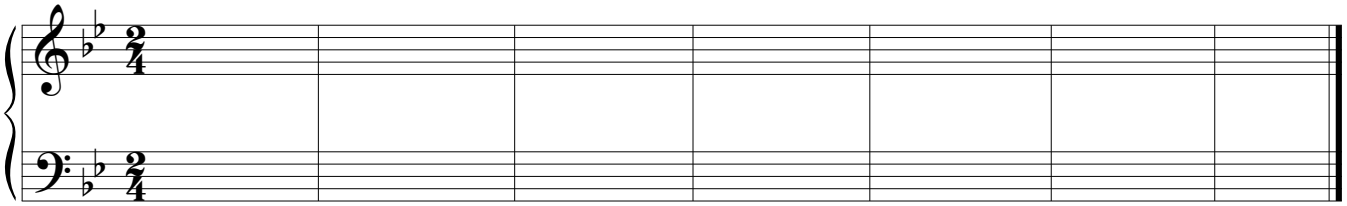




12 **A** En tonalidad mayor, V7 de iii.
El segundo y el quinto grado de la tonalidad deben estar alterados medio tono hacia arriba.



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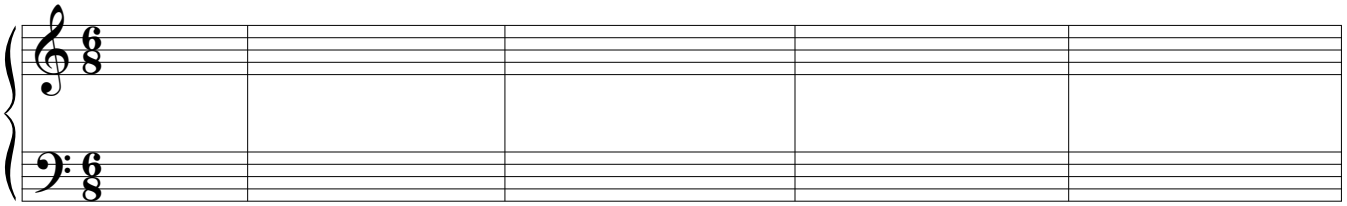

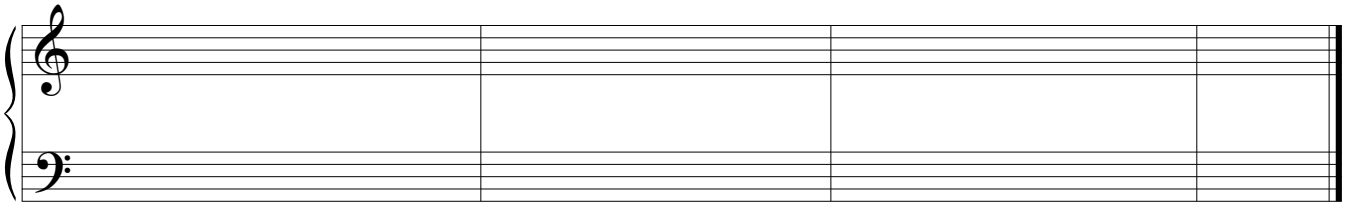

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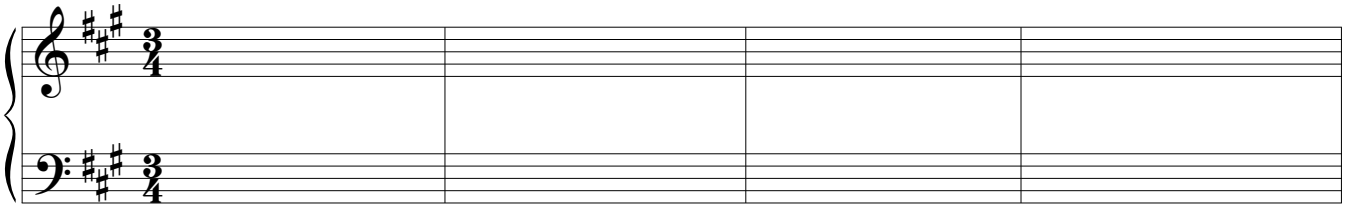
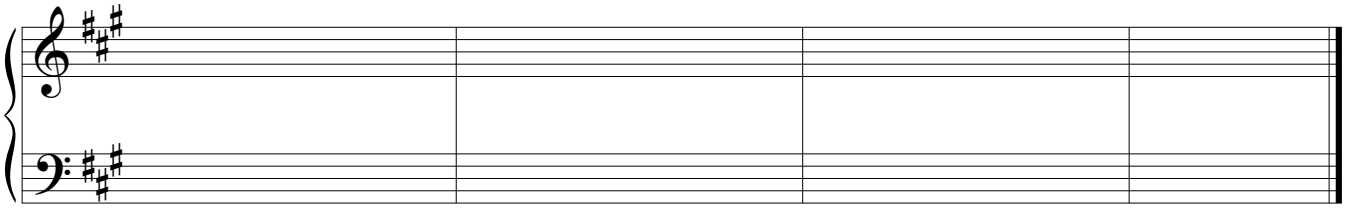


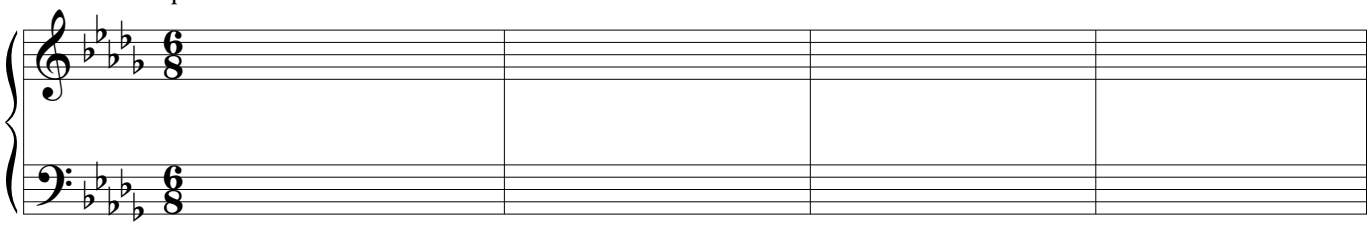


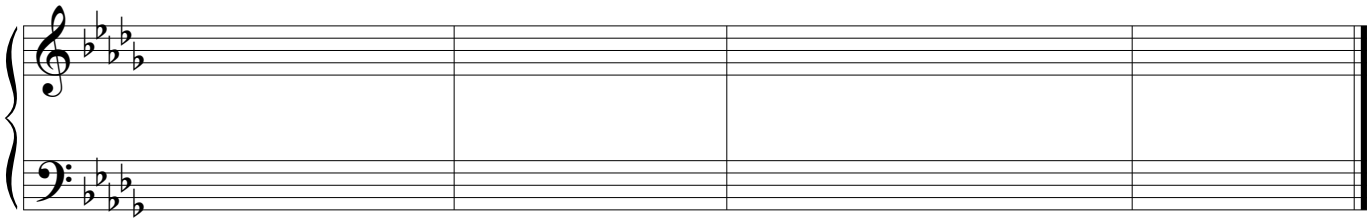
Capítulo V

En tonalidad menor, bII (Napolitano, mixtura modal).

1 **A**

Tiene función subdominante apartir del segundo grado descendido, si es empleado en tonalidad mayor, su quinta también se debe descender medio tono.





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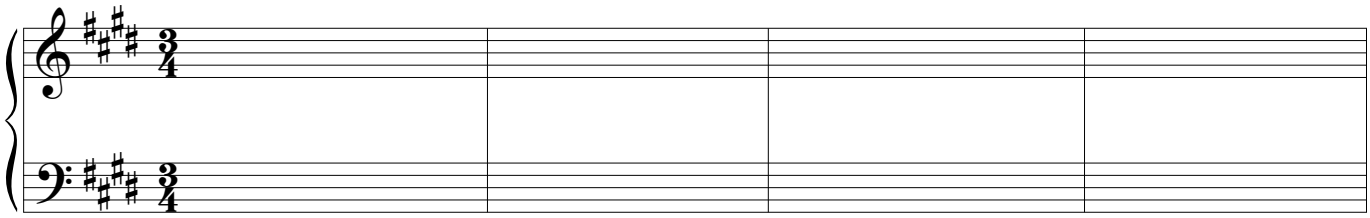

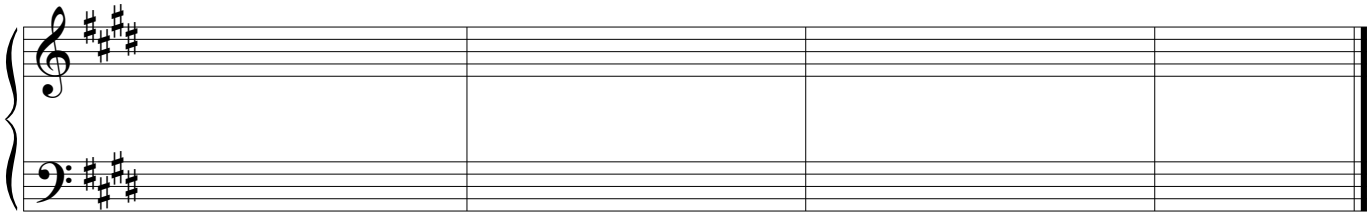

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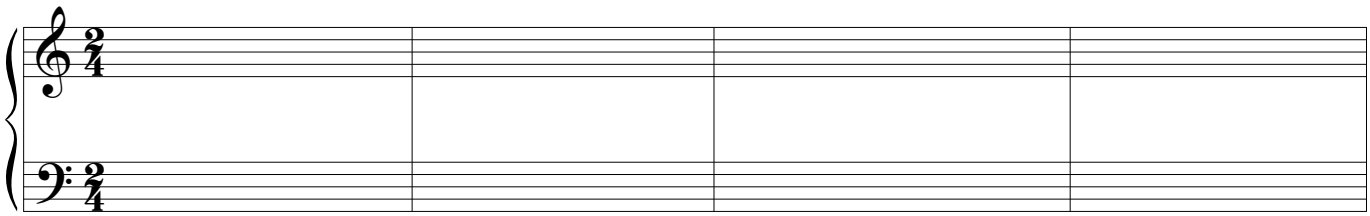
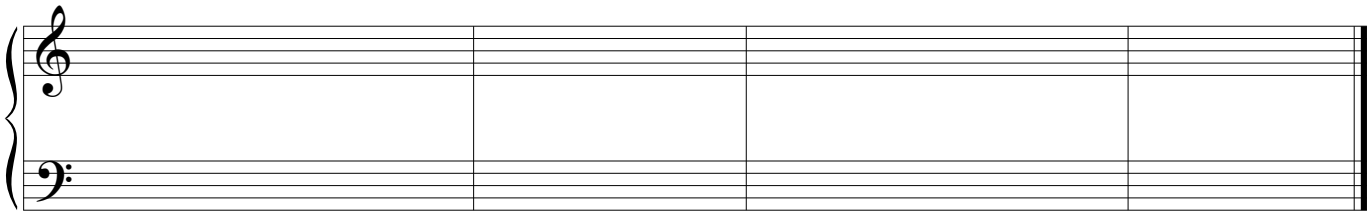
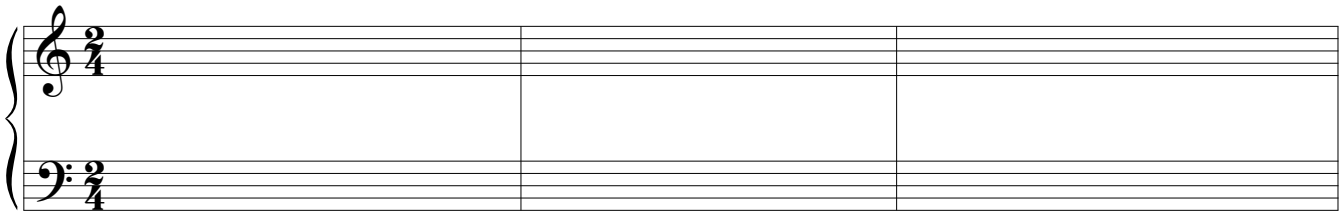
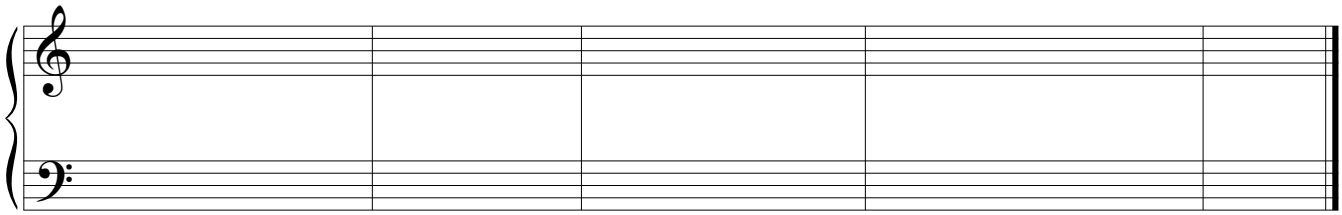




2 **A** En tonalidad mayor, modulación al paralelo menor.





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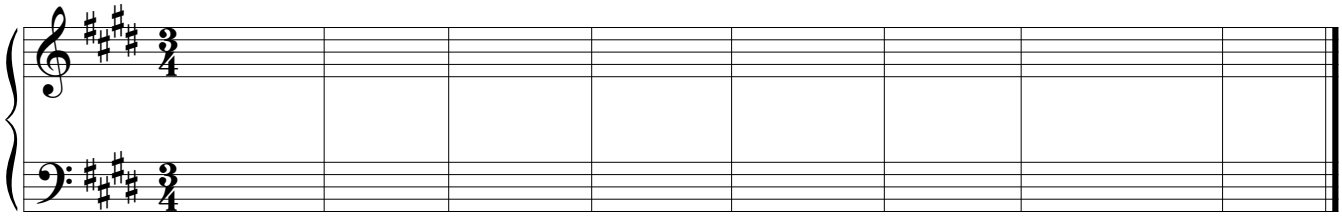

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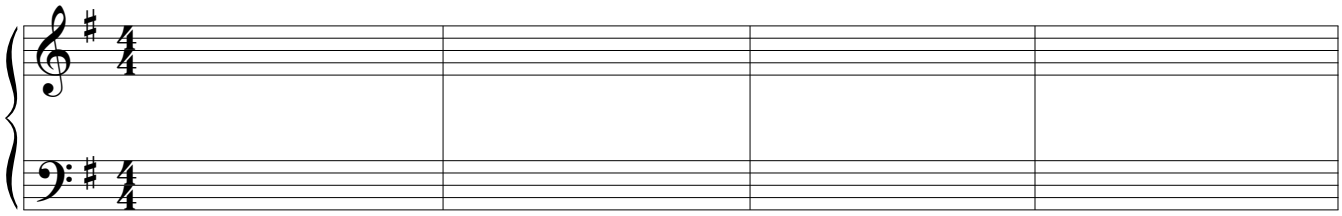
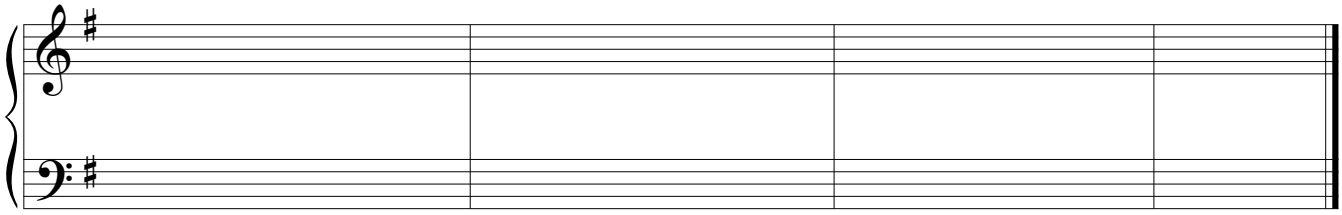
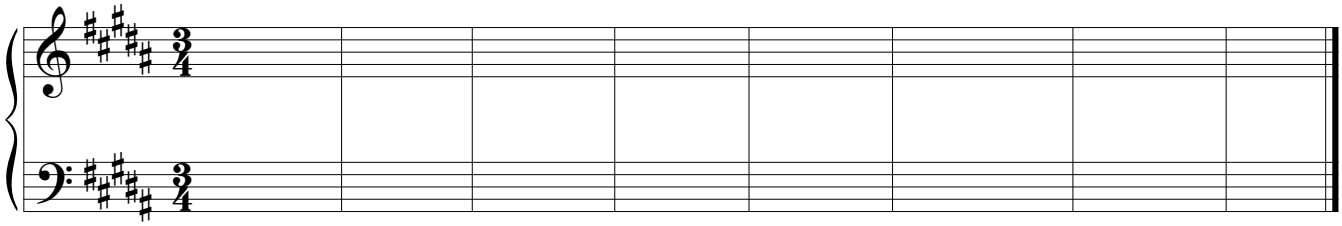




3 **A** En tonalidad mayor, ii° (mixtura tonal).
El sexto grado de la tonalidad debe estar alterado medio tono hacia abajo.



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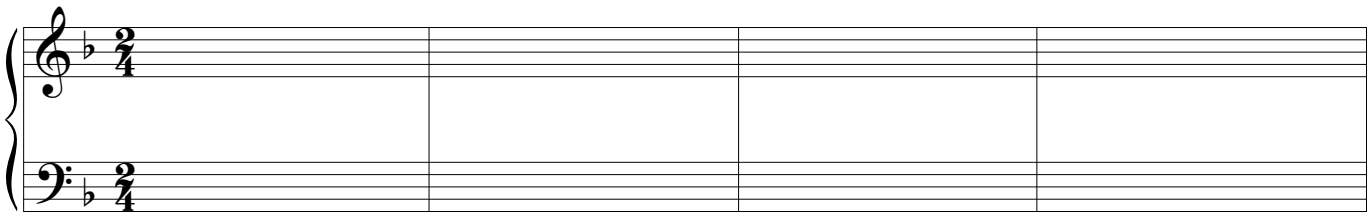

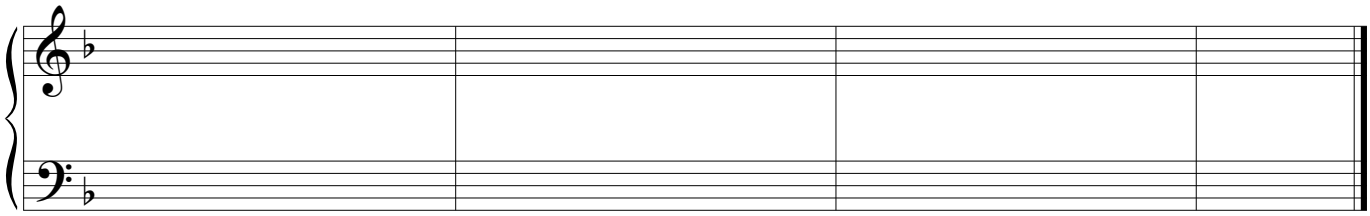

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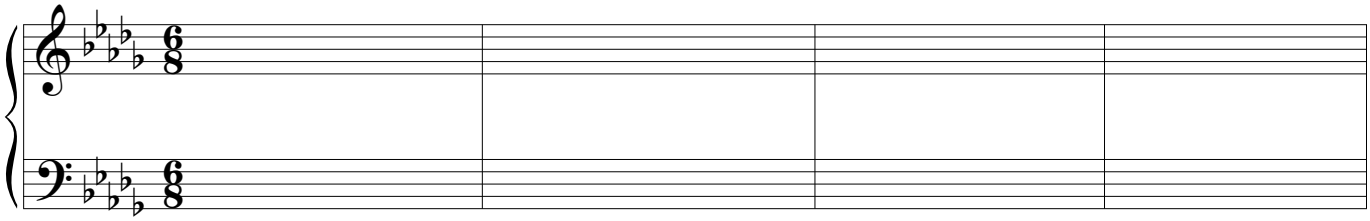
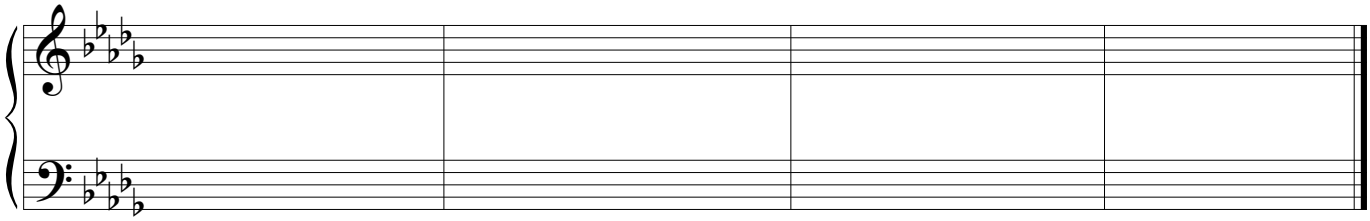
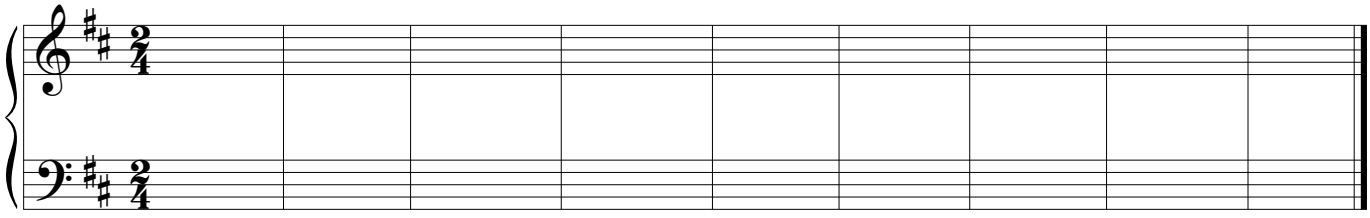




4 **A**

En tonalidad mayor, iv (mixtura tonal).
El sexto grado de la tonalidad debe estar alterado medio tono hacia abajo.



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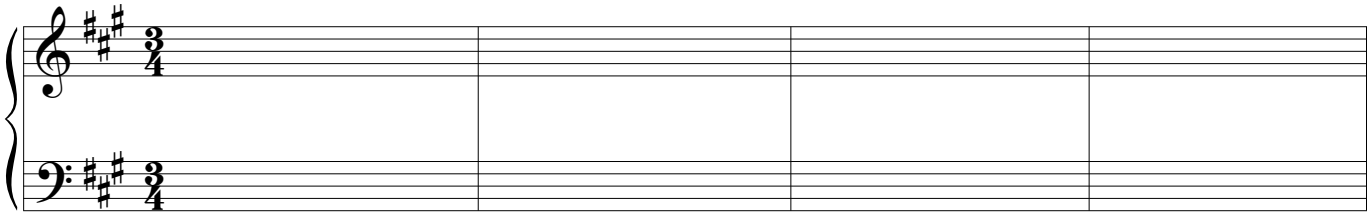

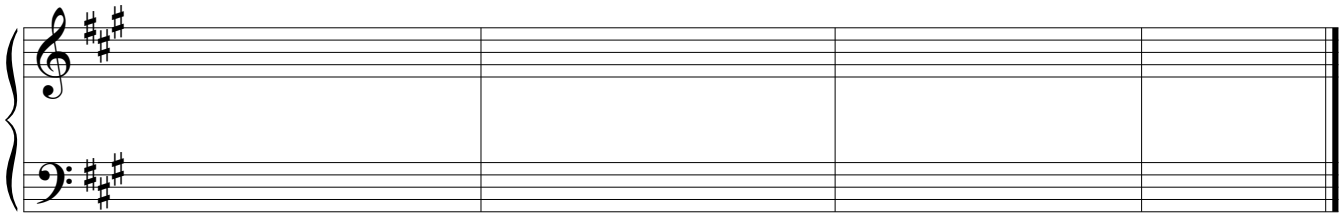

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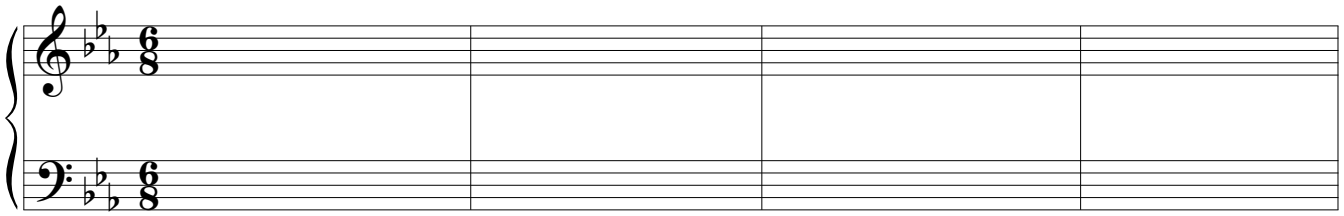
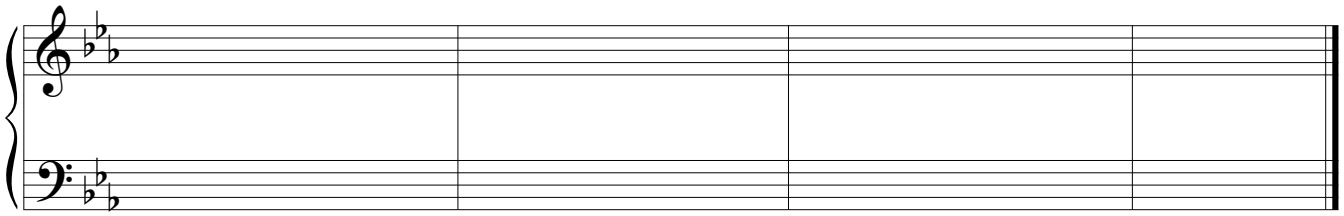
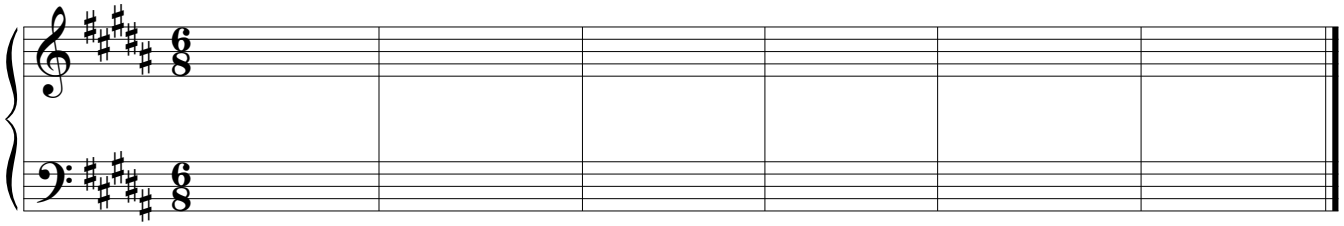




5 **A** En tonalidad mayor bVI (mixtura tonal).
El sexto y el tercer grado de la tonalidad deben estar alterados medio tono hacia abajo.



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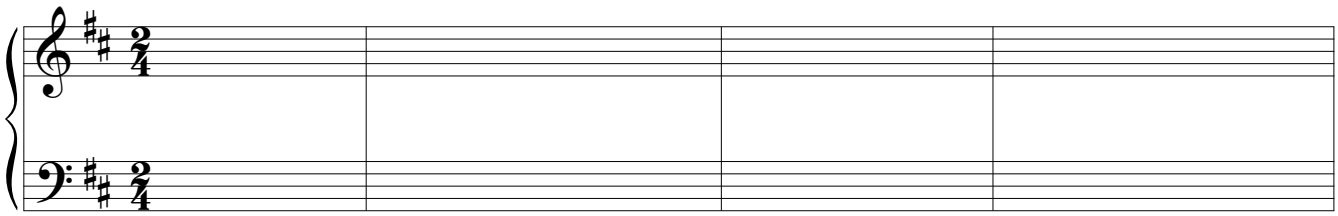

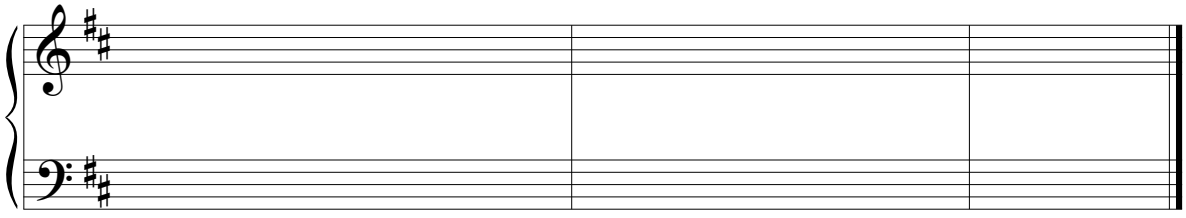

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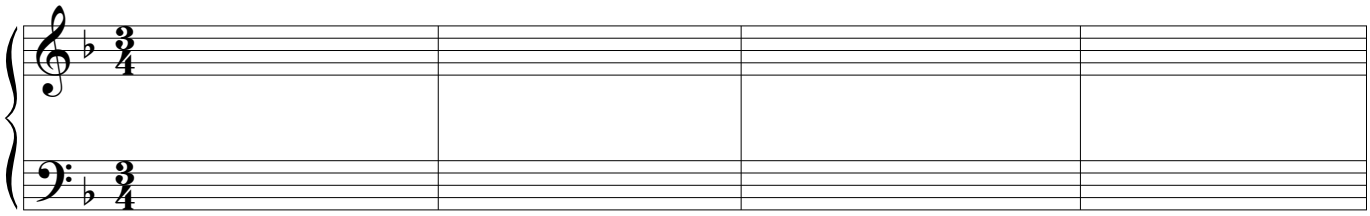
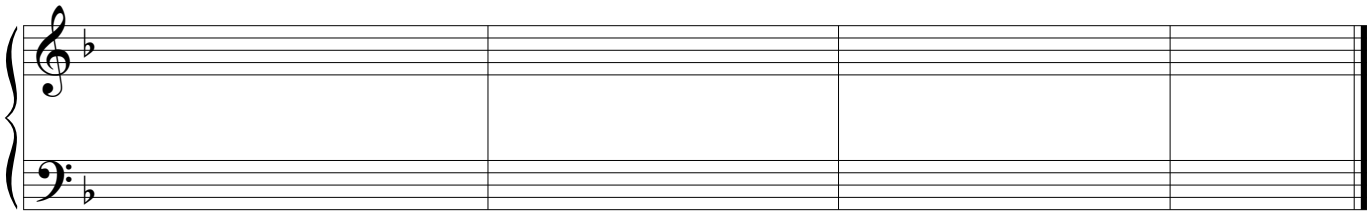
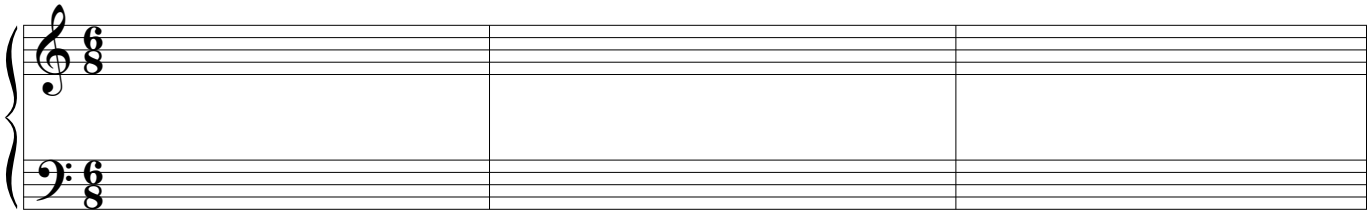




6 **A** En tonalidad mayor, bIII (mixtura tonal).
El séptimo y el tercer grado de la tonalidad deben estar alterados medio tono hacia abajo.



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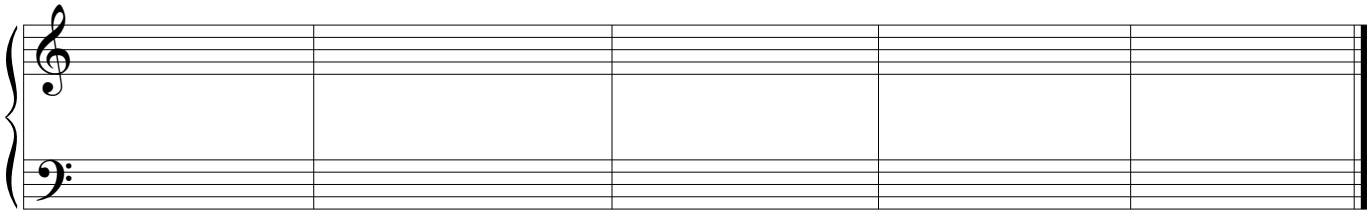

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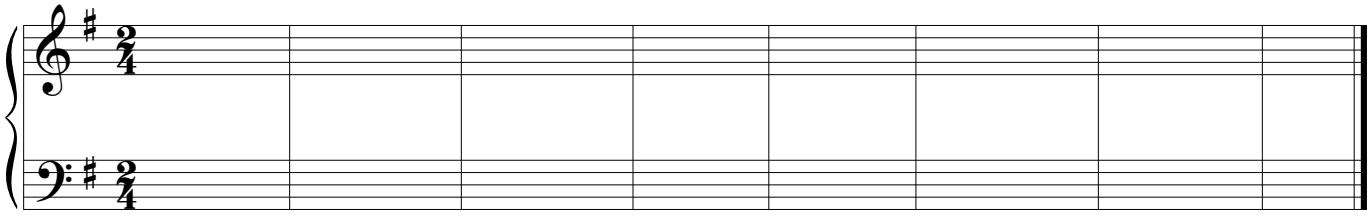

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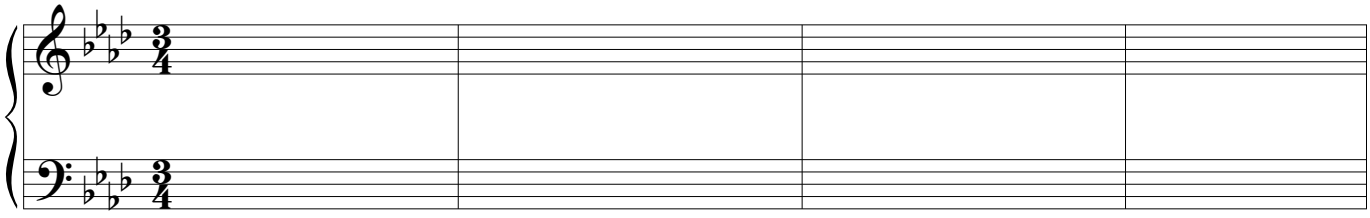
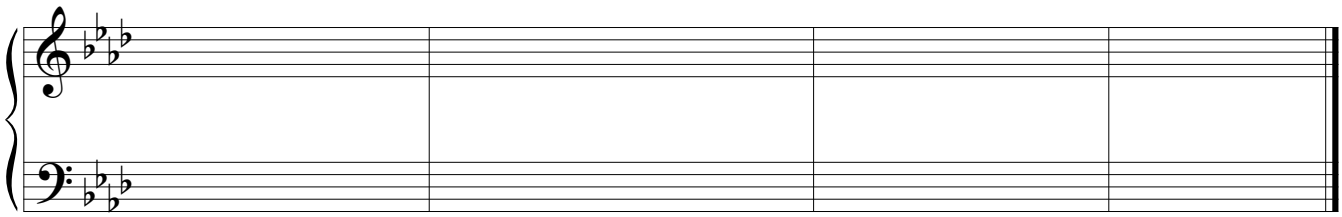
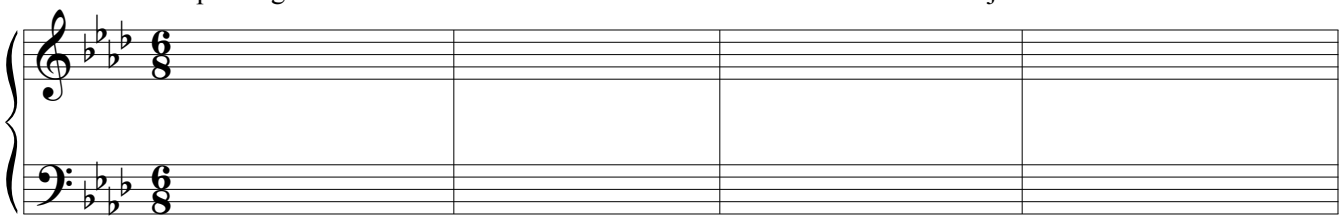
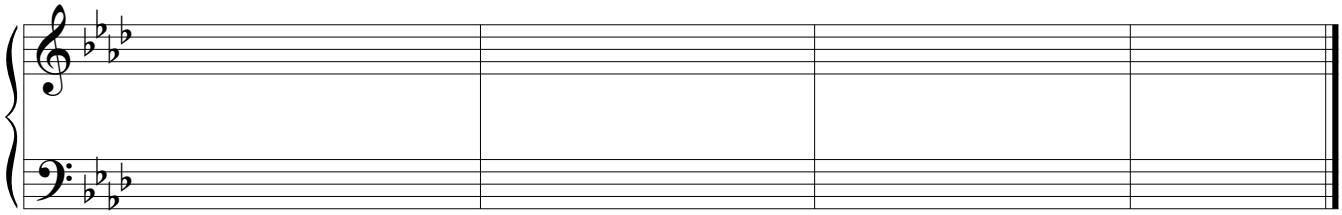




7 **A** En tonalidad mayor bVII.
El séptimo grado de la tonalidad debe estár alterado medio tono hacia abajo .





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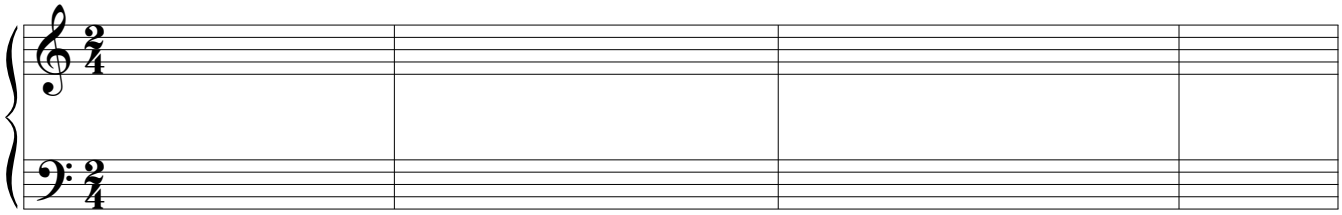

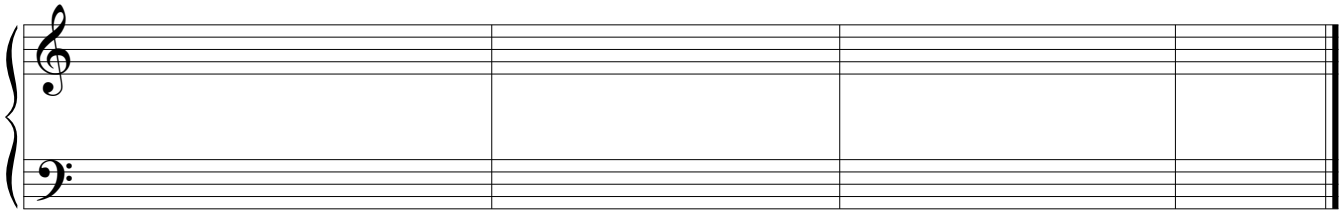

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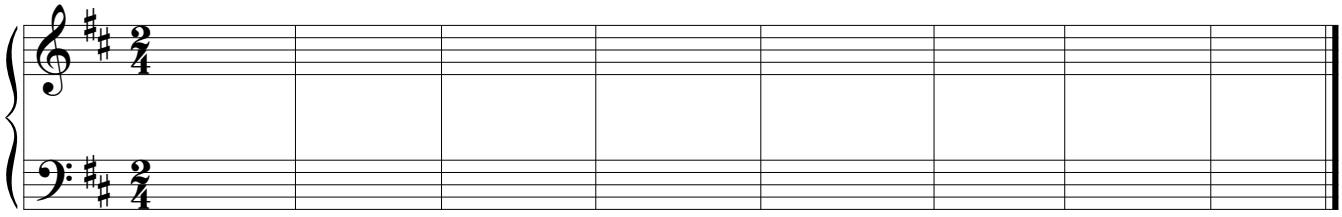
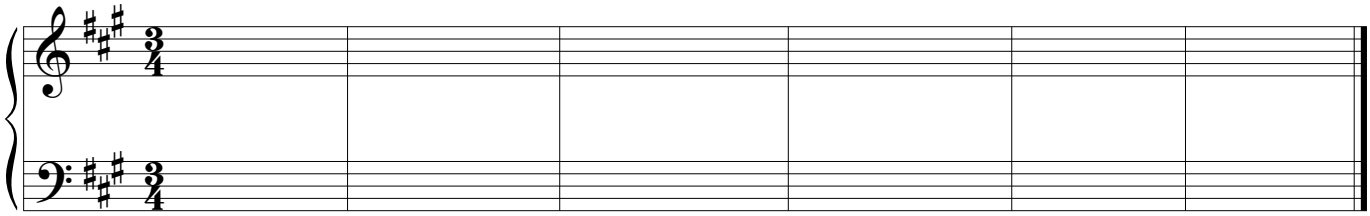


8 **A** En tonalidad mayor, i (mixtura tonal).
El tercer grado de la tonalidad debe estar alterado medio tono hacia abajo.



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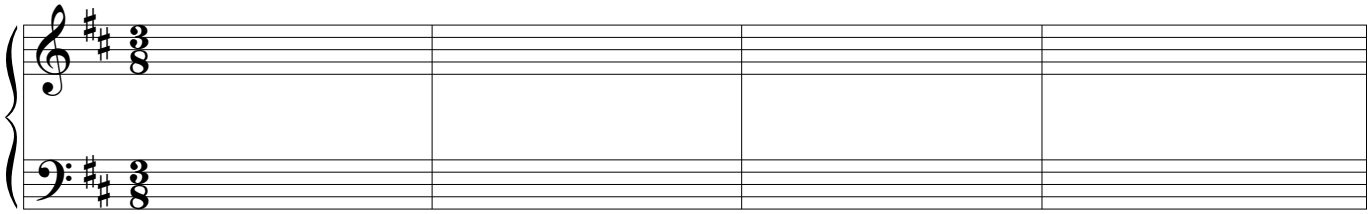

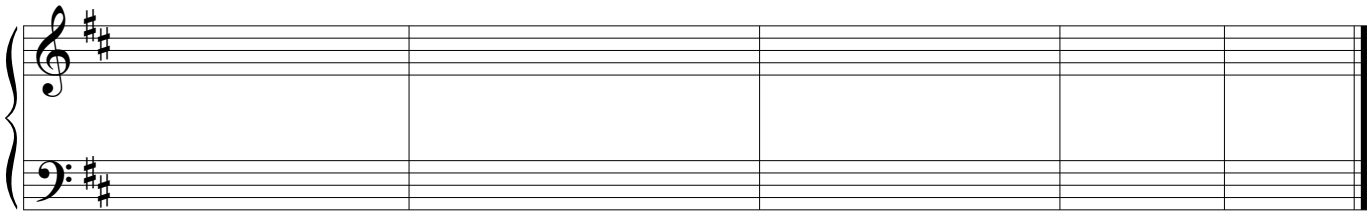

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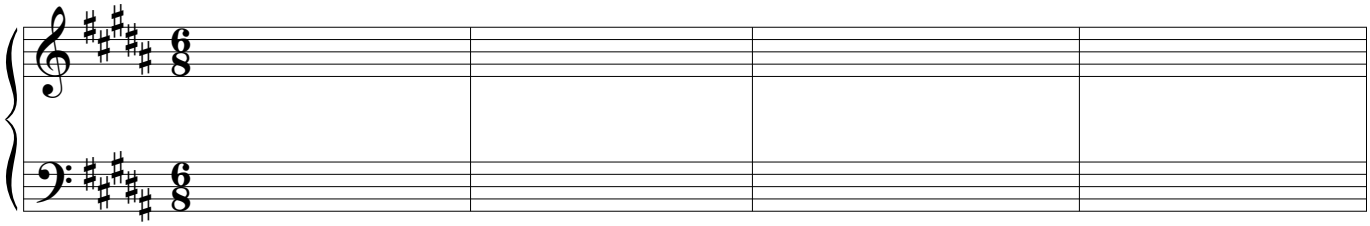
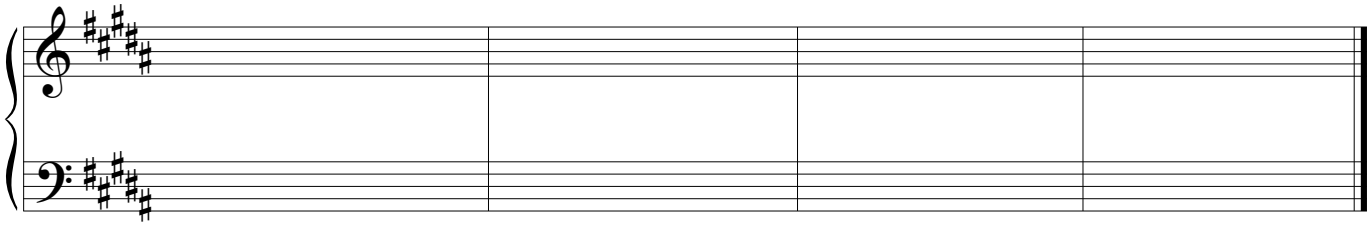
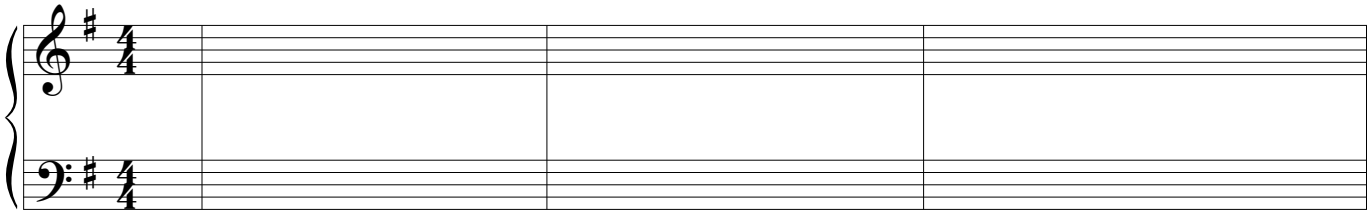
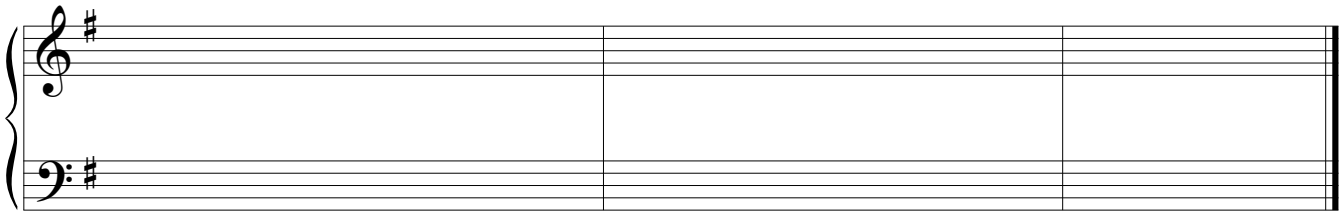




9 **A** Acordes de mixtura que se convierten en acordes diatónicos de una nueva tonalidad.





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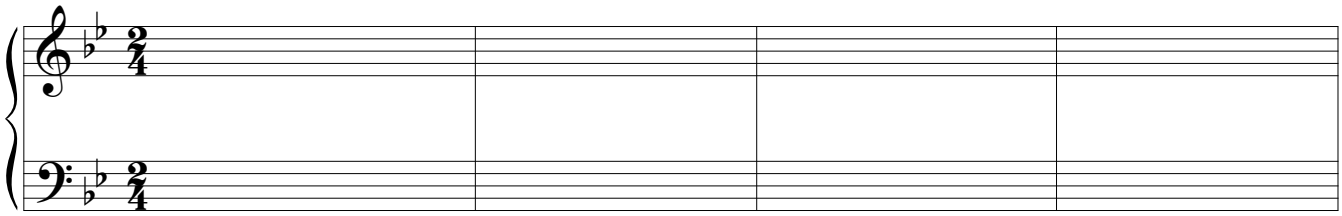

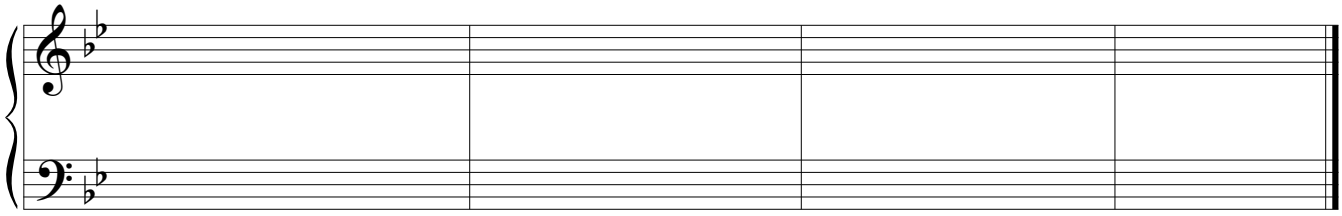

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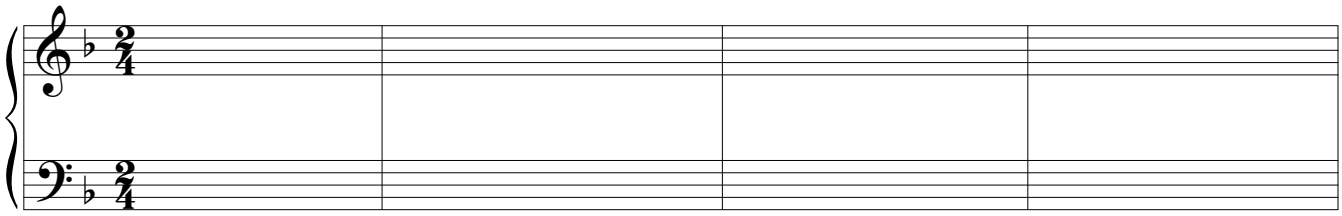
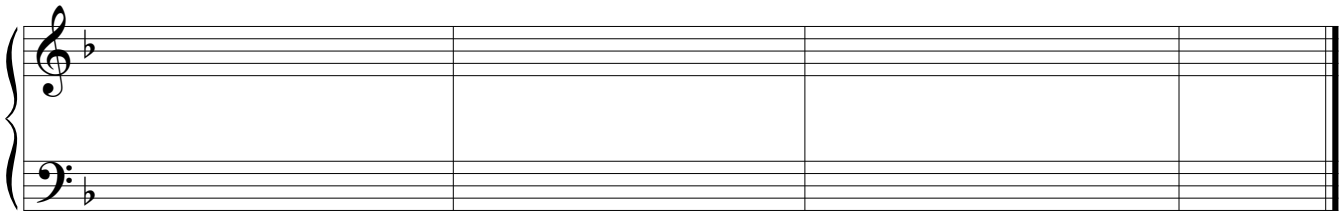
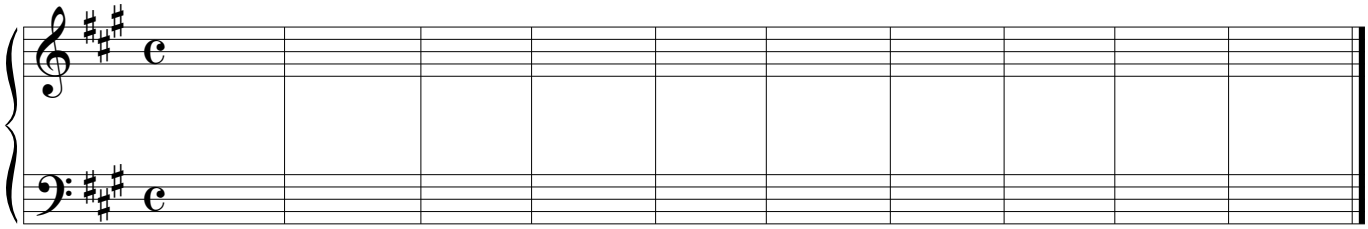




Capítulo VI

1 **A** Enlaces de acordes diatónicos.



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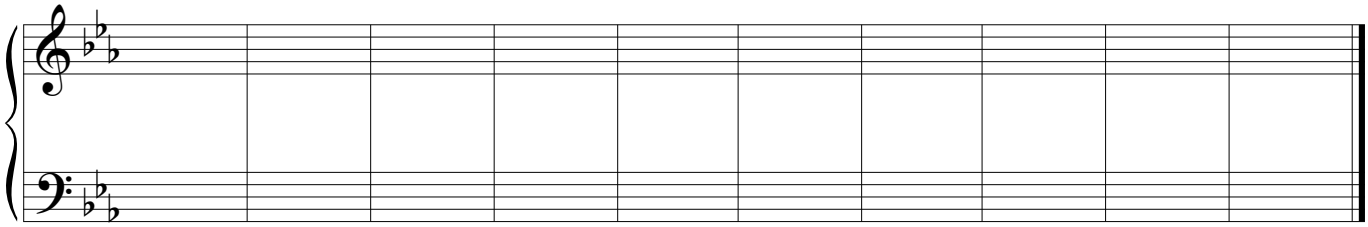
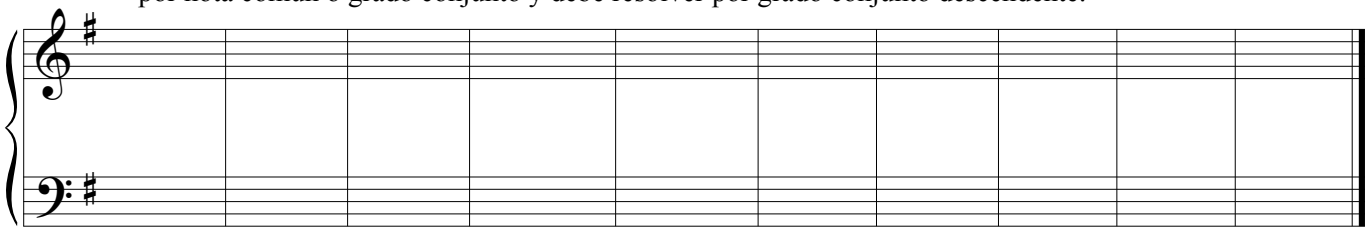


2 **A** Enlaces de acordes diatónicos con séptima.
La séptima de cualquier acorde diatonico excepto la del Vdebe estar preparada
por nota común o grado conjunto y debe resolver por grado conjunto descendente.



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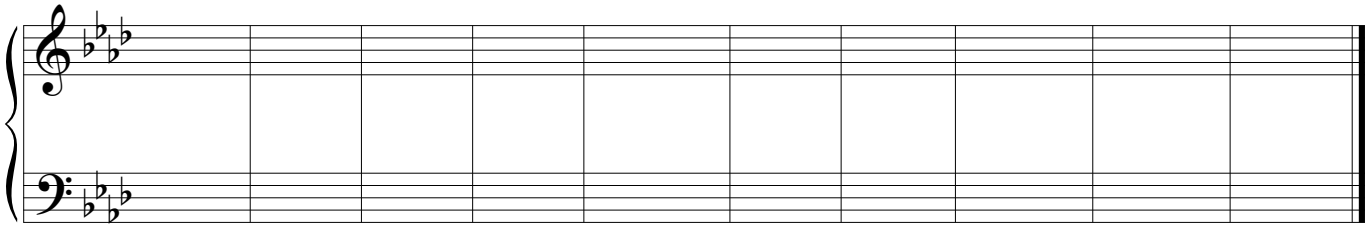
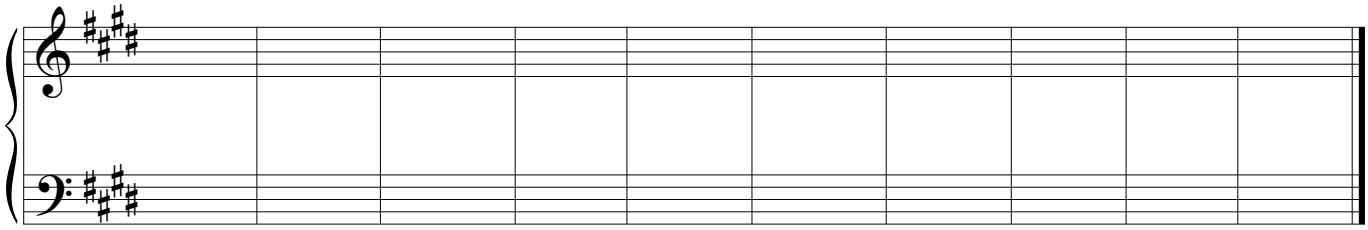


3 **A** Dominantes aplicadas a todos los acordes diatónicos.
El movimiento cromático debe concluirse en la la voz que lo comienza (evitar falsa relación cromática).



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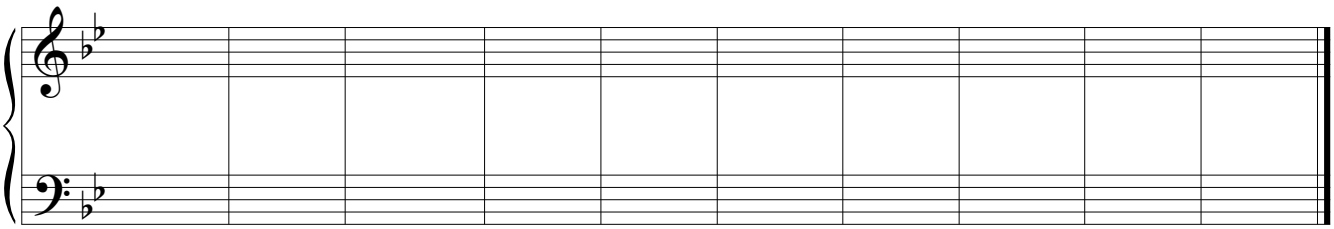
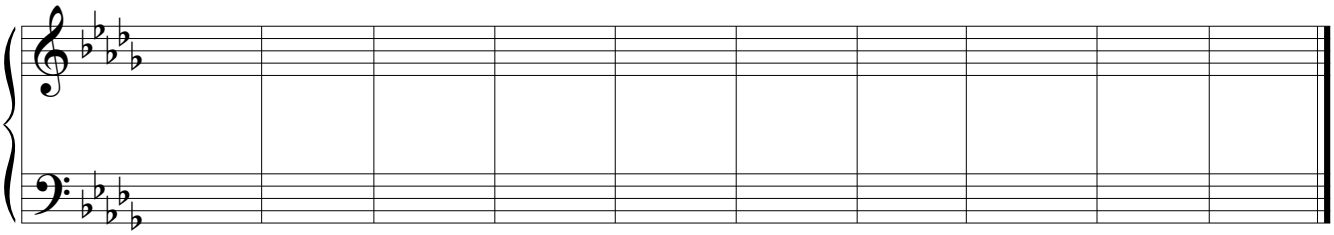


4 **A** Mixtura tonal.



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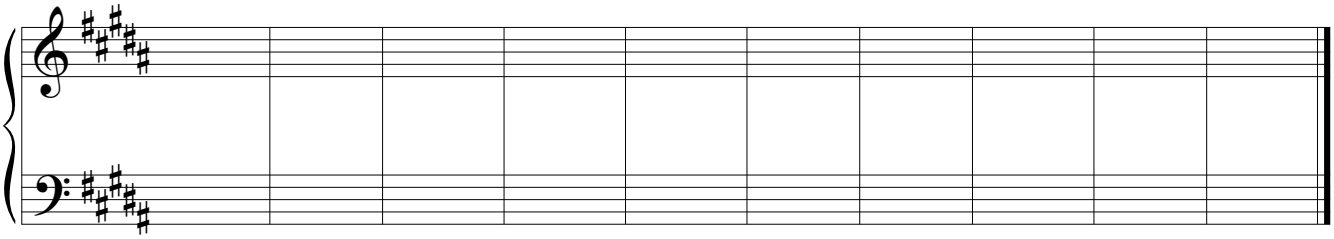
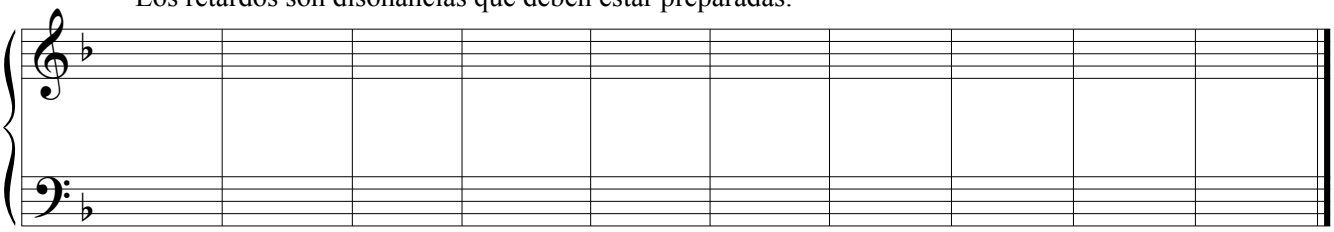


Retardo 4-3

5 **A** La cuarta desde el bajo suplanta a la tercera y luego resuelve a ella.
Los retardos son disonancias que deben estar preparadas.



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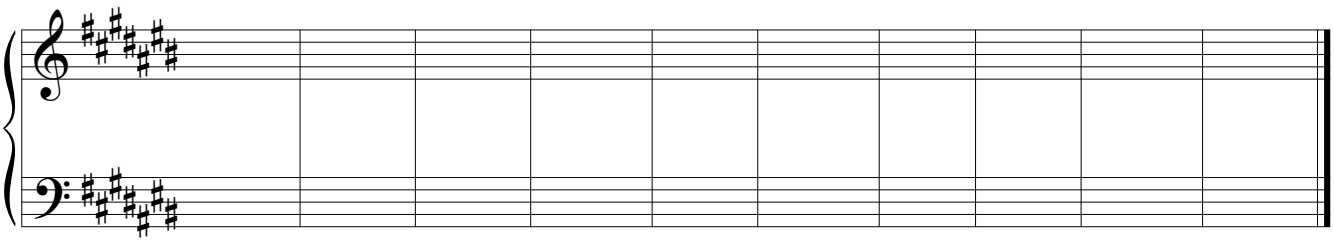
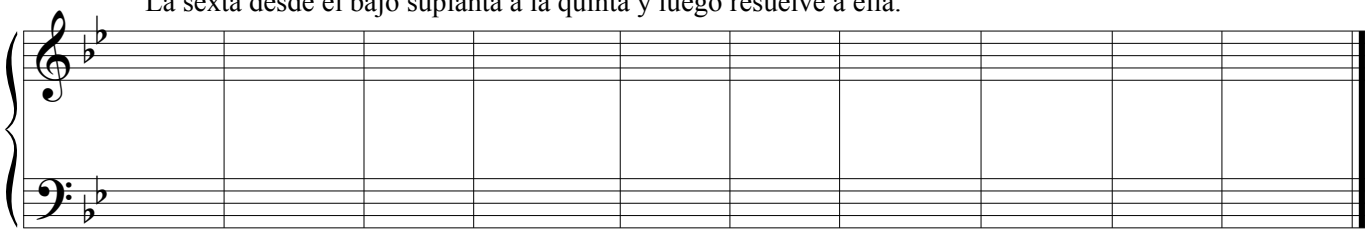


6 **A** Retardo 6-5.
La sexta desde el bajo suplanta a la quinta y luego resuelve a ella.



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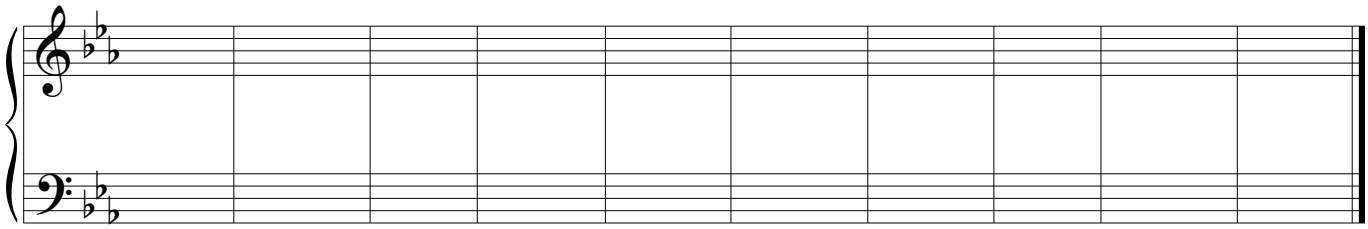
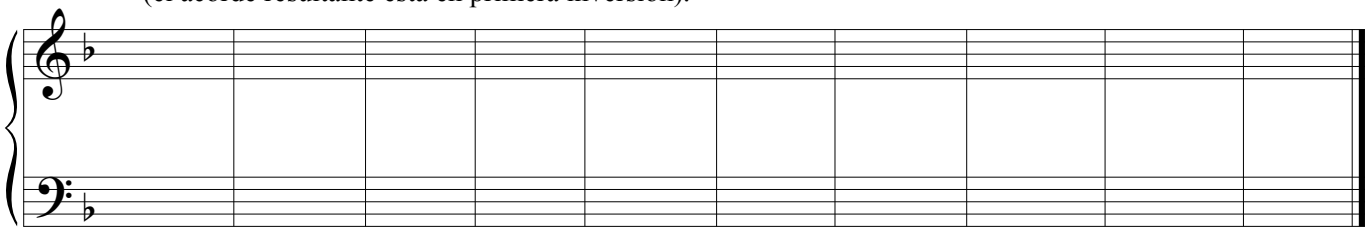


Retardo 7-6.
7 **A** La séptima desde el bajo suplanta a la fundamental y luego resuelve a ella
(el acorde resultante está en primera inversión).



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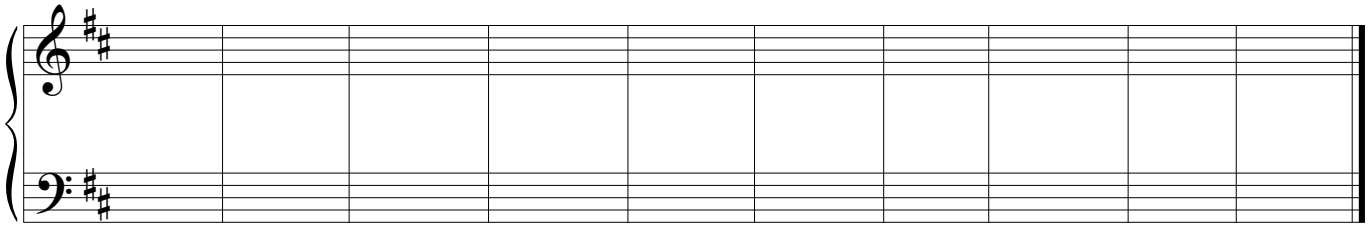
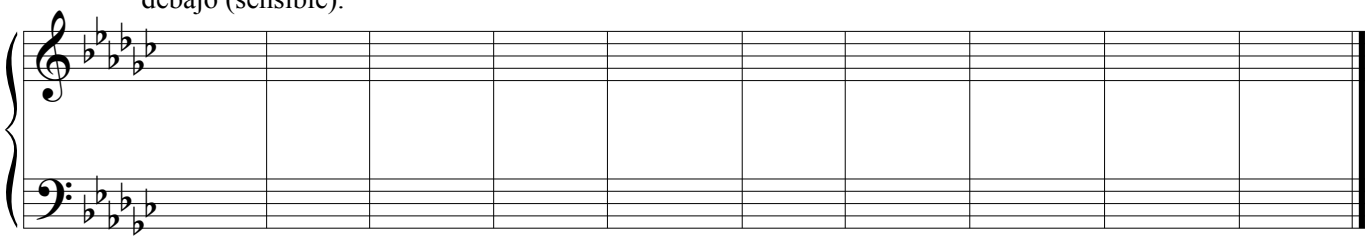


Retardo 7-8.
8 **A** La séptima desde el bajo retarda a la octava, la nota retardante se encuentra a medio tono por debajo (sensible).



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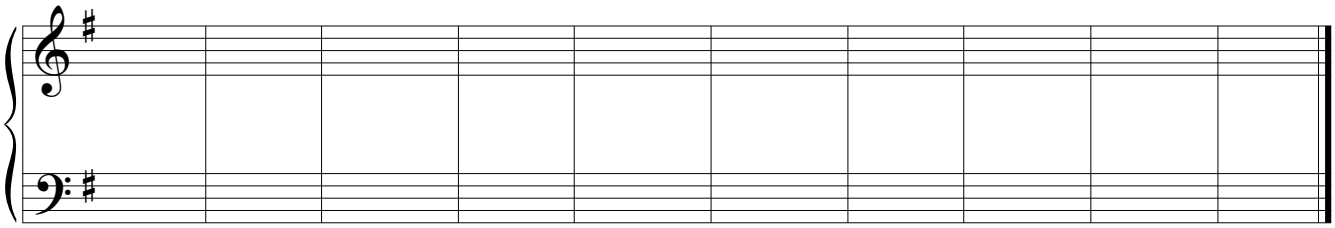
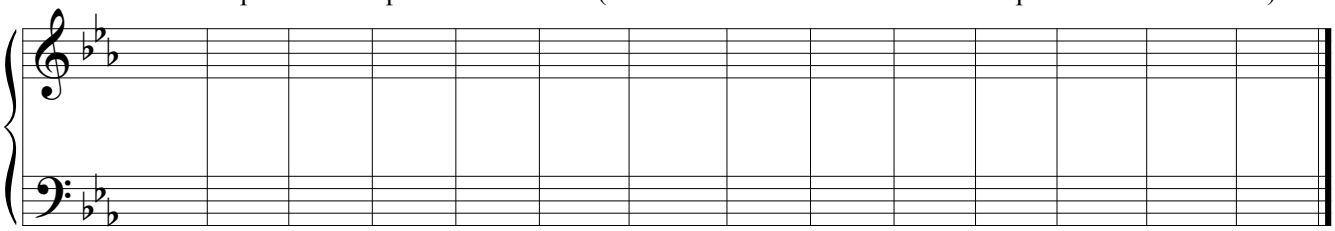


9 **A** Fabordon.
Acordes paralelos en primera inversión (con este recurso no es necesario respetar la funcionalidad).



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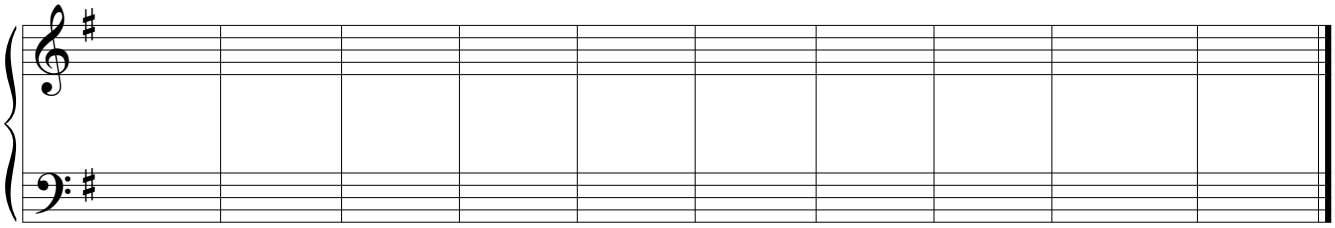
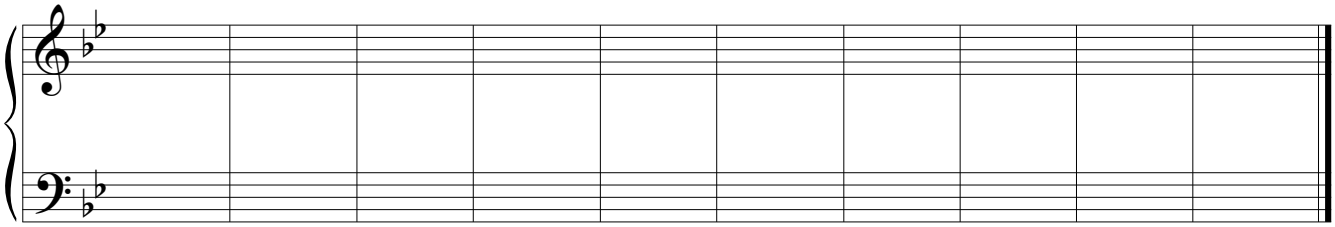


10 **A** Acordes en segunda inversión que expanden una función.
Estos acordes no se emplean para generar una función sino para expandir otra.



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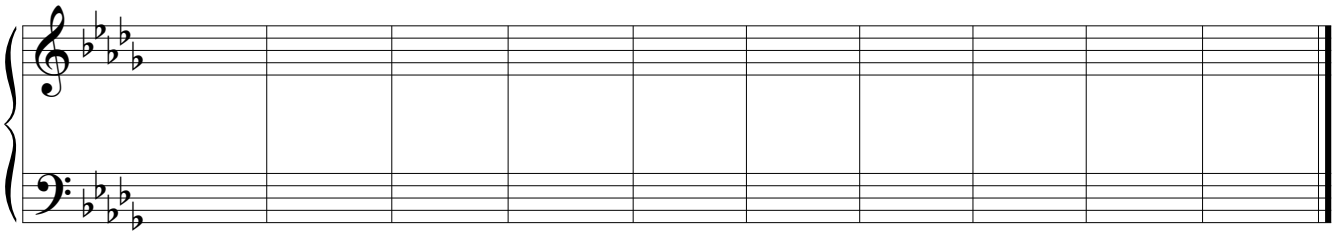
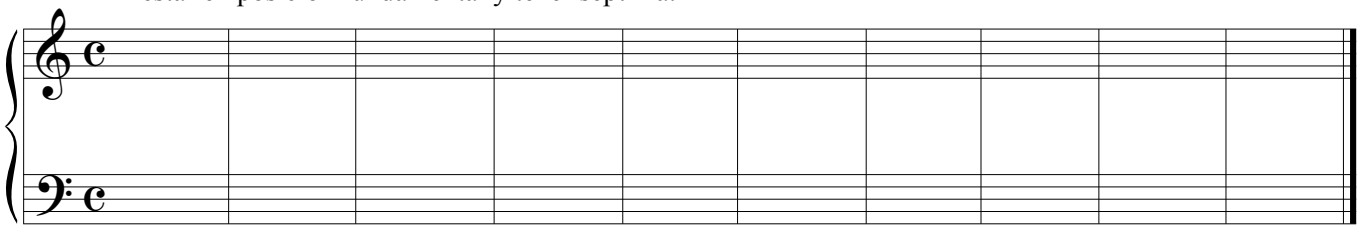


Capítulo VII

Dominantes con novena.

1 **A**

La novena debe estar en la voz superior y debe resolver por grado conjunto descendente, al acorde debe estar en posición fundamental y tener séptima.



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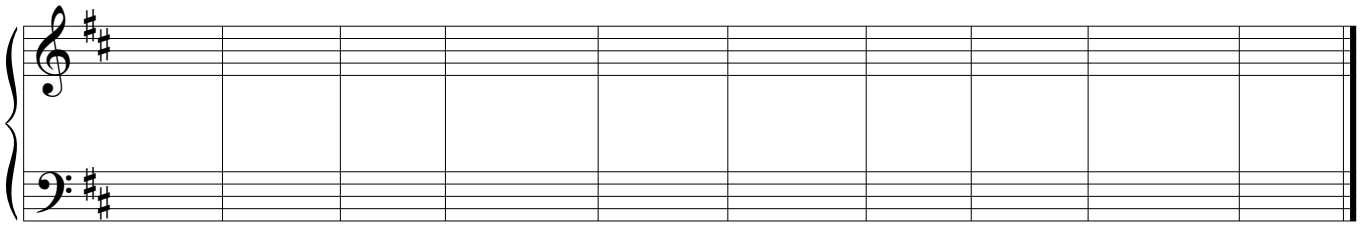
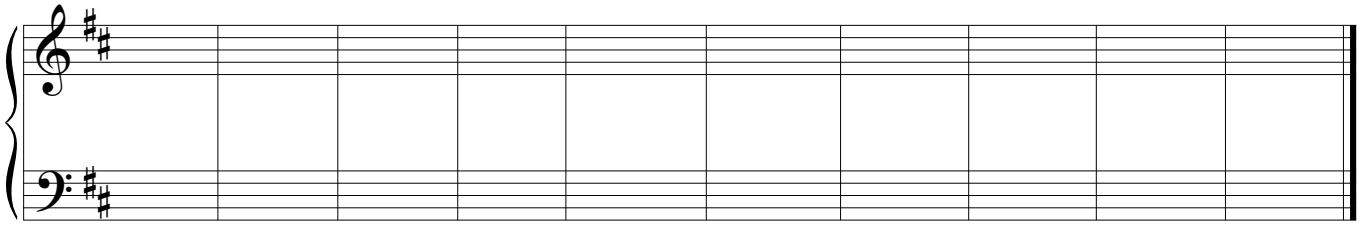


2 **A**

Acordes con novena sin función de dominante.

La novena debe estar por encima de la fundamental y el acorde debe tener quinta.



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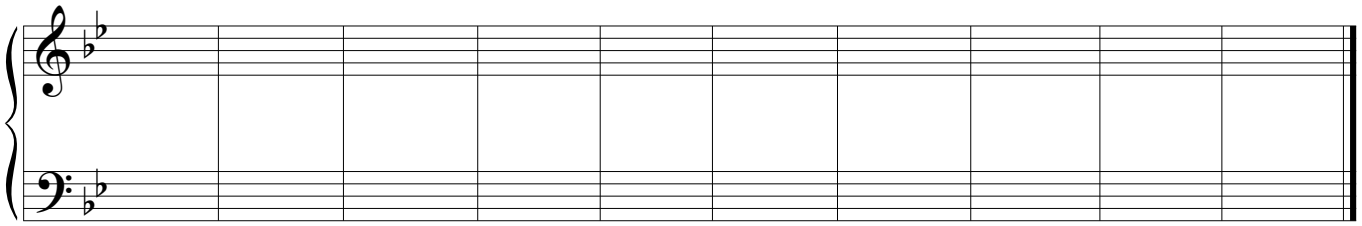
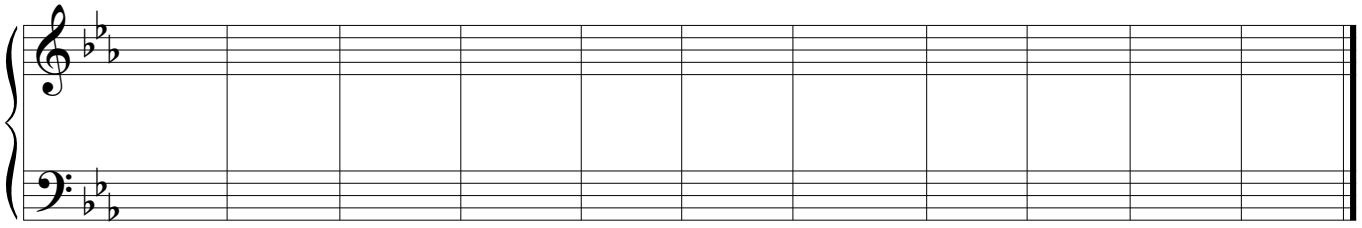


Dominantes con oncena aumentada o trecena.

3 **A**

La oncena aumentada debe estar en la voz superior y resuelve por grado conjunto ascendente a la novena del siguiente acorde. La trecena debe estar en la voz superior y resuelve por salto de tercera descendente a la fundamental del siguiente acorde. Estos acordes deben estar en posición fundamental y tener séptima.



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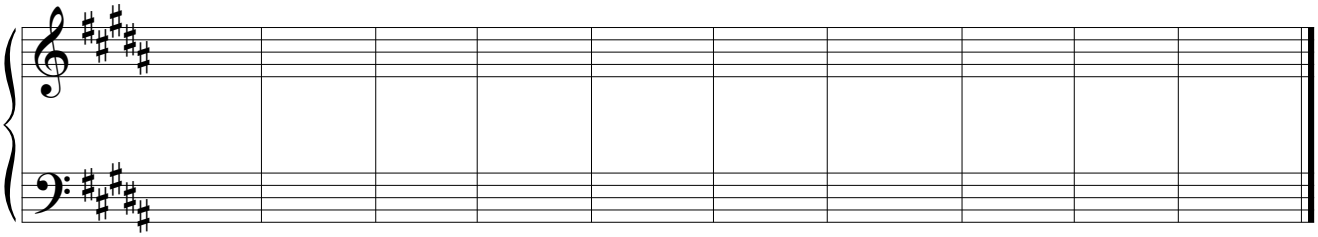
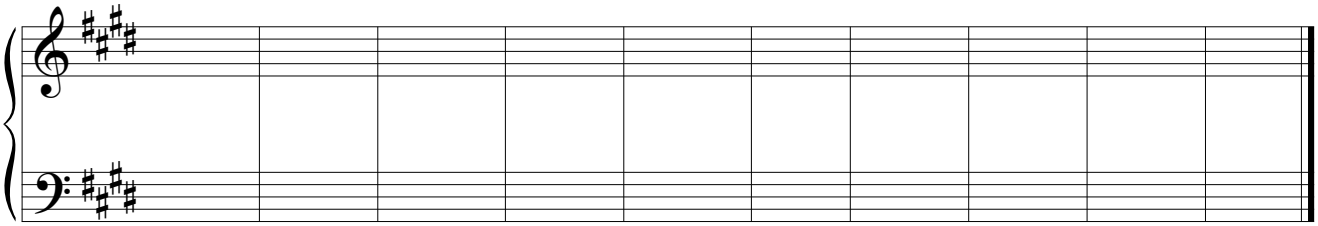


4 **A** Secuencias convergentes.
Secuencias que no se alejan del eje tonal.



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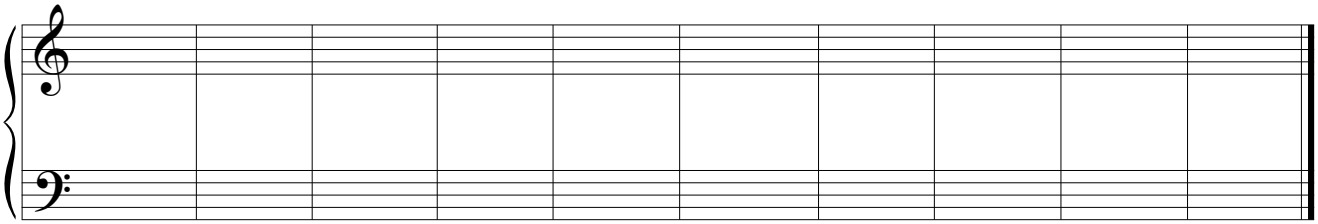
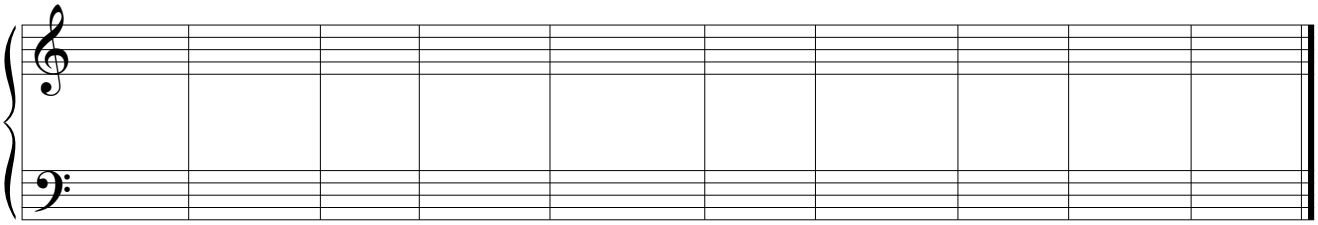


5 **A** Secuencias divergentes.
Secuencias que se alejan del eje tonal (los intervalos armónicos y melodicos resultantes de la célula inicial son iguales en las demás células).



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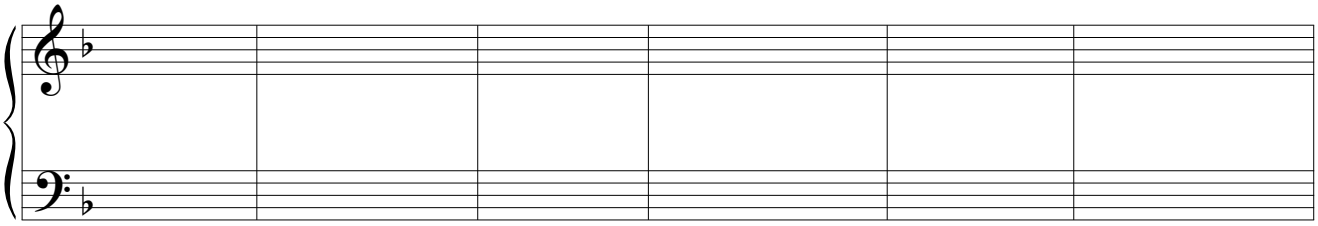
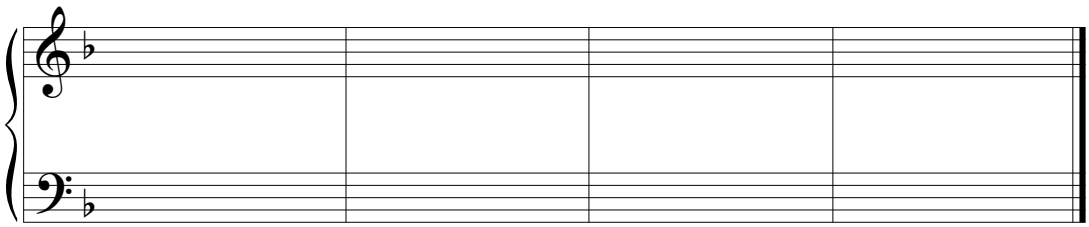
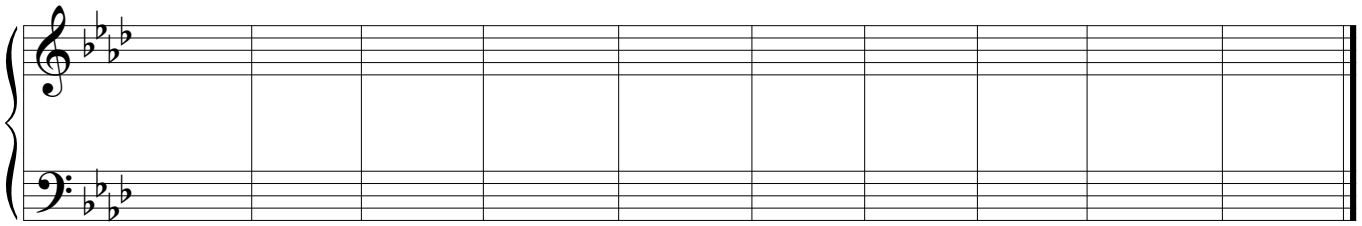




6 **A** bII (napolitano), mixtura modal.



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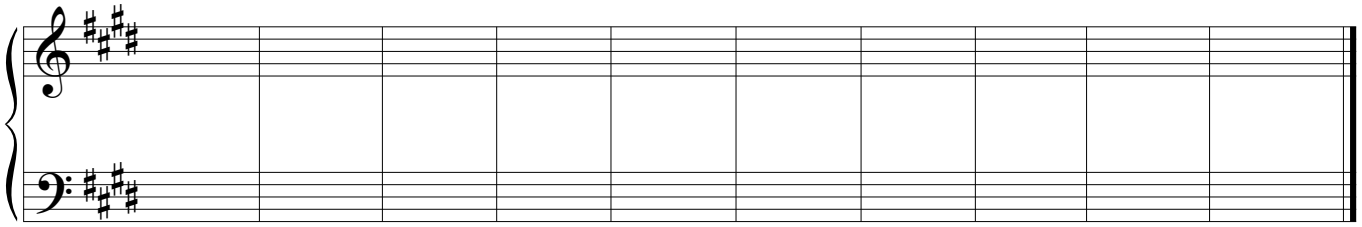
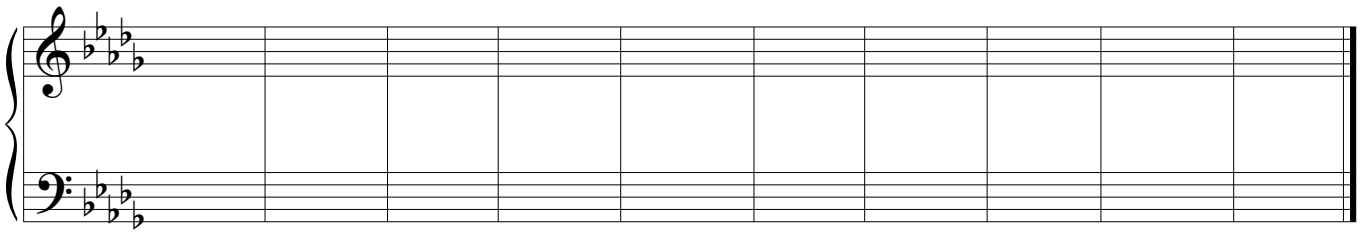


7 **A** #ii˚7 como subdominante de paso.
Su fundamental se encuentra a distancia de segunda aumentada por encima de la fundamental del acorde mayor del que parte y al que resuelve. Las resoluciones de las notas de este acorde son: Fundamental a tercera, tercera a quinta, quinta a quinta o a la séptima menor y séptima es nota común con la fundamental.



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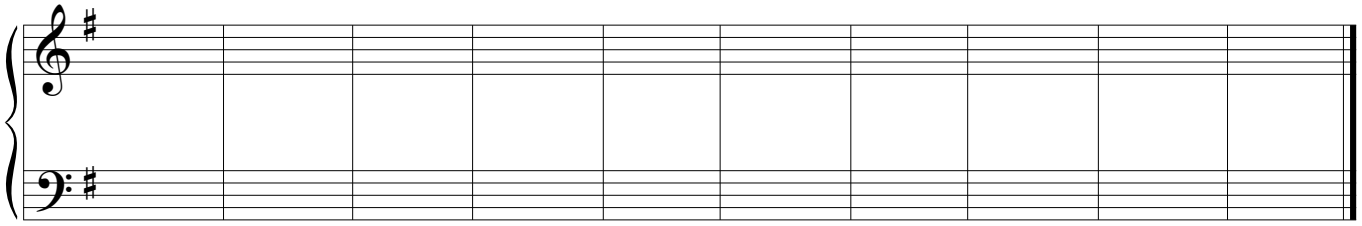
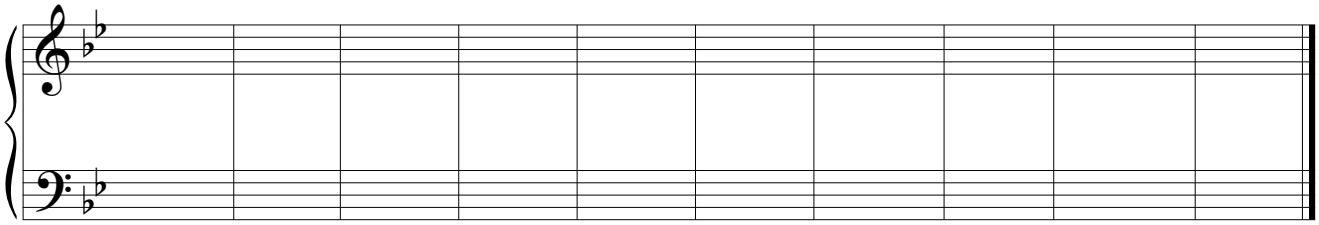
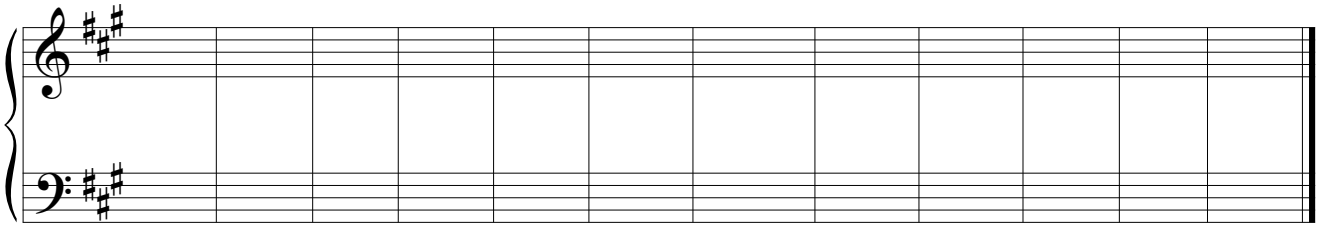


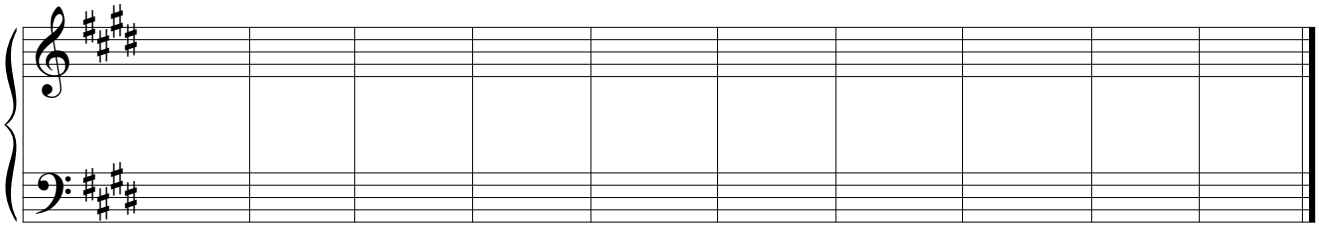
8 **A** vii˚7 como acorde común.
Cada nota del acorde se puede convertir en la fundamental de otro vii˚7. Este acorde tiene la posibilidad de resolver a ocho tonalidades diferentes.



B



9 **A** V con quinta aumentada.
Resuelve a un acorde mayor. La quinta aumentada se encuentra en la voz superior y resuelve a la tercera del siguiente acorde, este acorde debe estar en posición fundamental.



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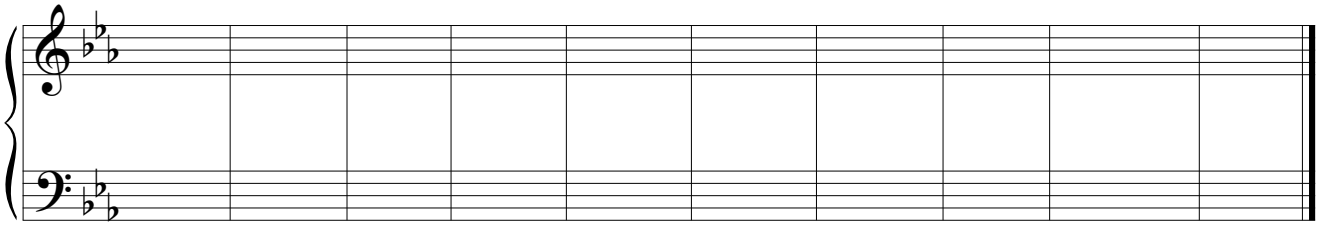
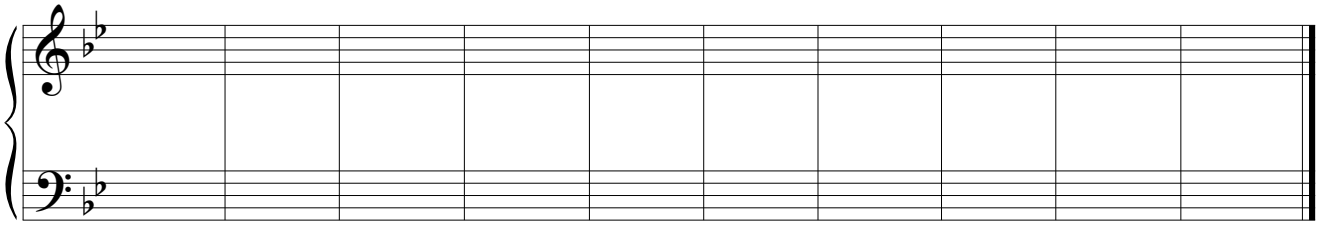


10 **A** vii˚6, b3 (Italiano) como dominante de la dominante.
El intervalo de sexta aumentada debe ser resuelto a octava, la quinta debe ser duplicada.



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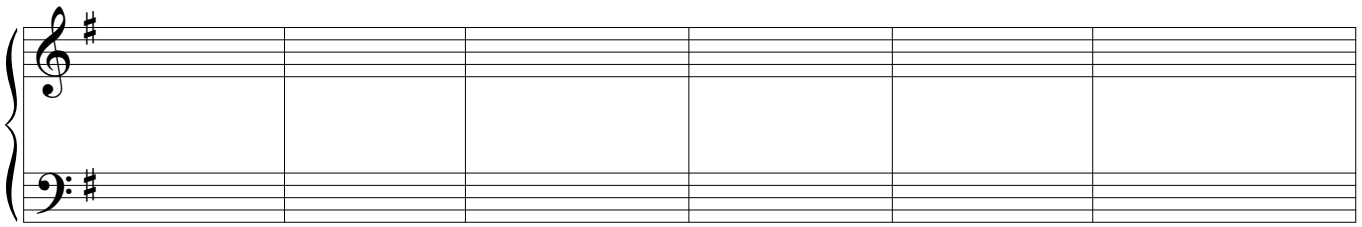
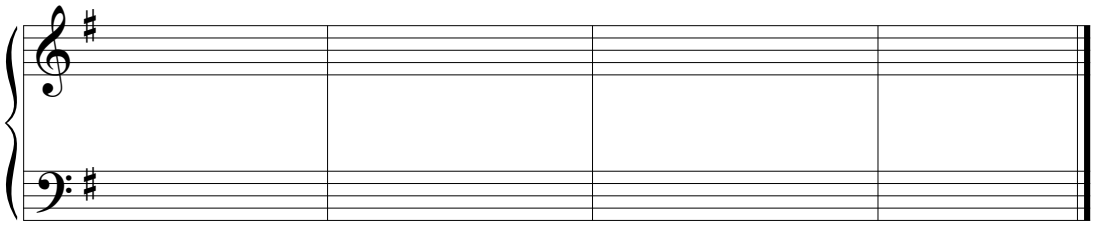
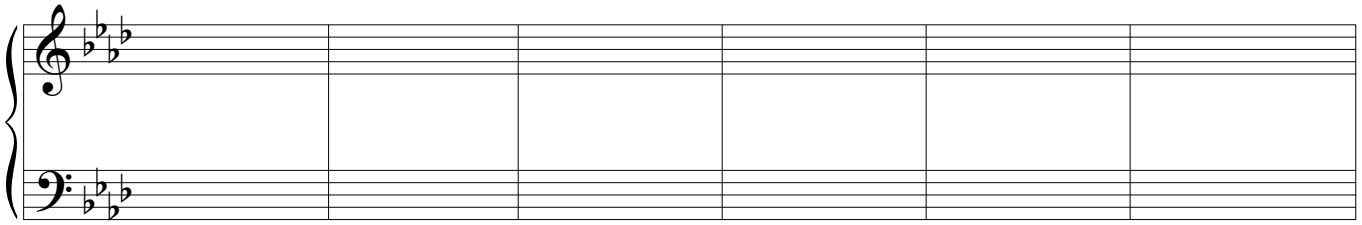
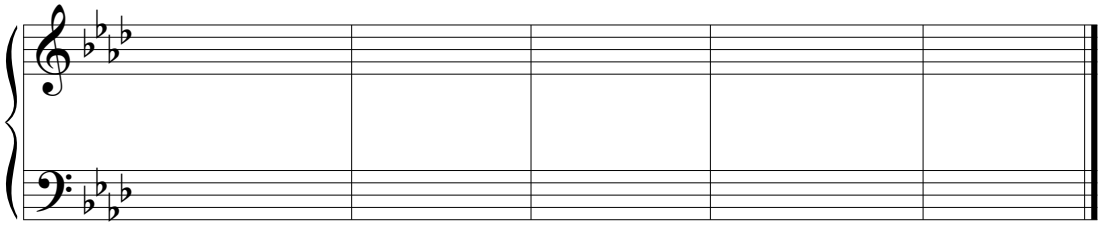




11 **A** V4/3, b5 (Francés) como dominante de la dominante.
El intervalo de sexta aumentada debe ser resuelto a octava.





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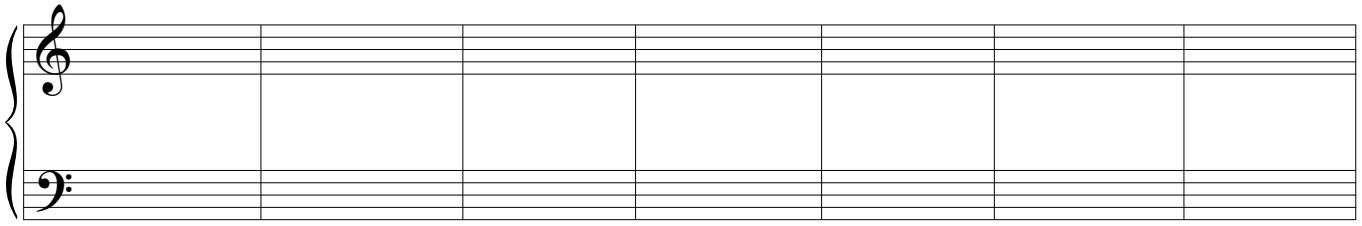
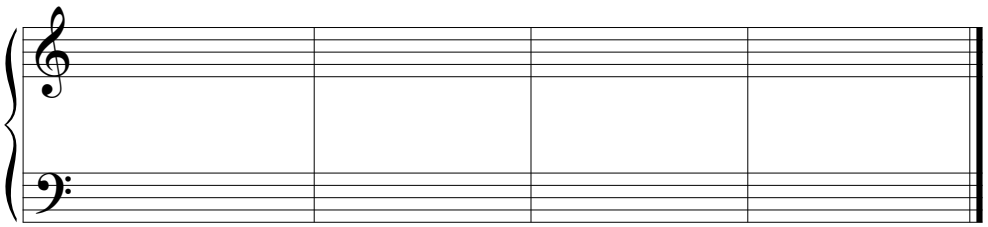
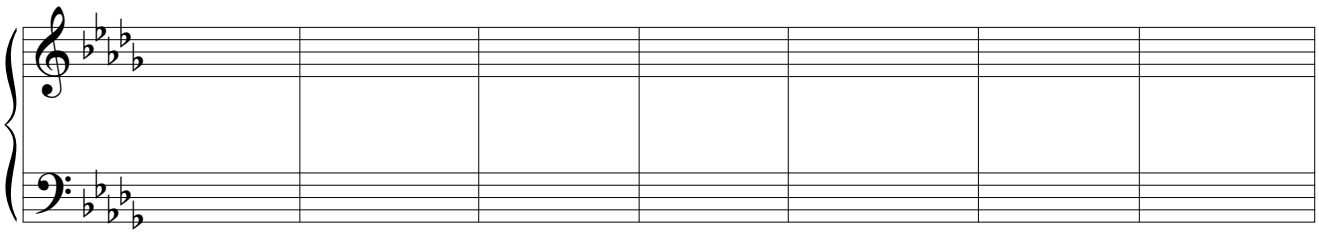


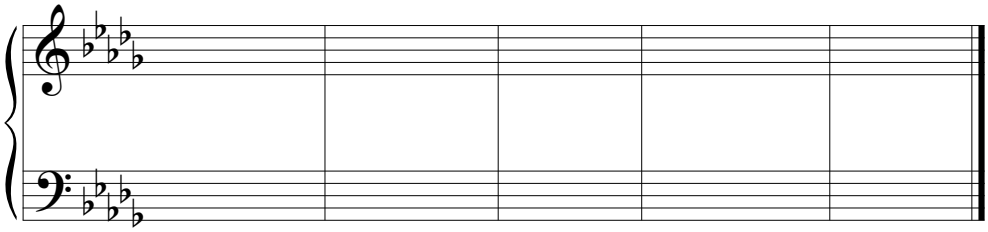


vii˚6/5, b3 (Alemán) como dominante de la dominante.

12 **A**

El intervalo de sexta aumentada debe ser resuelto a octava. Para evitar paralelismos, este acorde resuelve a un I6/4 o i6/4.





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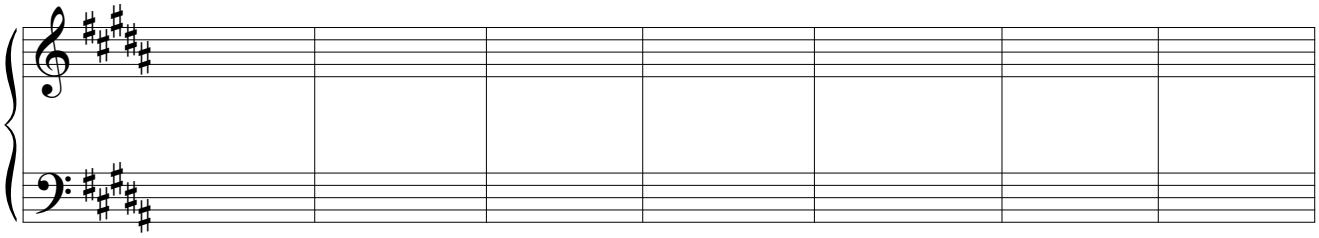
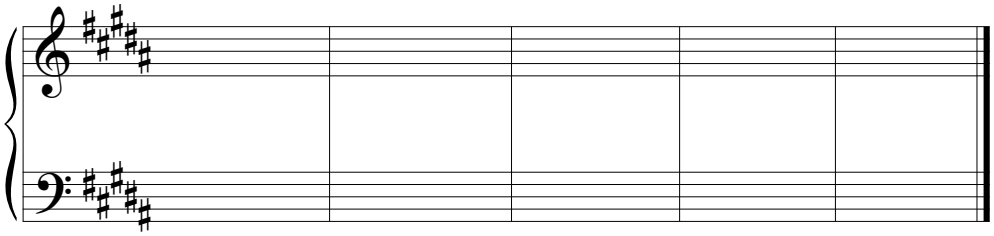
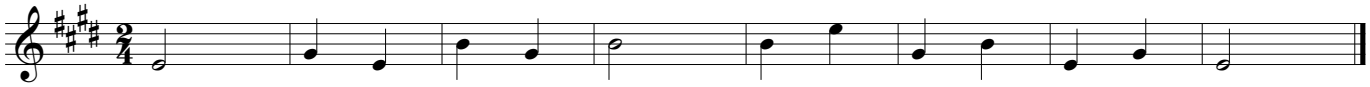




Capítulo I

1 **A** En tonalidad mayor, I. Notas cordales.
Ejercicios que contienen solo notas de I (cordales).



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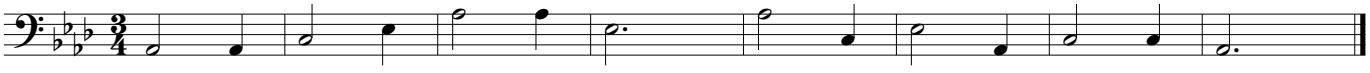

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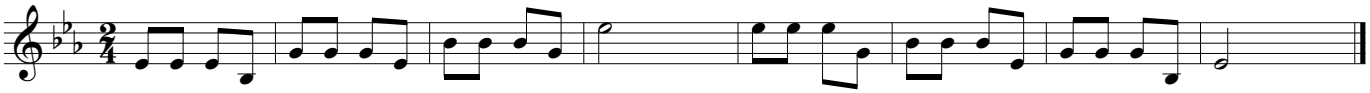

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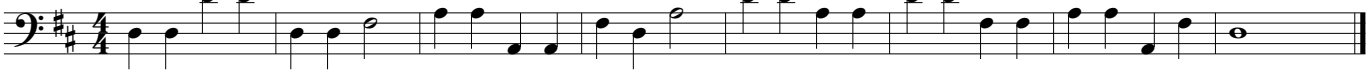
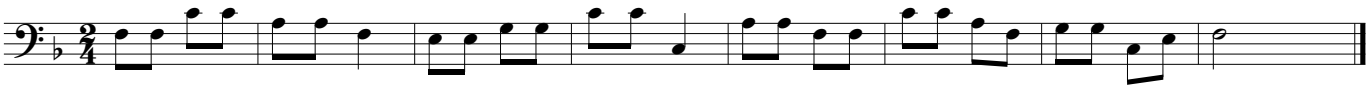


2 **A** En tonalidad mayor, V.
Ejercicios que contienen notas de I y V.



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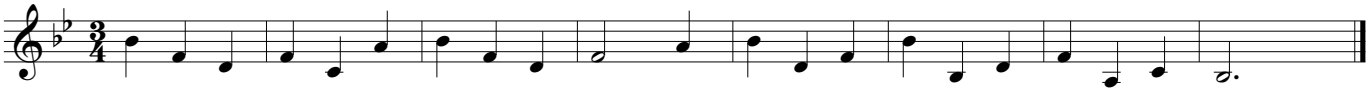

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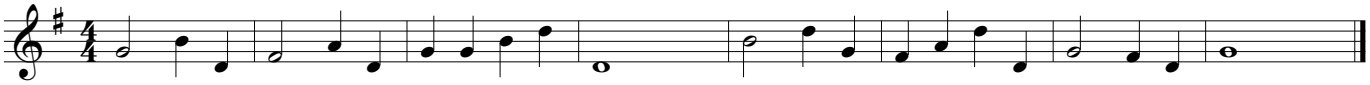

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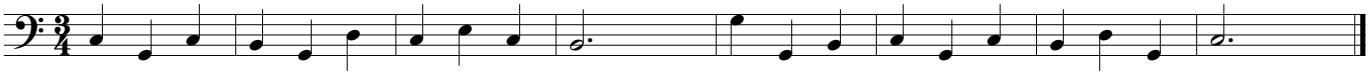
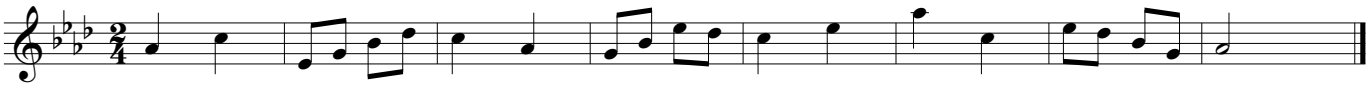


3 **A** En tonalidad mayor, V7.
Ejercicios que contienen notas de I y V7.



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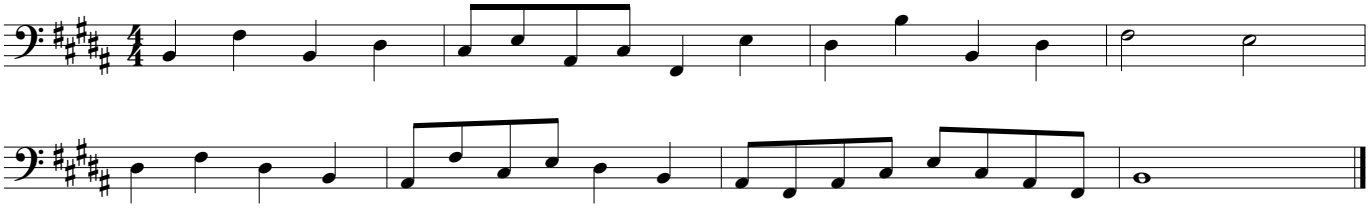

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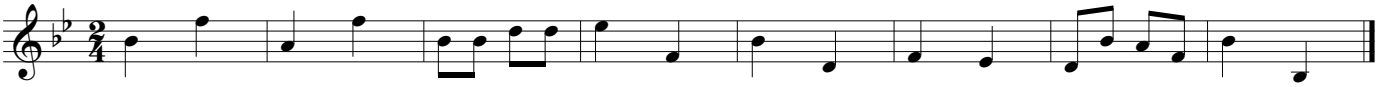

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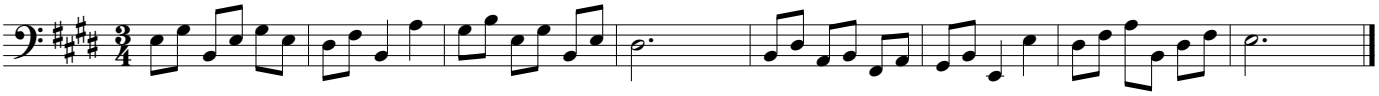
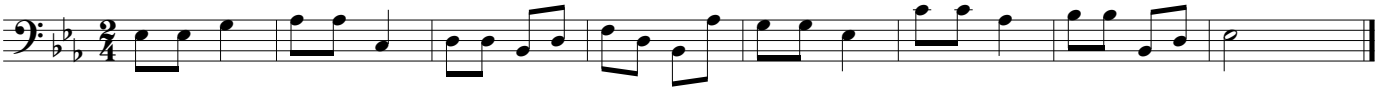


4 **A**

En tonalidad Mayor, IV.
Ejercicios que contienen solo notas de I, IV y V7.
El acorde de IV sirve como trancisión hacia el V, aunque puede regresar a I.



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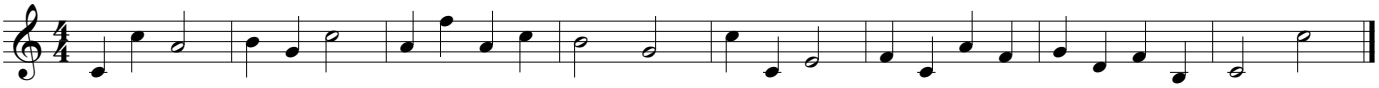

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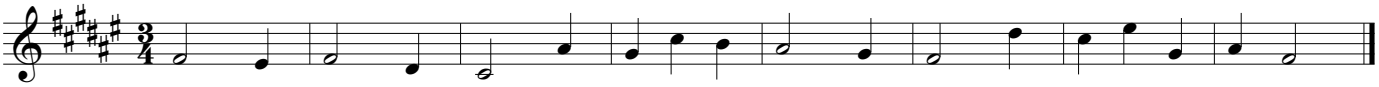

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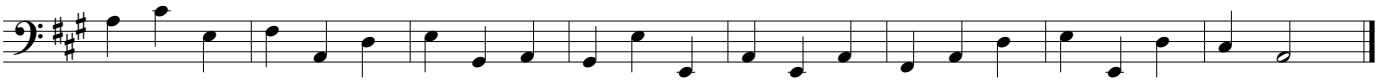
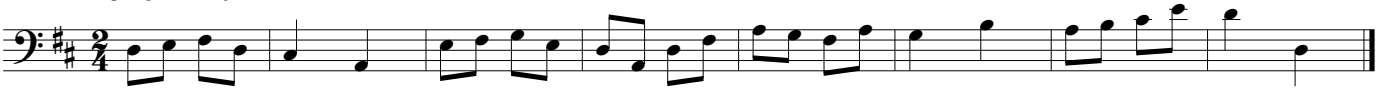


5 **A**

En tonalidad mayor, notas de paso.
Ejercicios que contienen notas no cordales ubicadas en tiempo débil entre dos cordales diferentes y que marchan por grado conjunto.



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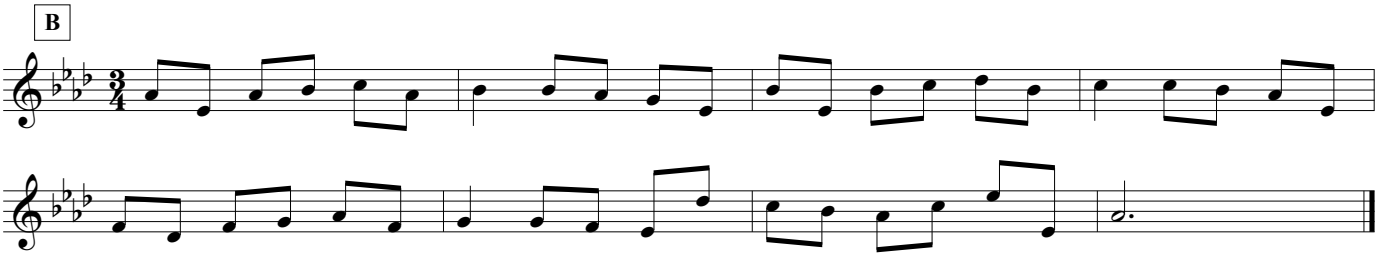

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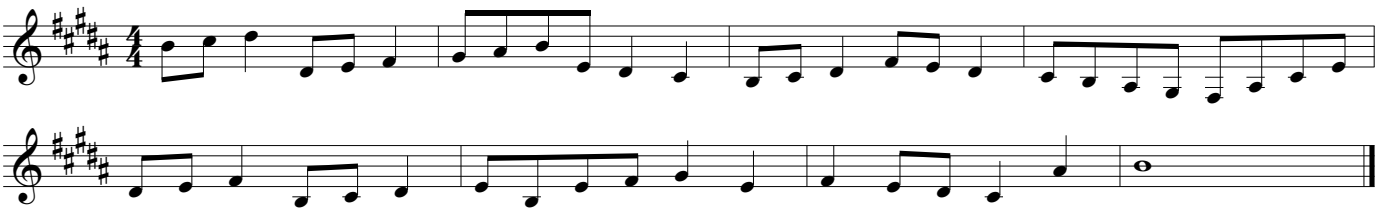

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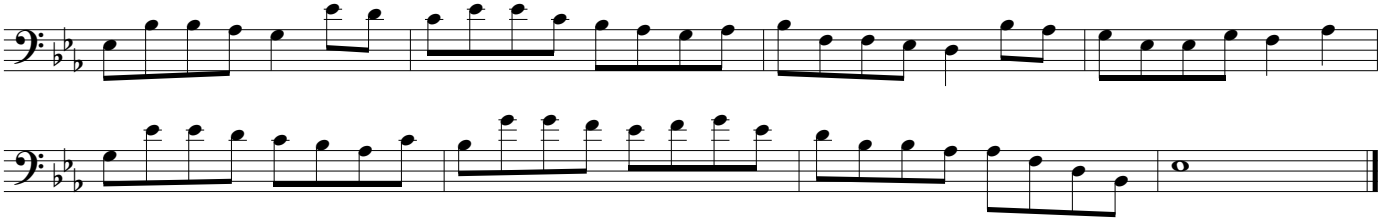
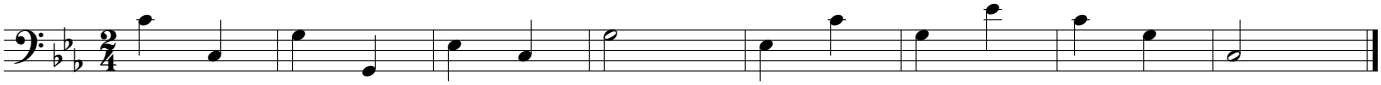


6 **A**

En tonalidad menor, i. Notas cordales.
Ejercicios que contienen solo notas de i.



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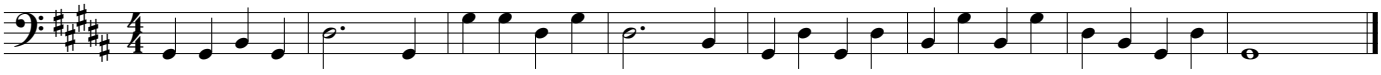

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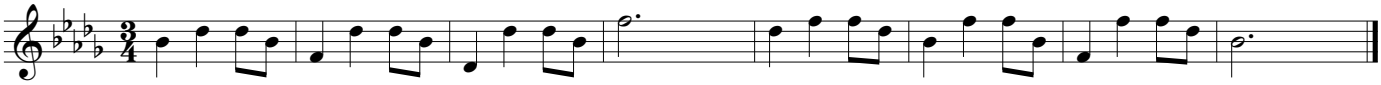

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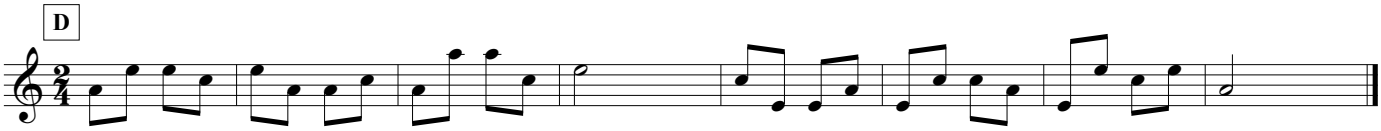
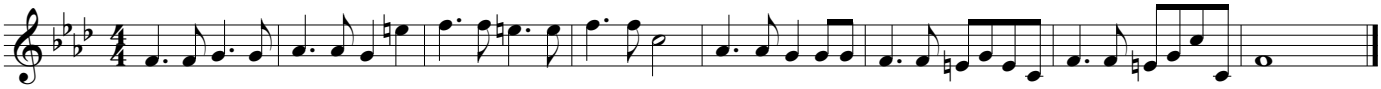


7 **A**

En tonalidad menor, V.
Ejercicios que contienen notas de i y V.
La tercera del V, debe estár alterada medio tono hacia arriba, para que se convierta en sensible.



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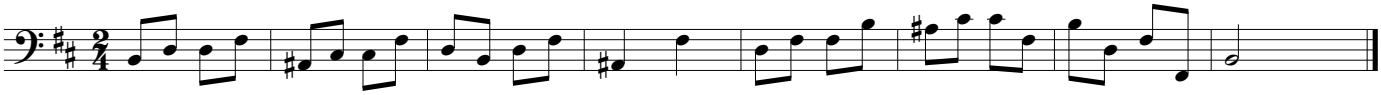

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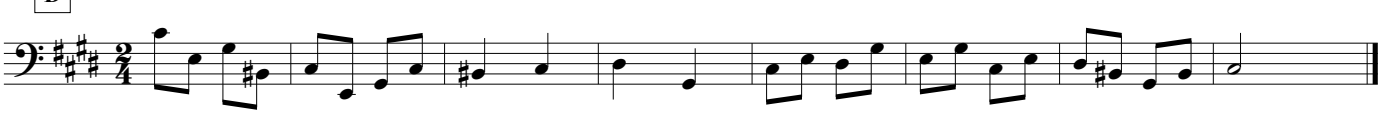
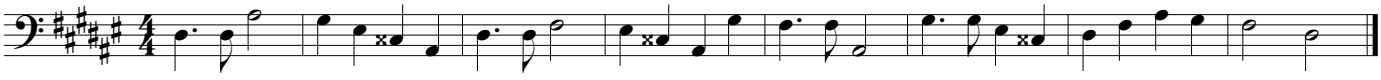


8 **A**

En tonalidad menor, V7.
Ejercicios que contienen notas de i y V7.



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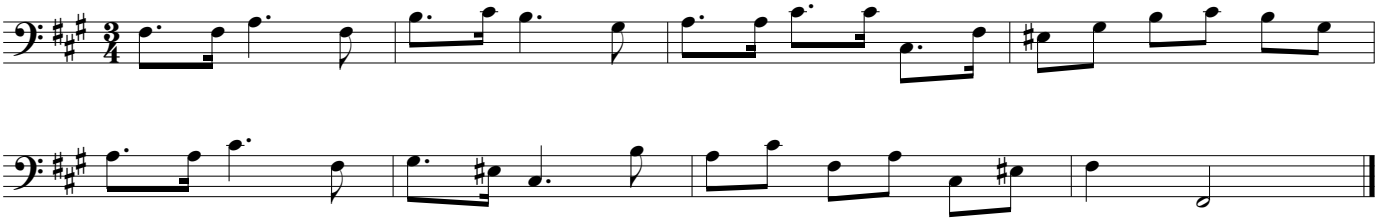

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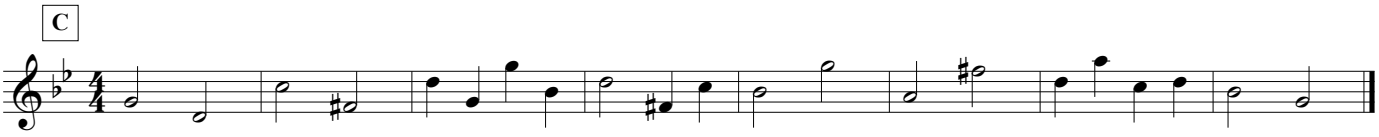

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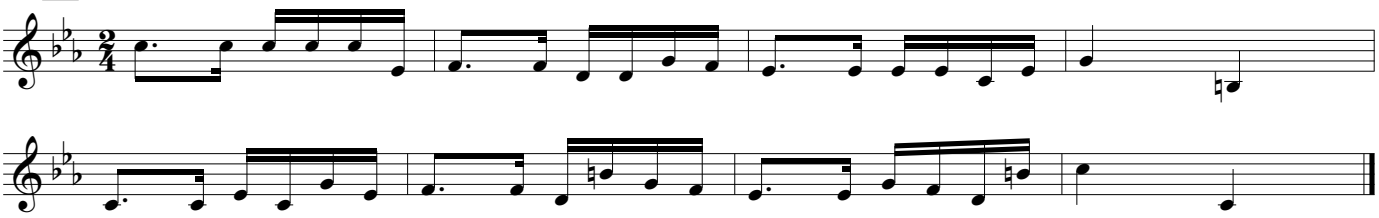
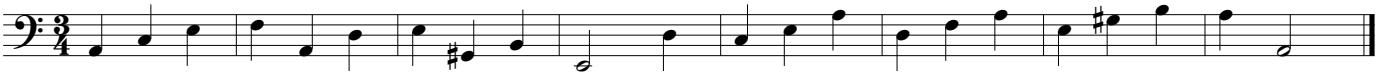


9 **A** En tonalidad menor, iv.
Ejercicios que contienen solo notas de i, iv y V7.



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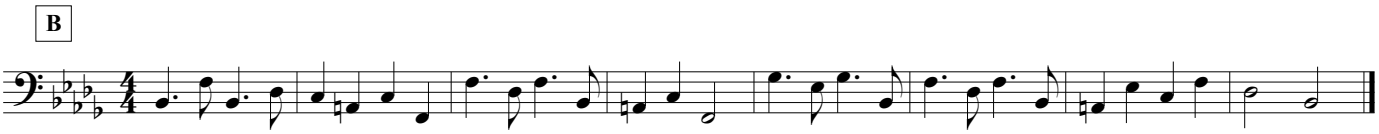

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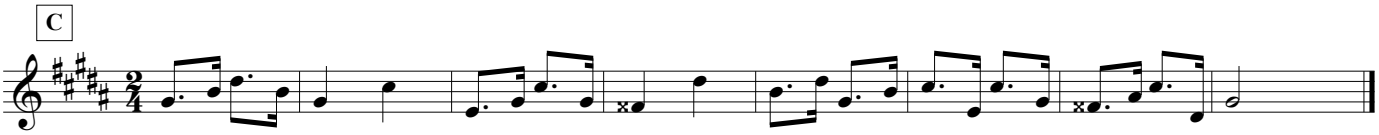

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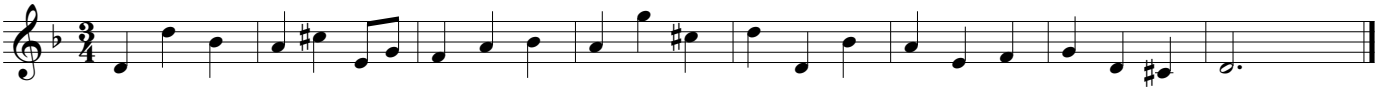
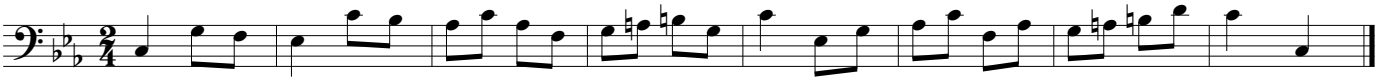


10 **A** En tonalidad menor, notas de paso.
En la armonía de V, la nota de paso (sexto grado) que está entre la fundamental y la tercera del acorde (Sensible) debe estár alterada medio tono hacia arriba para evitar la segunda aumentada.



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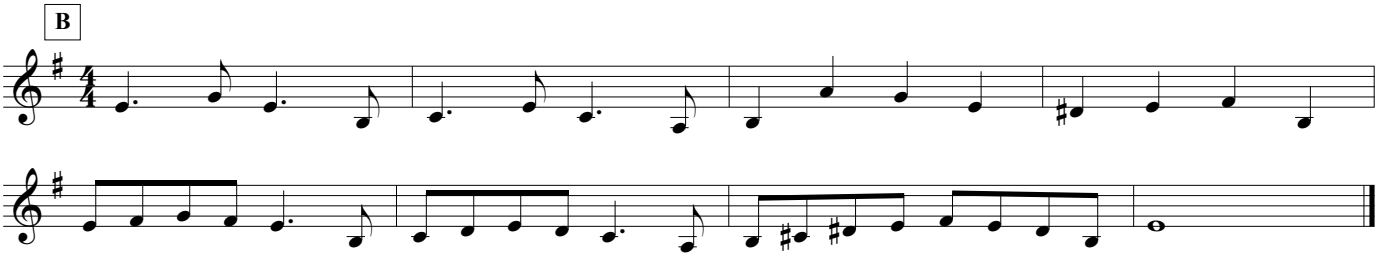

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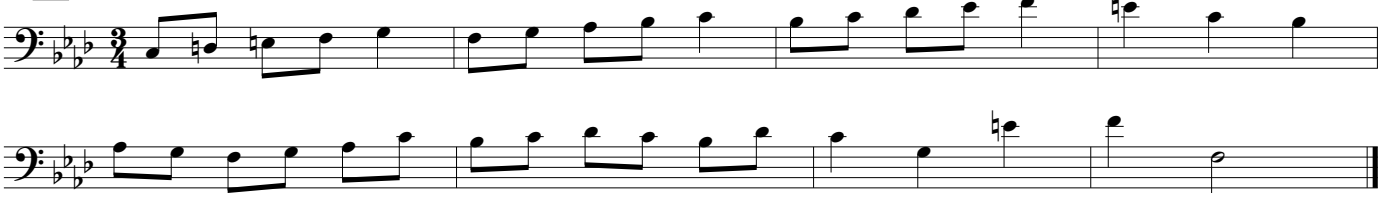

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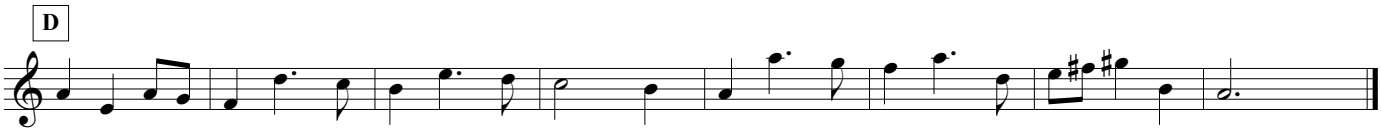
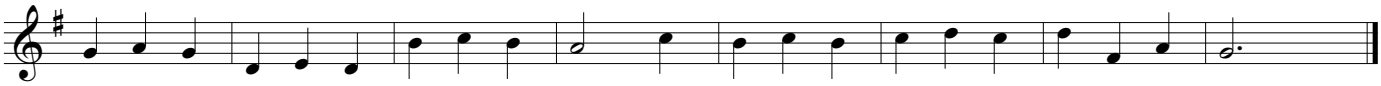


11 **A** Notas bordantes superiores.
Ejercicios que contienen notas no cordales ubicadas en tiempo débil que parten y vuelven hacia la misma cordal.



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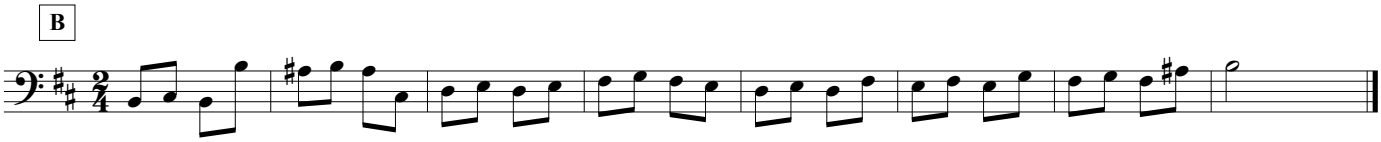

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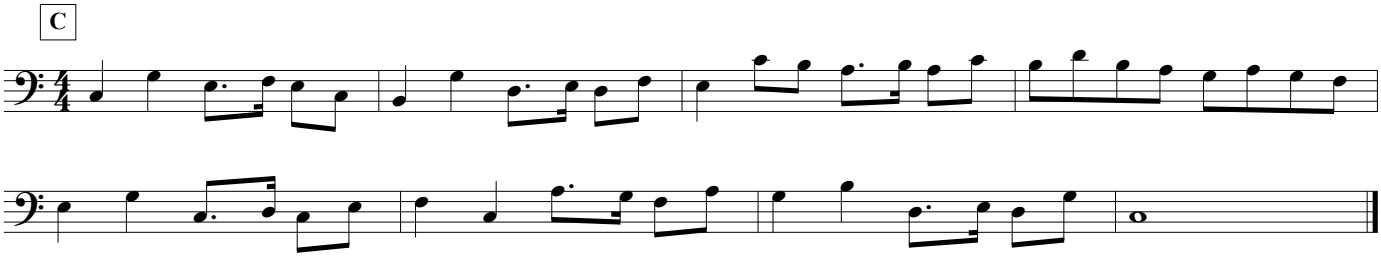

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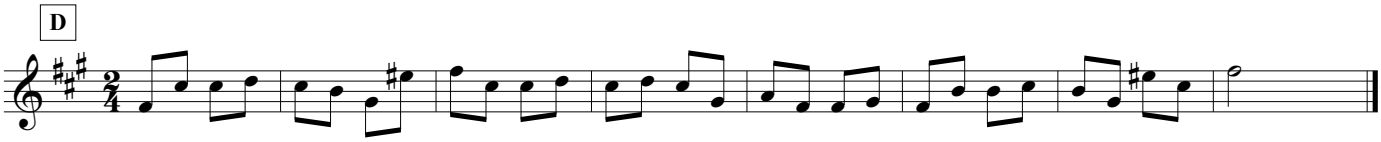
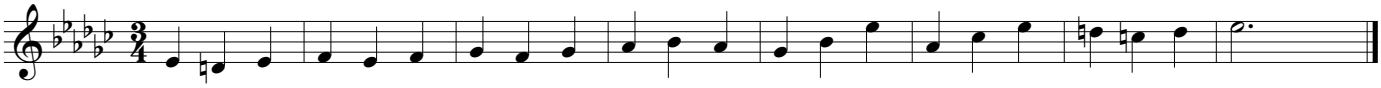


12 **A** Notas bordantes inferiores.
En tonalidad menor la nota bordante inferior de la tónica, debe ser la sensible.



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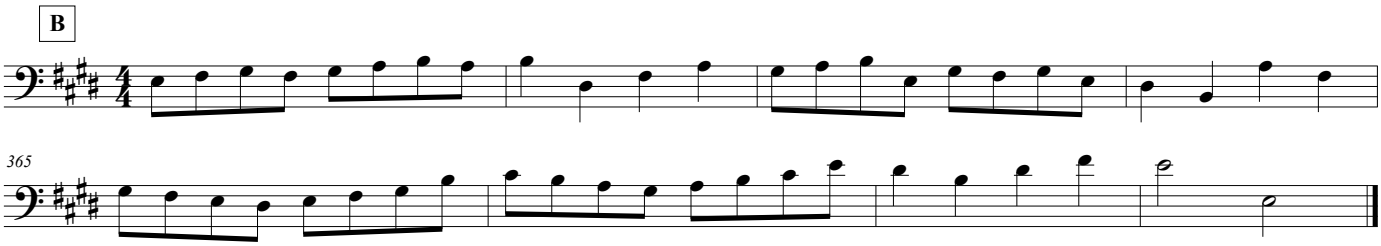

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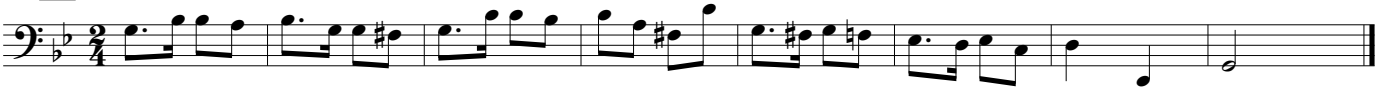

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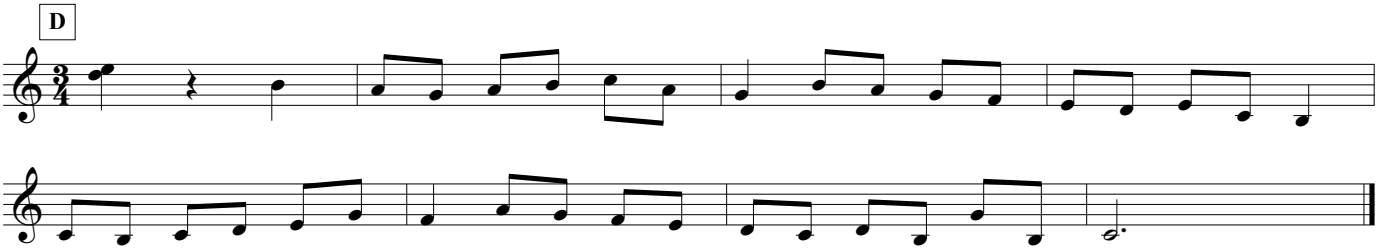
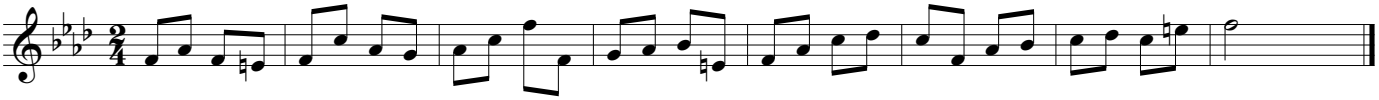


13 A Resumen



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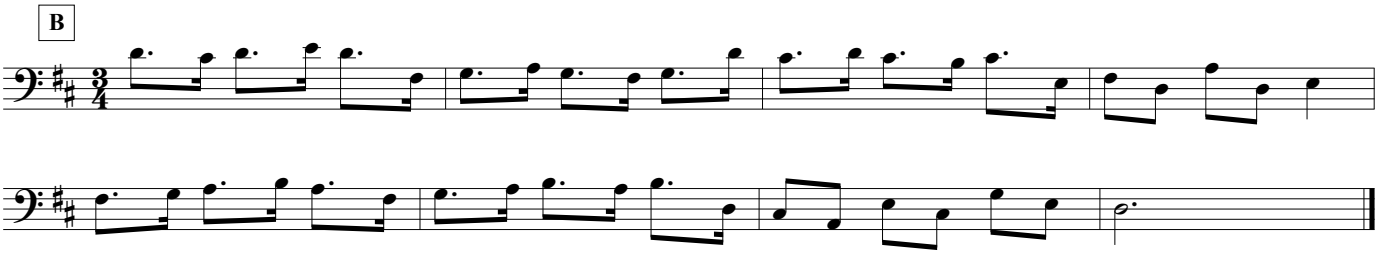

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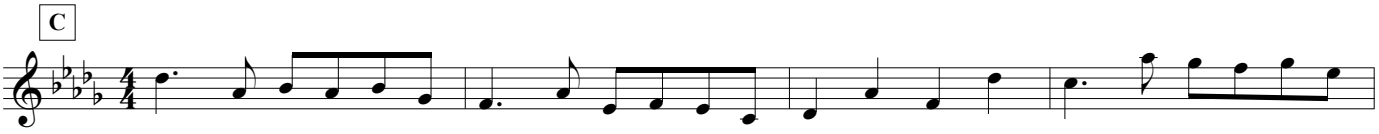

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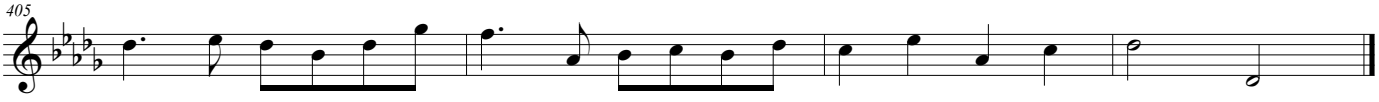

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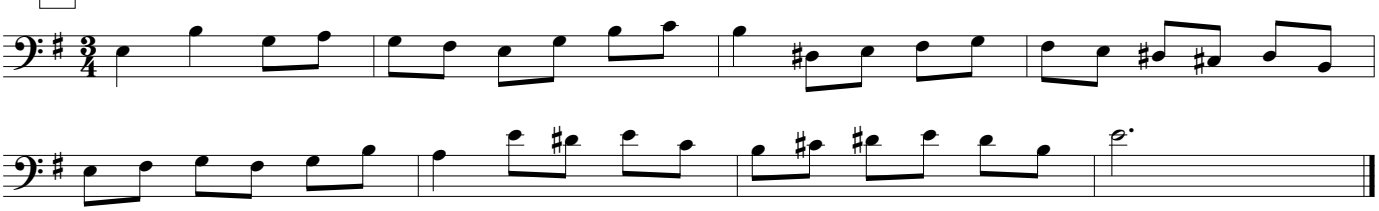
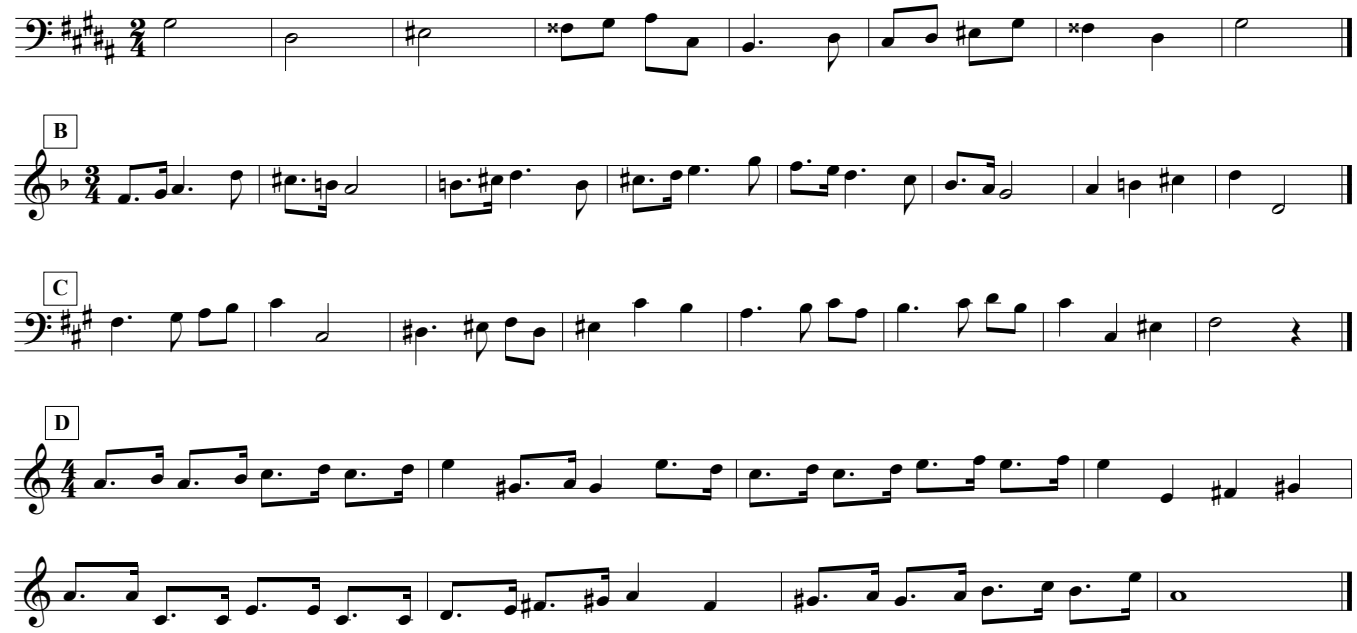
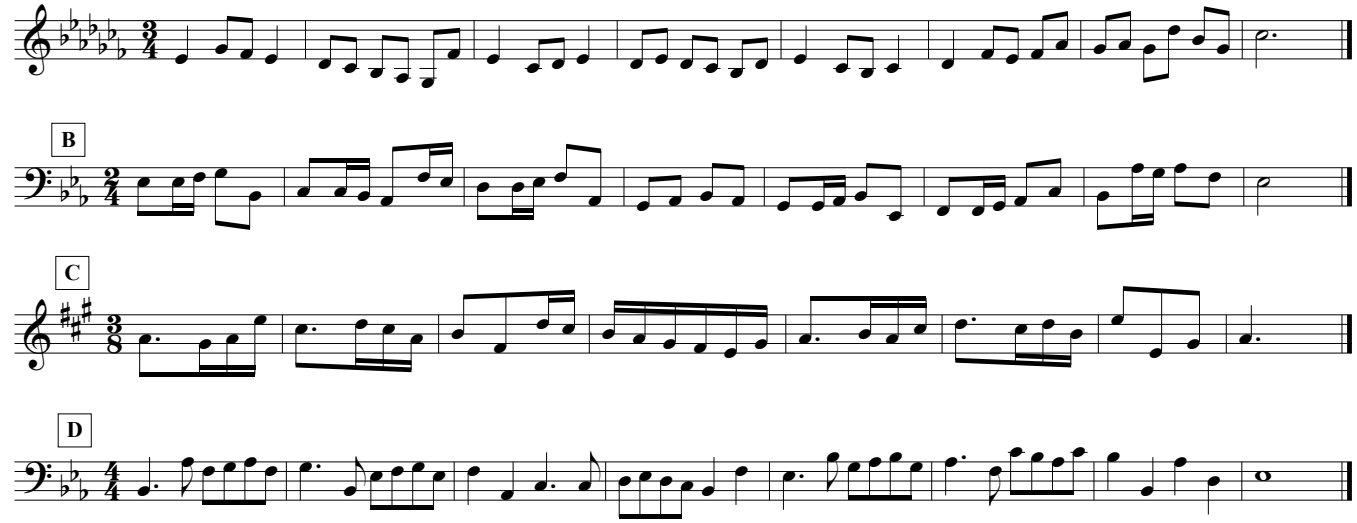


Capítulo II

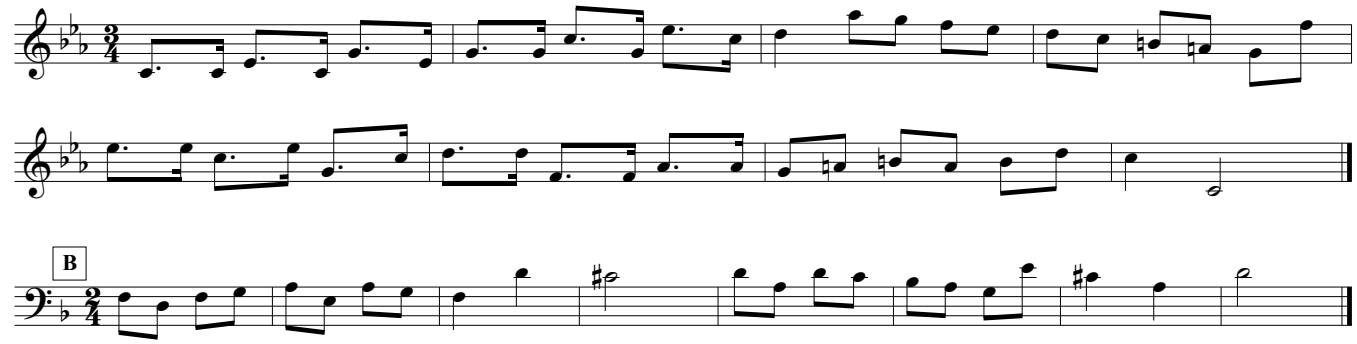
1 **A** En tonalidad menor, IV.
El IV está en medio de dos V.



2 **A** En tonalidad mayor, ii como sustituto de IV.
El ii es subdominante secundaria .



3 **A** En tonalidad menor, ii° como sustituto de iv.



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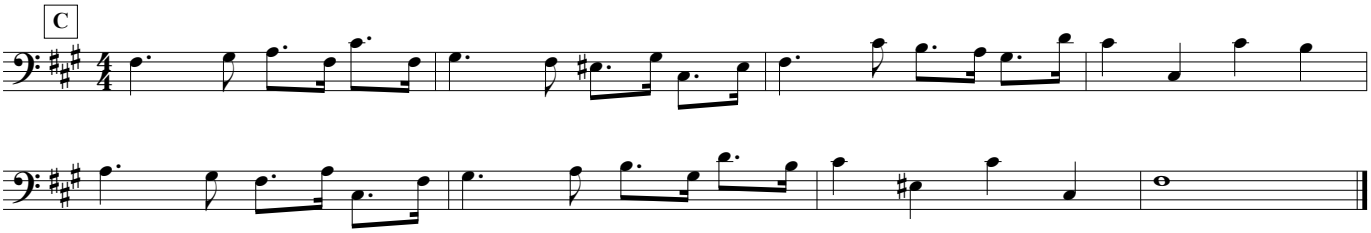

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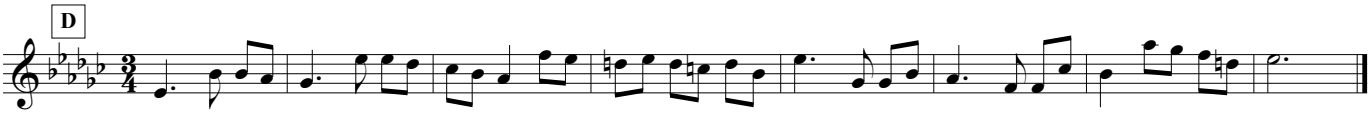
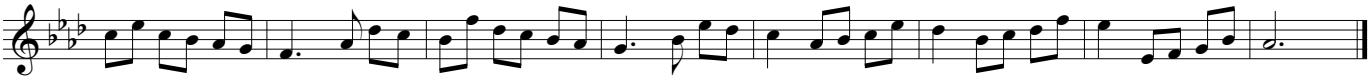


4 **A** En tonalidad mayor, IV y ii.
Ejercicios que contienen el ii como expansión del IV.



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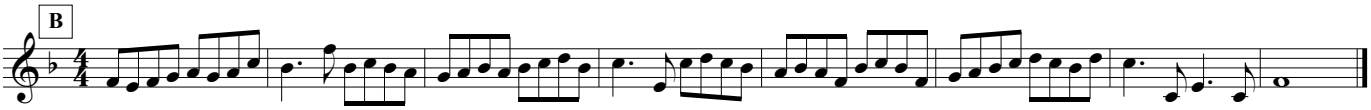

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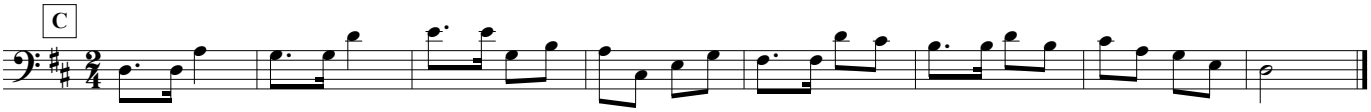

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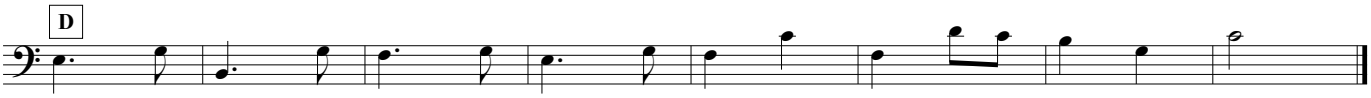
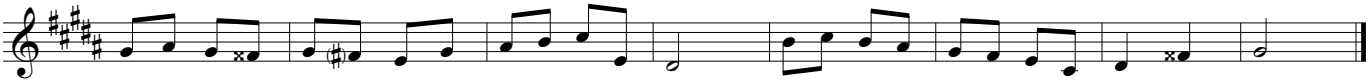


5 **A** En tonalidad menor, iv y ii°.



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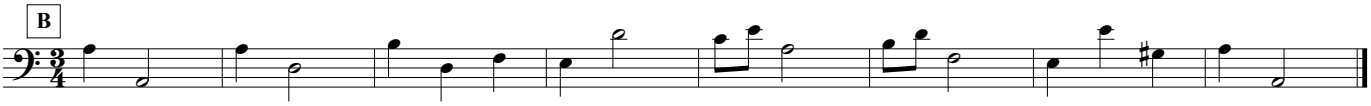

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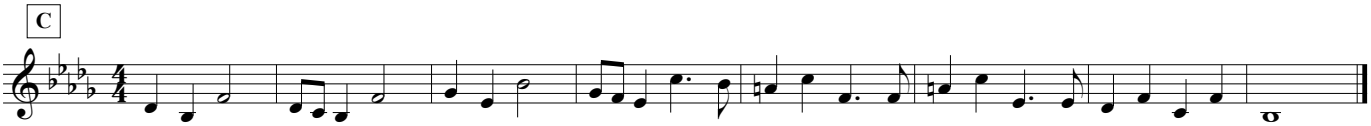

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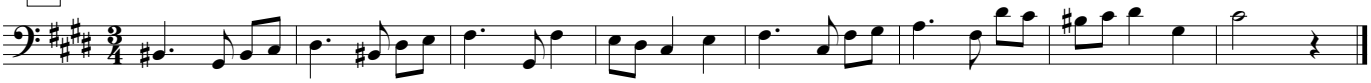
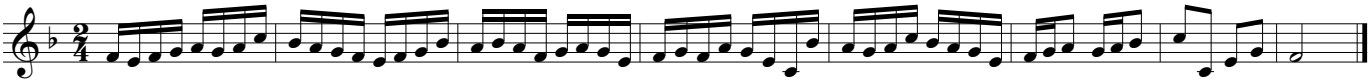


6 **A** En tonalidad mayor, vii° entre dos I.



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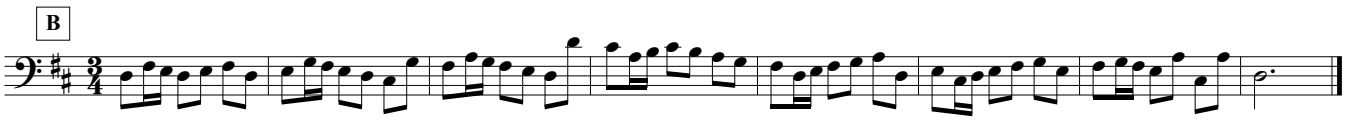

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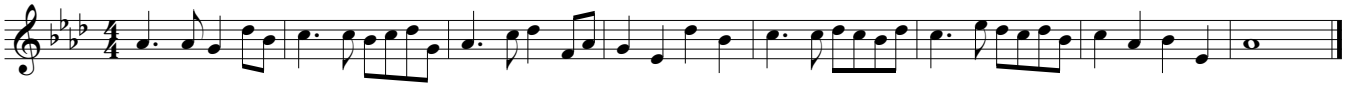

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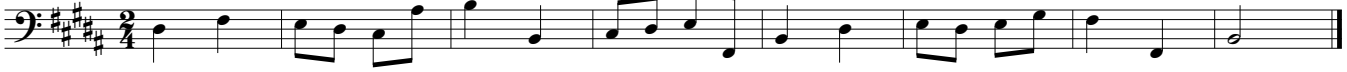
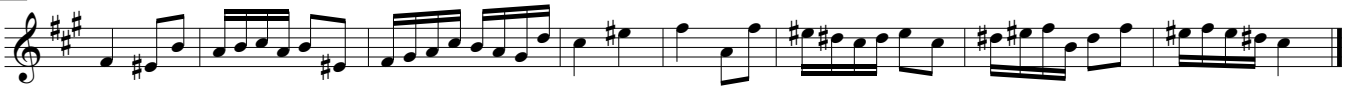


7 A

En tonalidad menor, vii° entre dos primeros.
La fundamental del vii° debe estar alterada medio tono hacia arriba para que se convierta en sensible.



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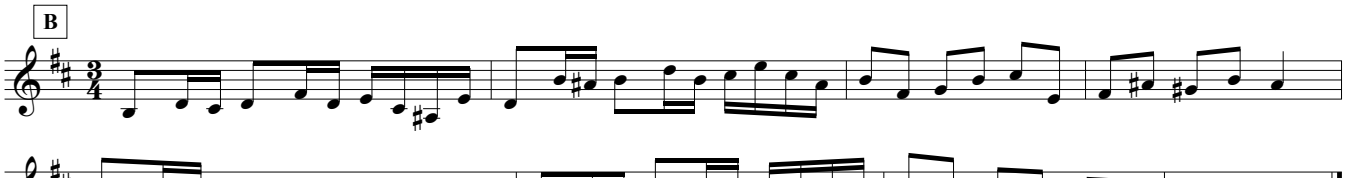

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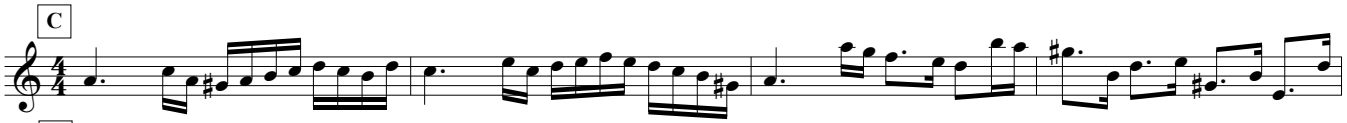

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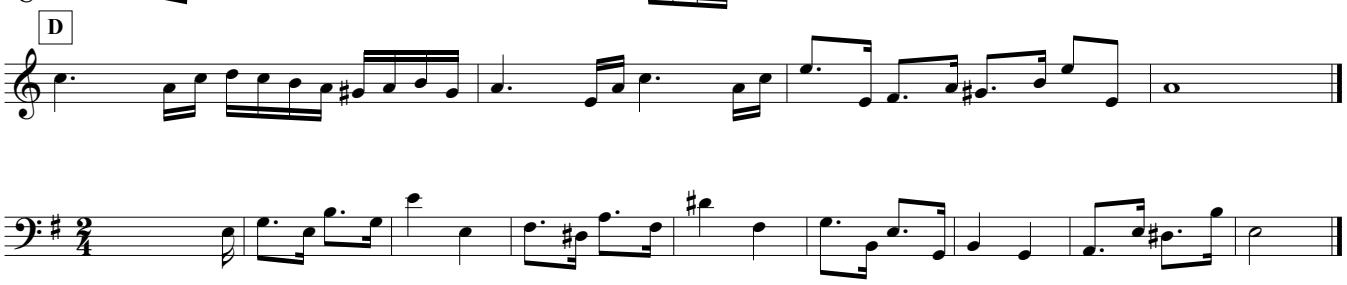
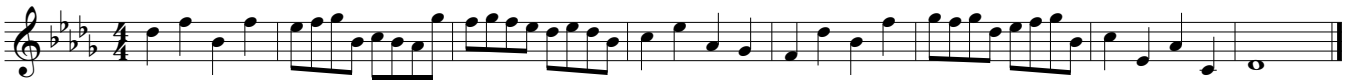


8 A

En tonalida mayor, I y vi.
vi como expansión de I.



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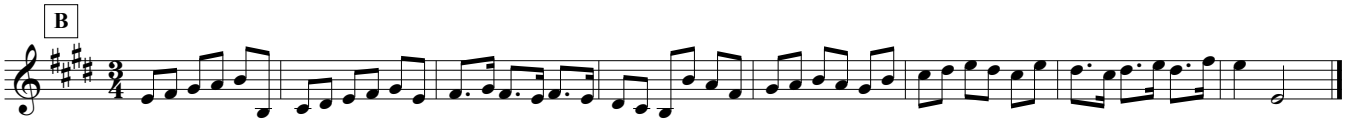

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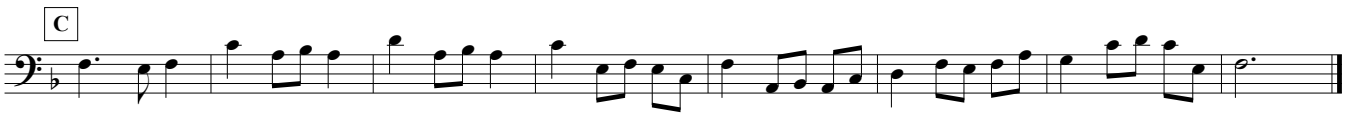

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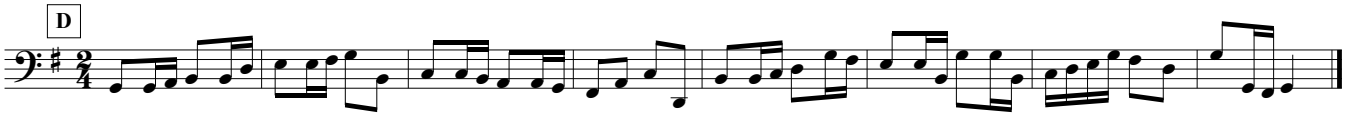
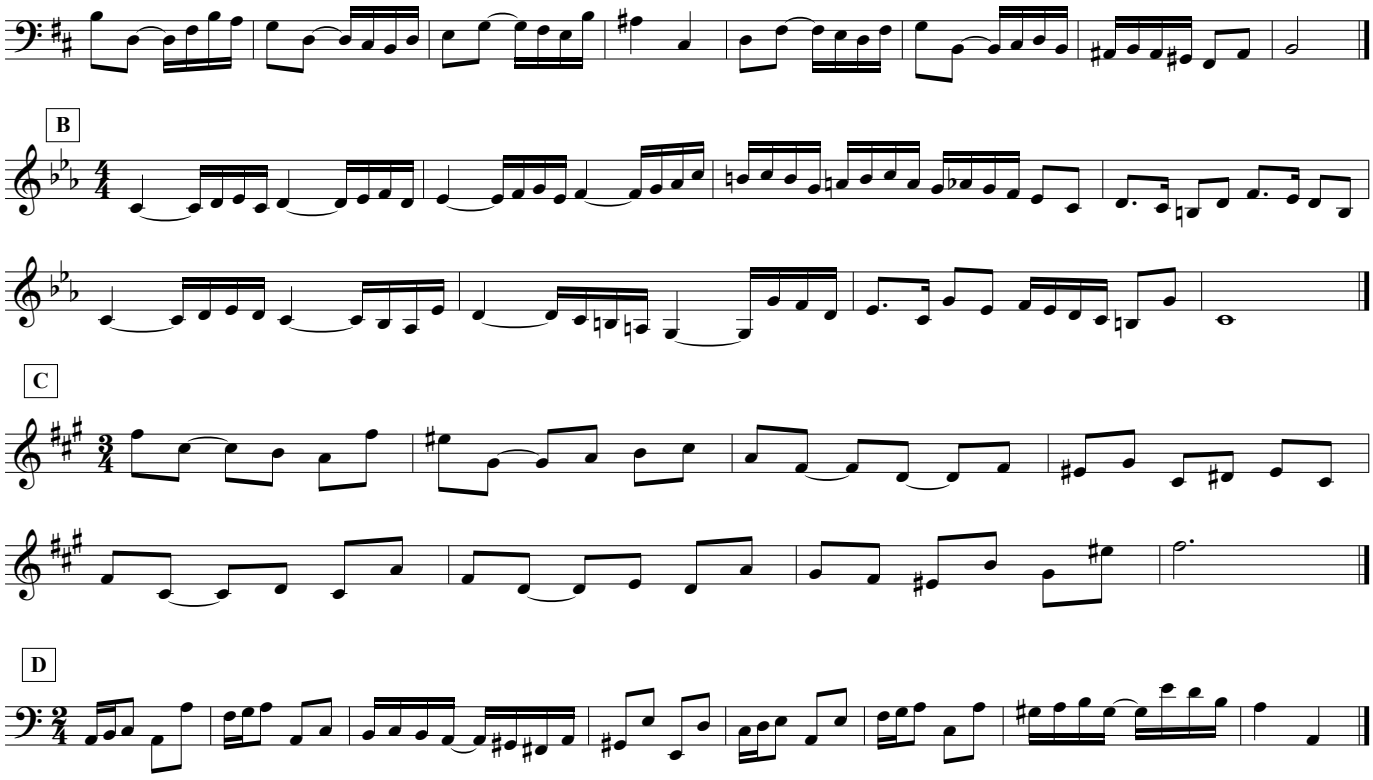
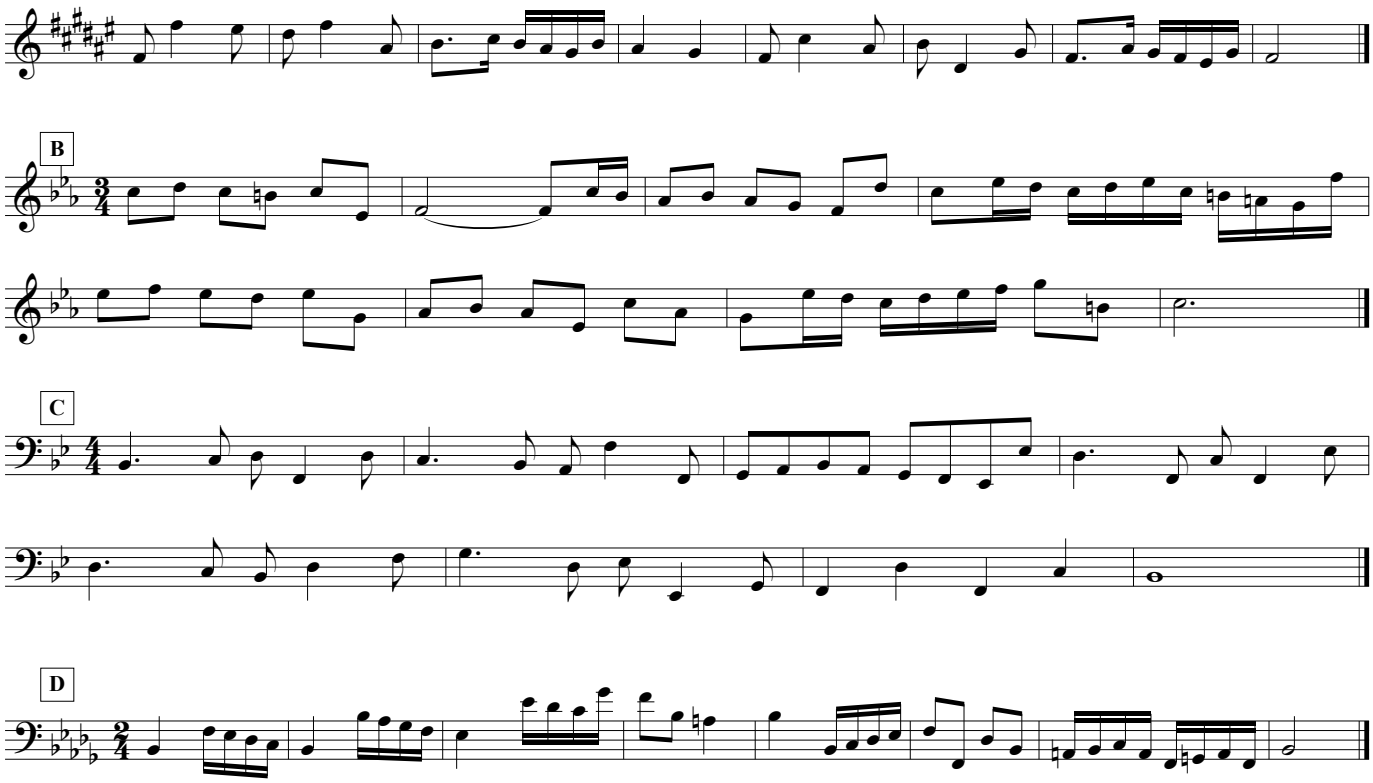


9 **A** En tonalida menor, i y bVI.
bVI como expansión de i.

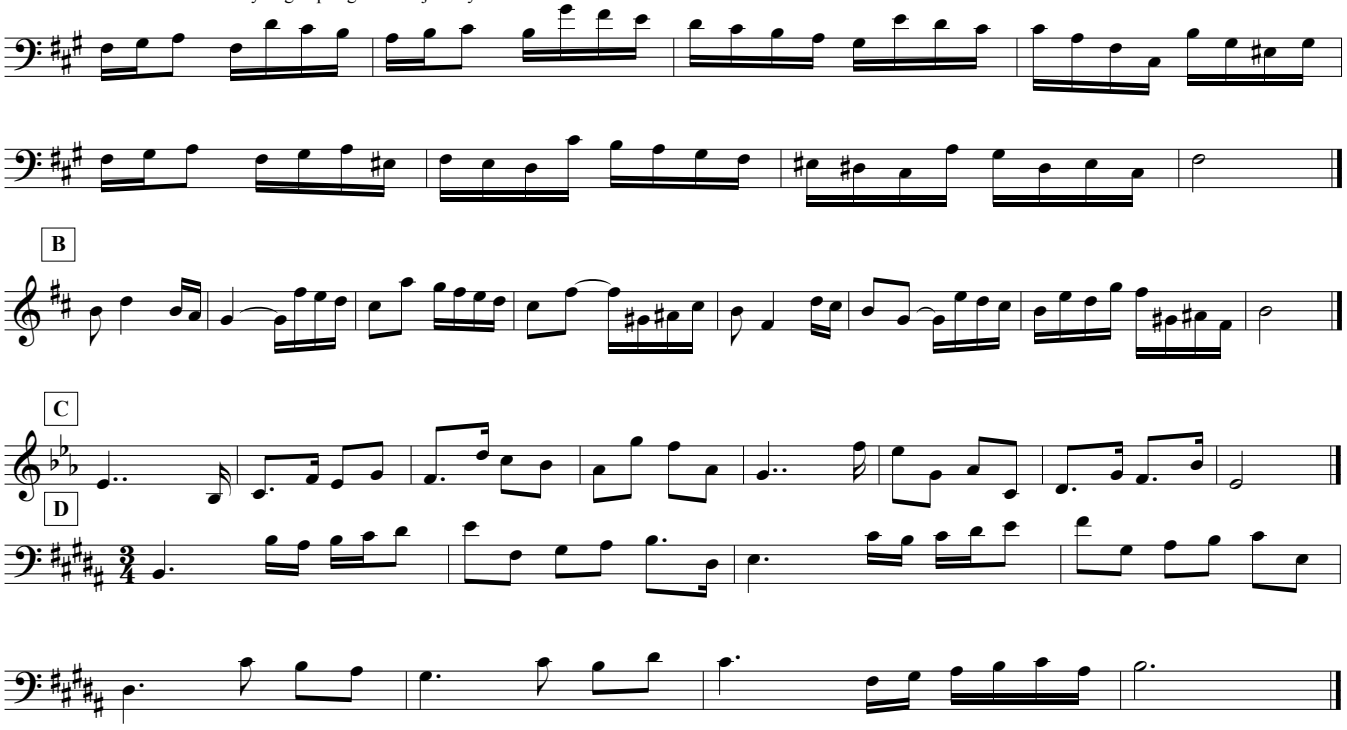


10 **A** En tonalidad mayor y menor, I6/4 y i6/4 respectivamente.
El I6/4, i6/4 (cadencial) prepara el V con retardos 6-5 y 4-3.



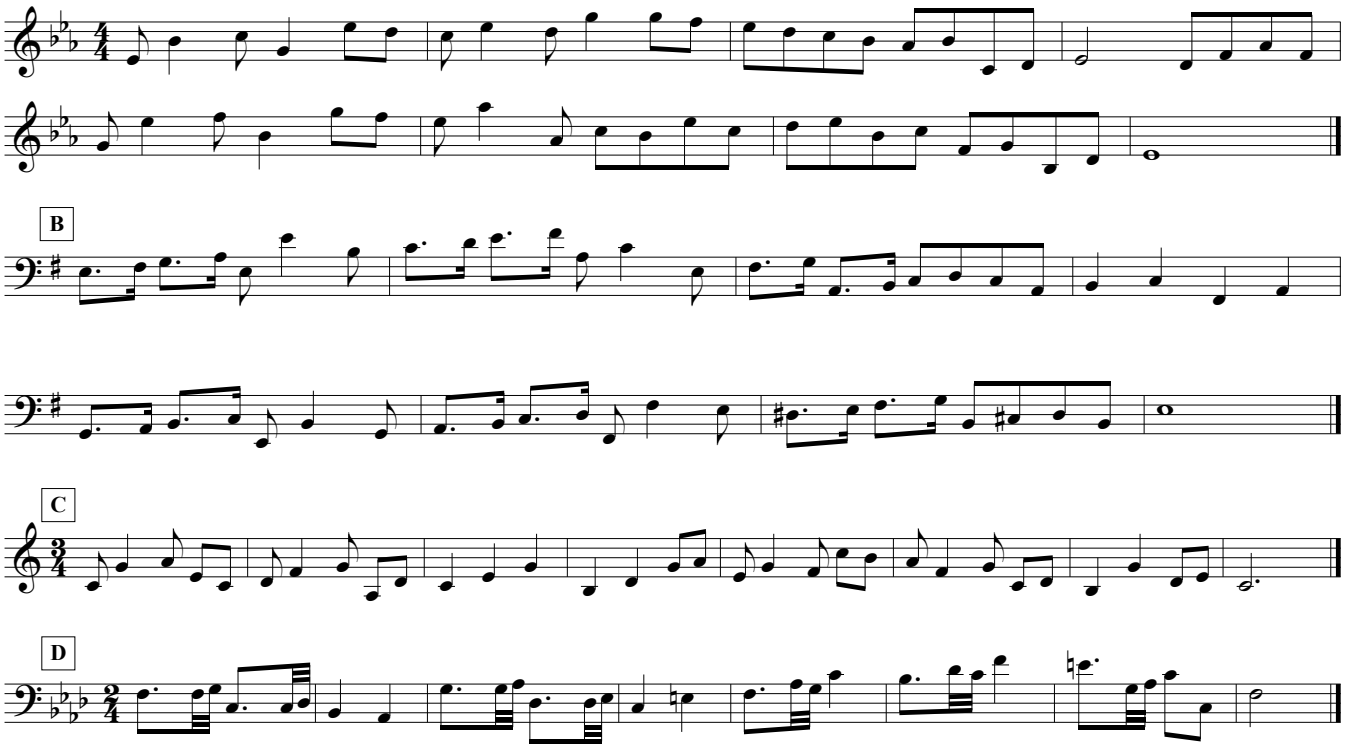
11 **A**

Notas cambiadas.
Ejercicios que contienen notas no cordales ubicadas en tiempo débil que parten por salto de una cordal y llegan por grado conjunto y dirección contraria del salto a otra cordal.



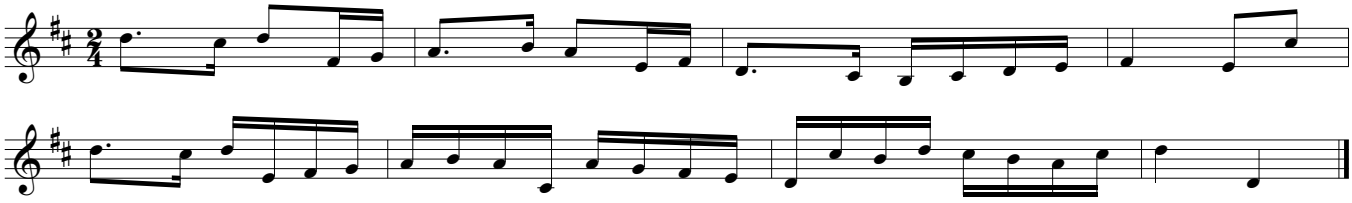
12 **A**

Notas escapadas.
Ejercicios que contienen notas no cordales ubicadas en tiempo débil que parten por grado conjunto de una cordal y llegan por salto y dirección contraria al grado conjunto a otra cordal.



Capítulo III

1 **A** En tonalidad mayor, vi como sustituto de I.
El vi es tónica secundaria.



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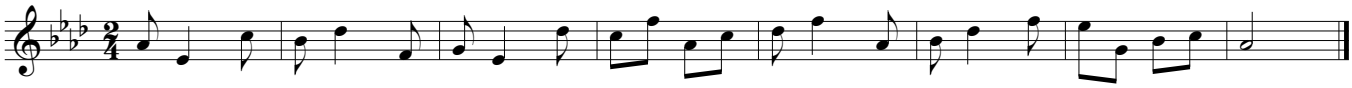

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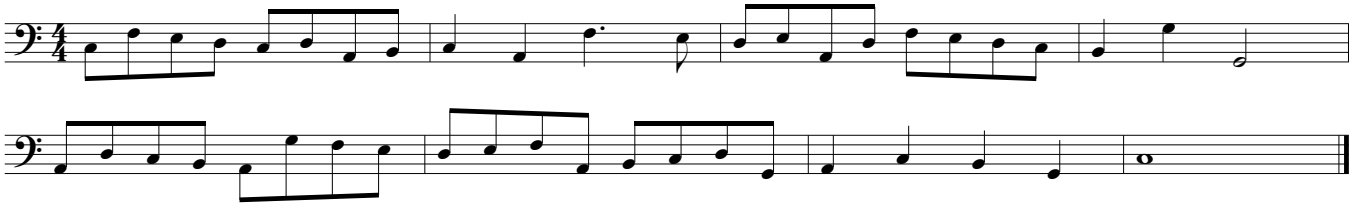
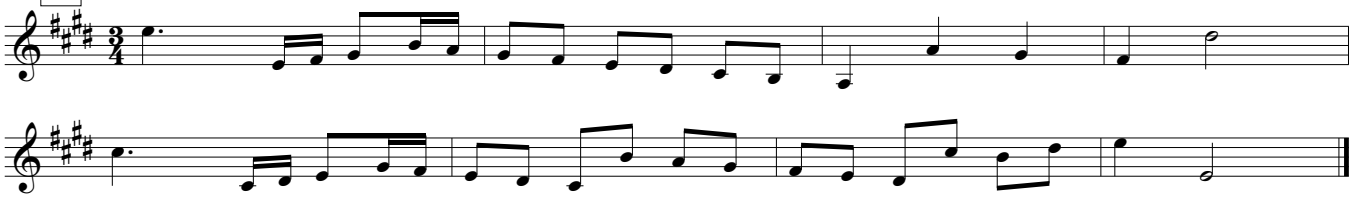
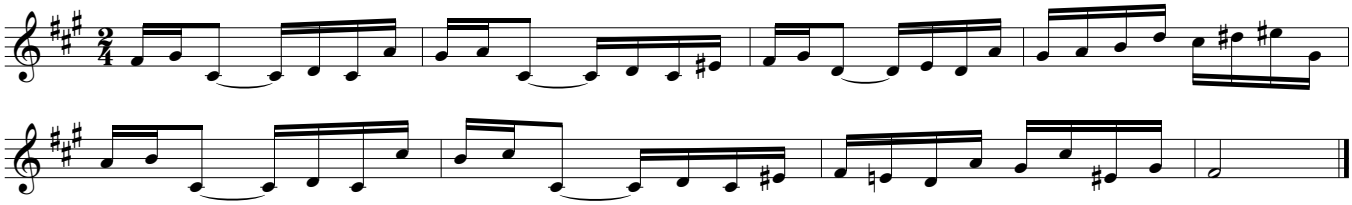


D



2 **A** En tonalidad menor, bVI como sustituto de i.



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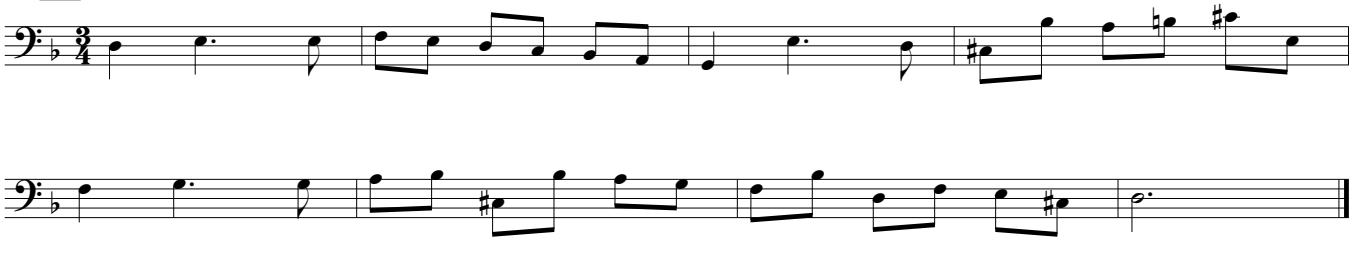
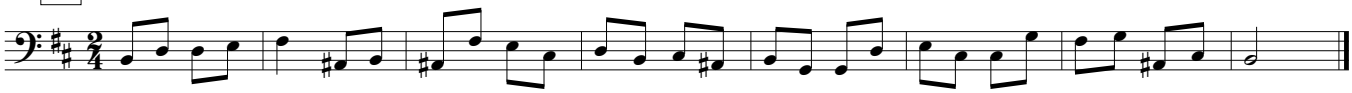


C



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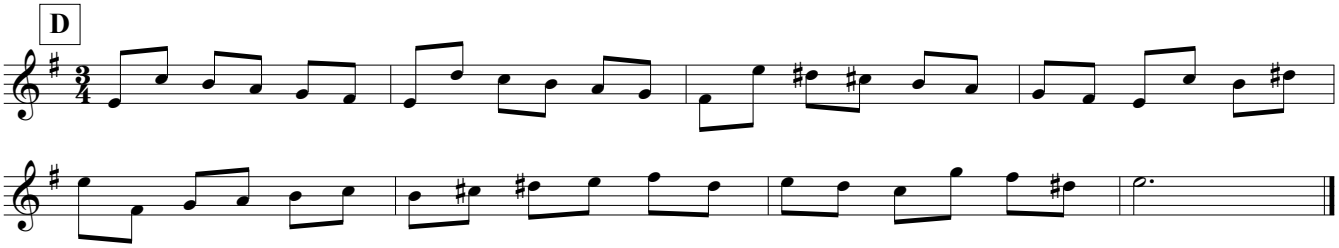
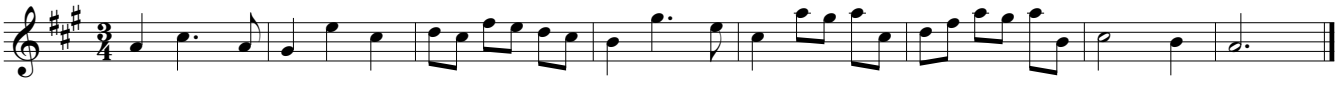


3 **A** En tonalidad mayor, iii.
El iii como expansión de I.



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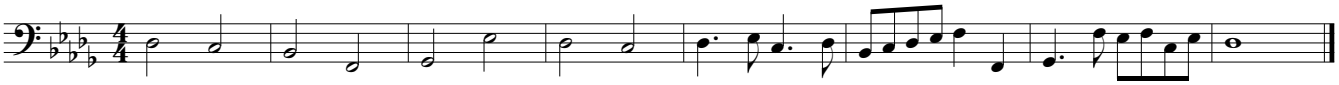

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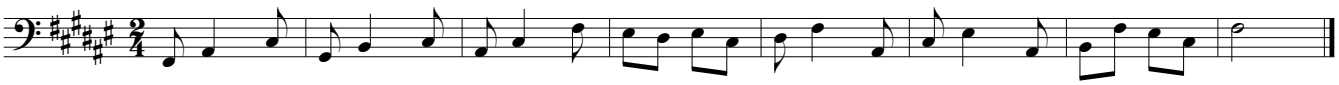

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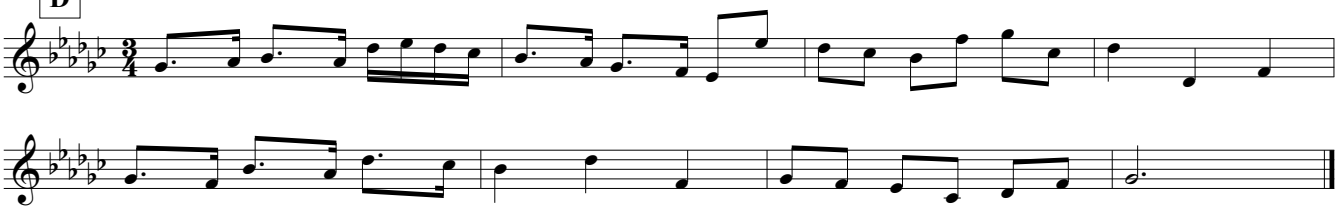
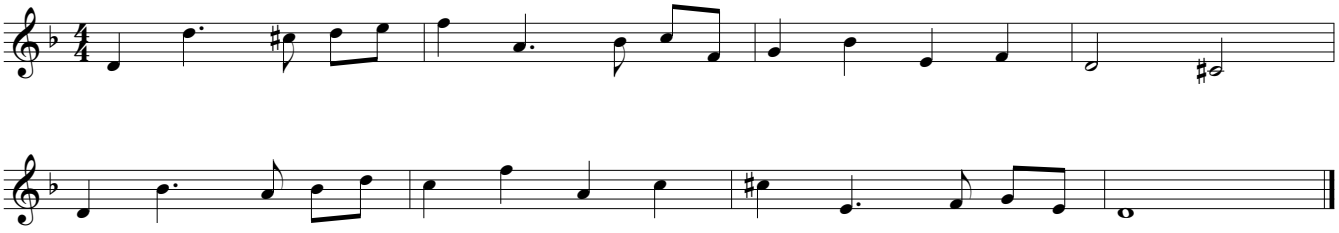


4 **A** En tonalidad menor, bIII.



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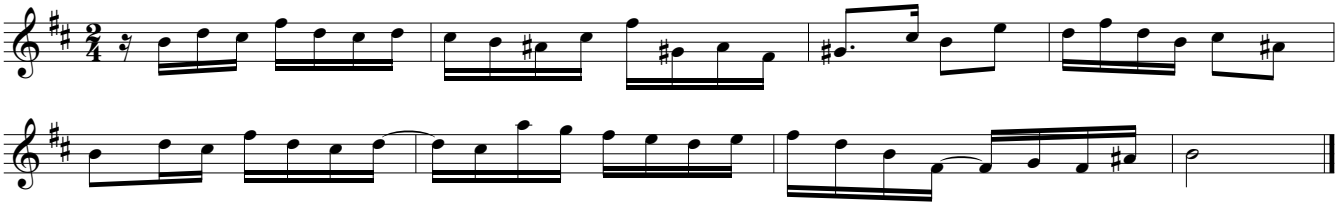

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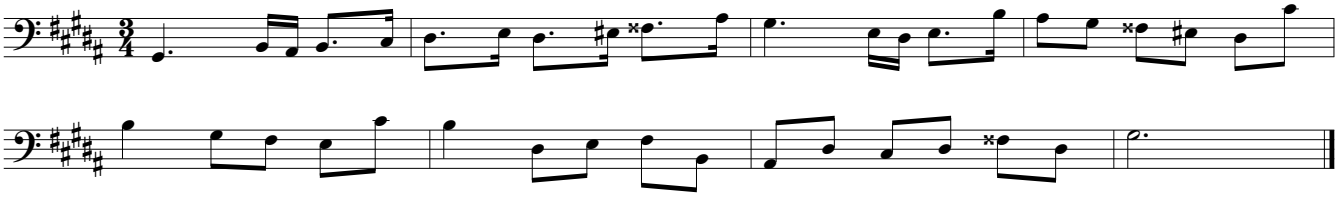

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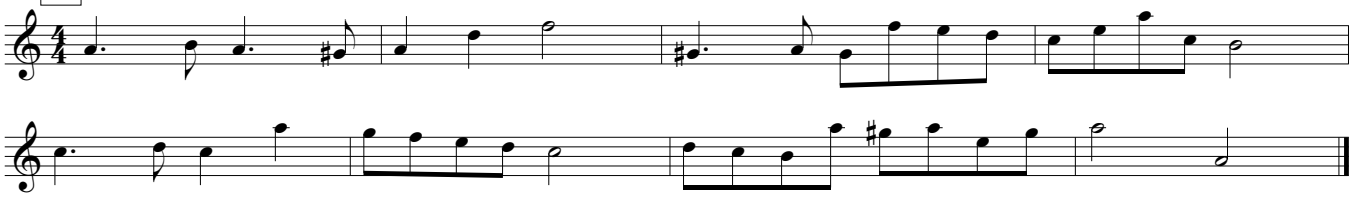
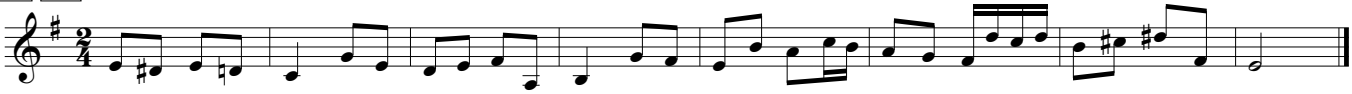


5 **A** En tonalidad menor, bVII que conduce a bIII.



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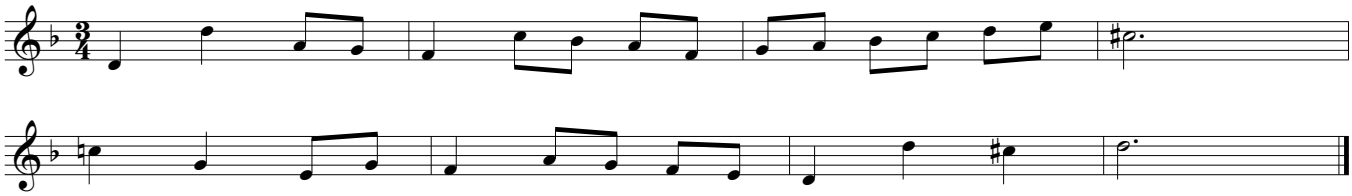

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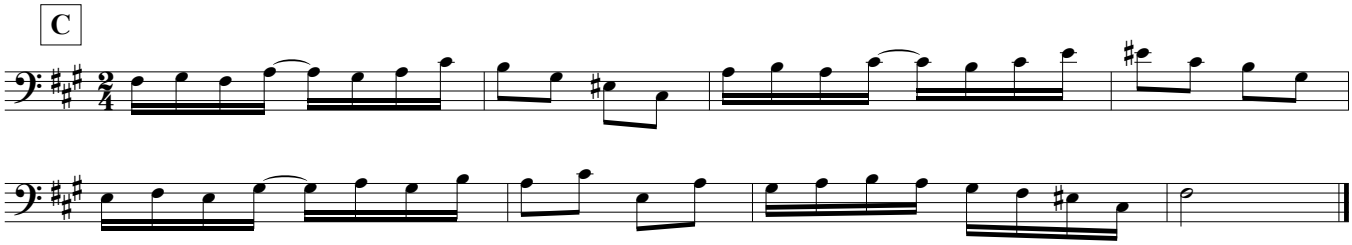

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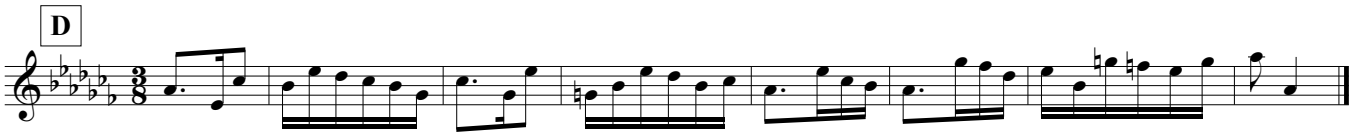
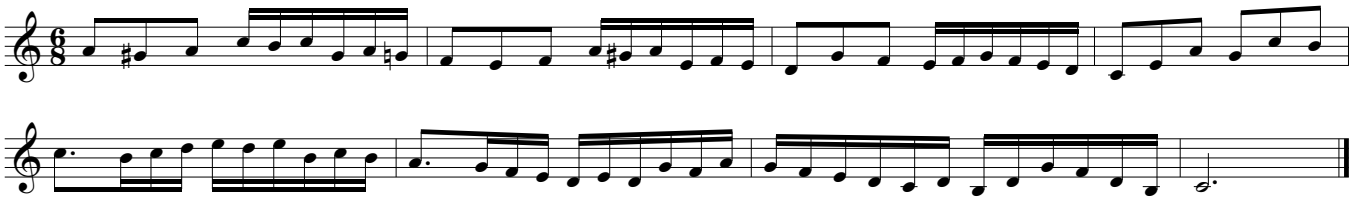


6 **A** En tonalidad menor, modulación al relativo mayor.



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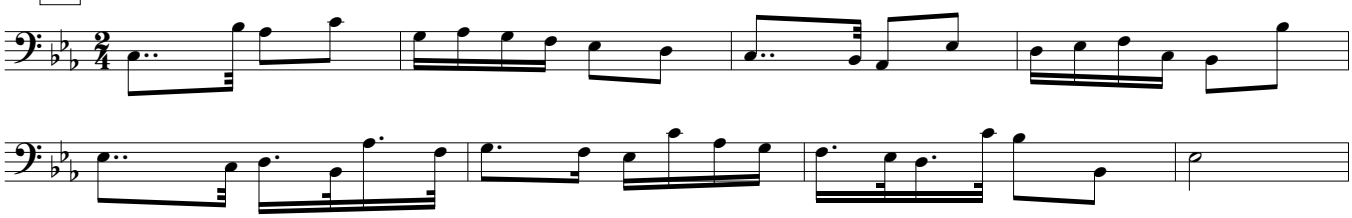

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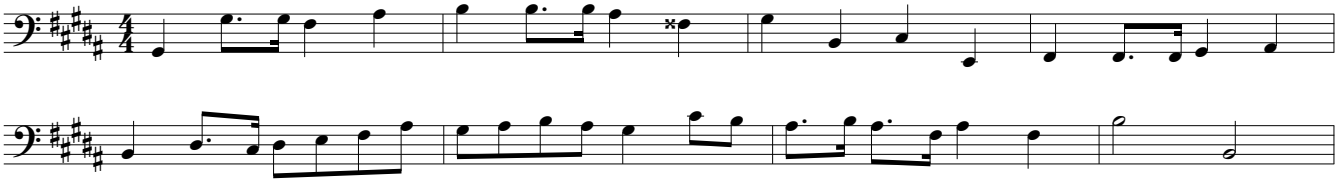

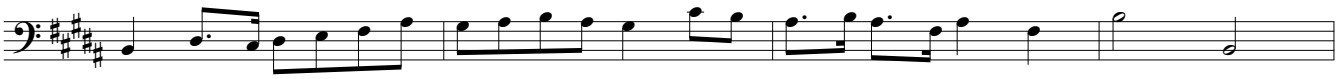

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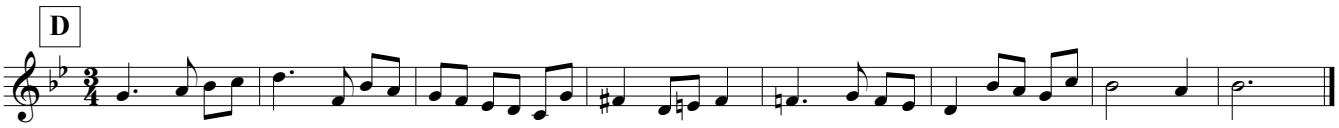
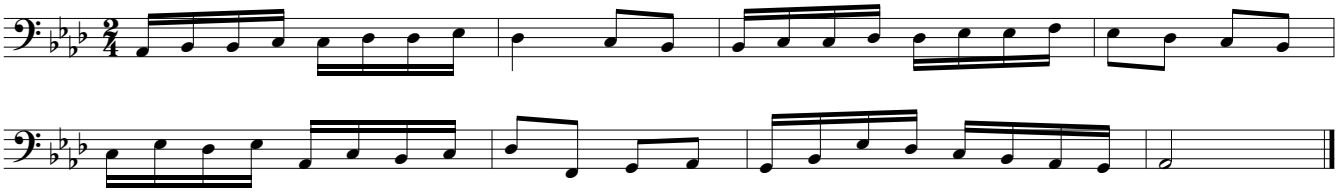


7 **A** Notas apoyantes.
Ejercicios que contienen notas no cordales en tiempo fuerte y resuelven a notas cordales.



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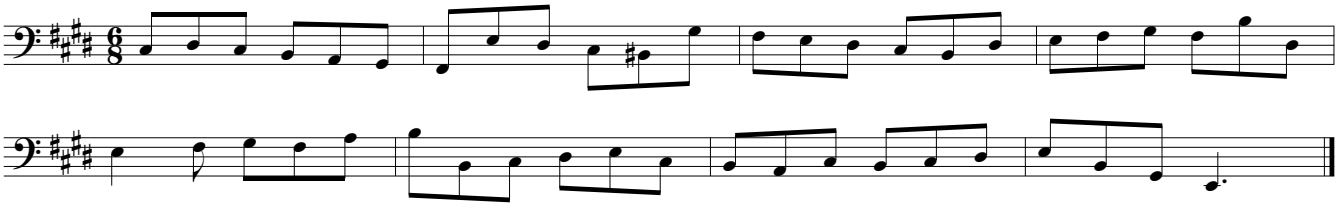

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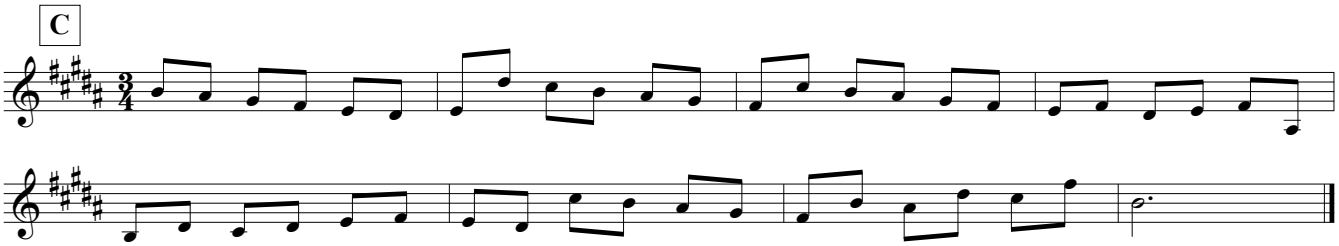

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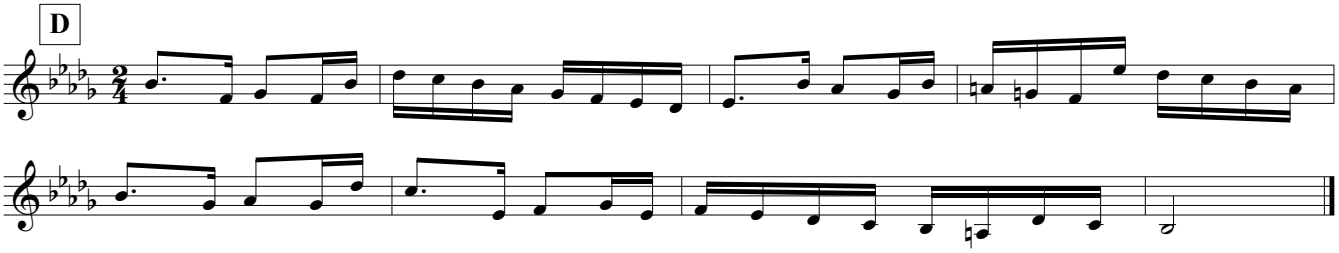
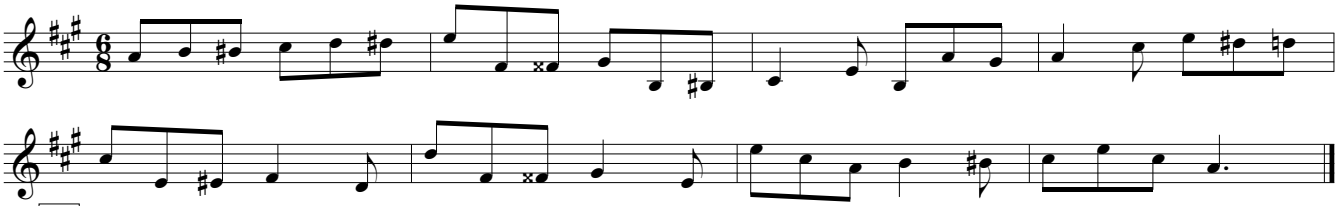


8 **A** Notas de paso cromáticas.



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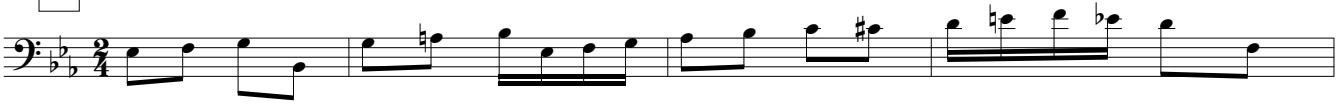

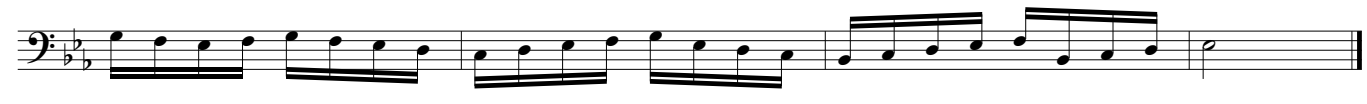

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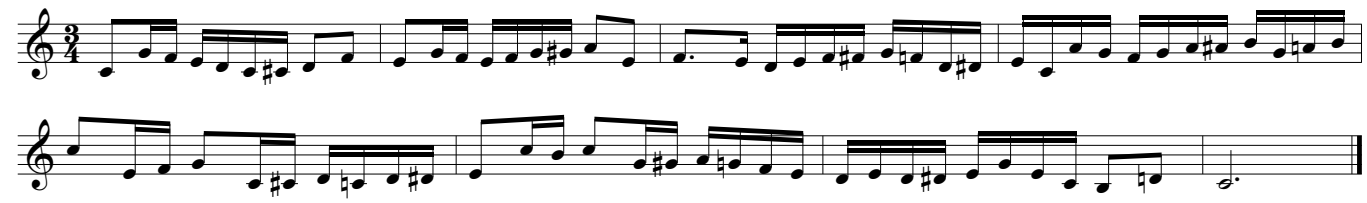

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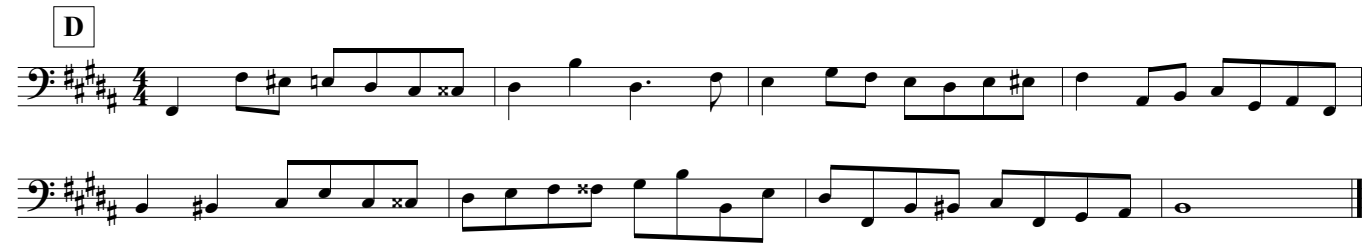
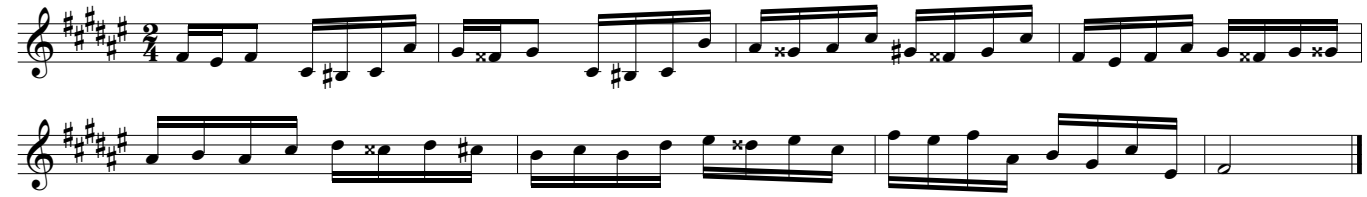


9 **A** Notas bordantes cromáticas.



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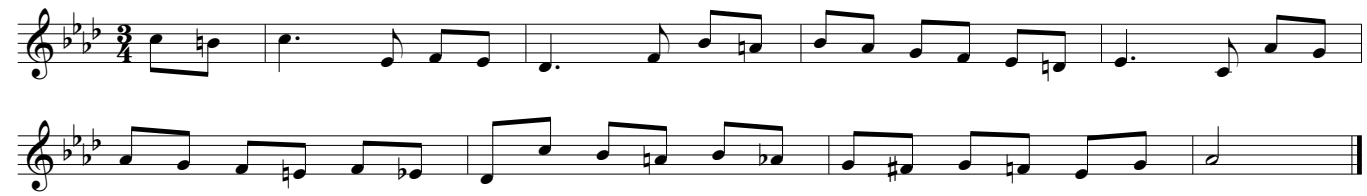

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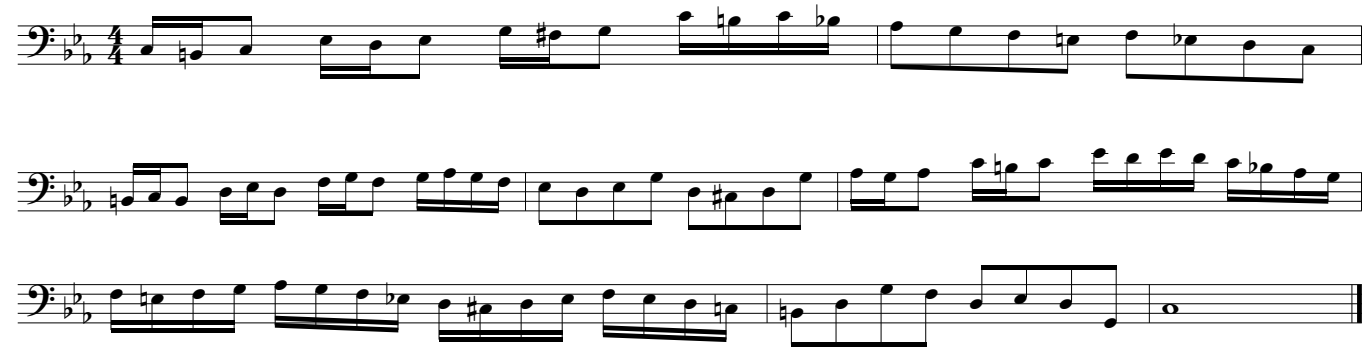

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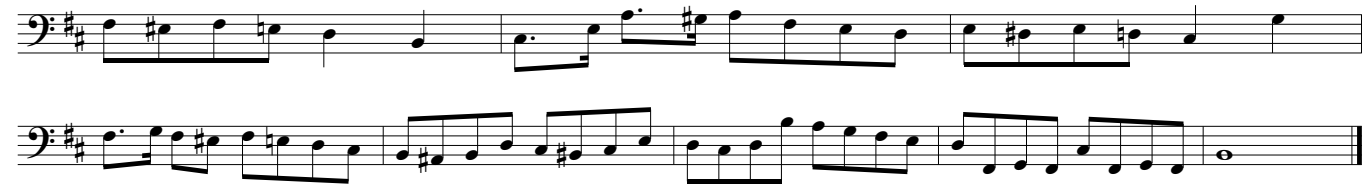
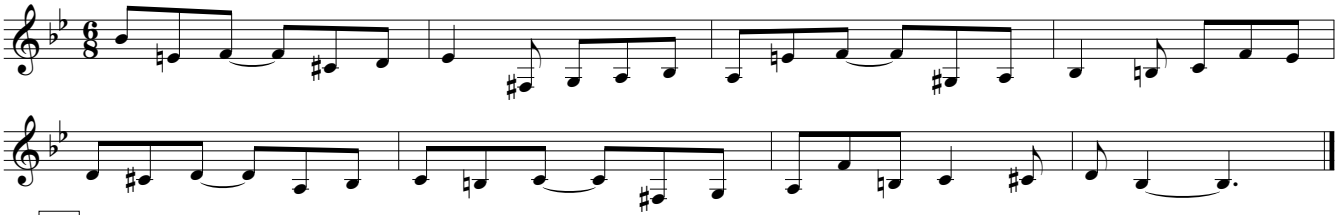


10 **A** Nota cambiada cromática.



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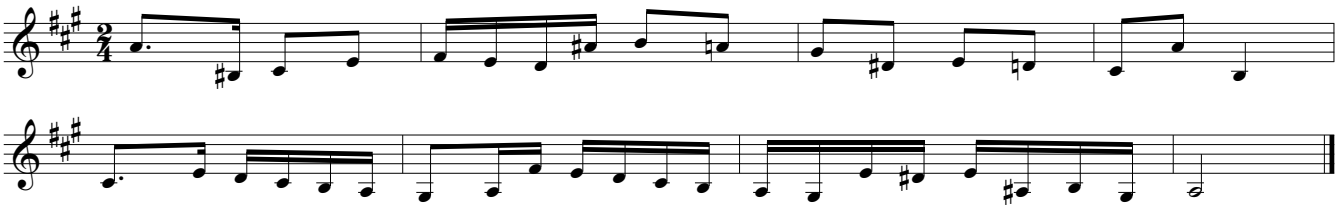

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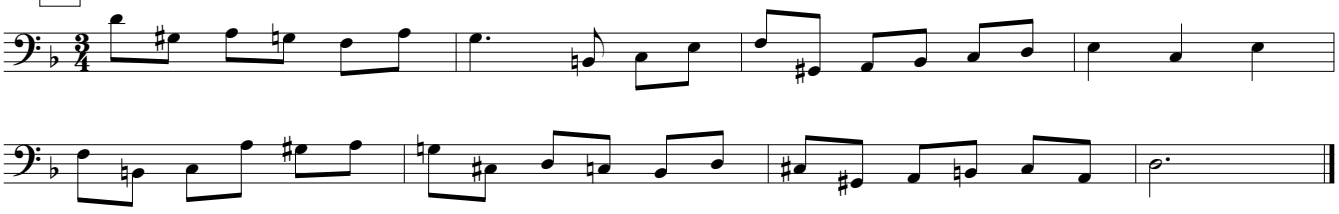

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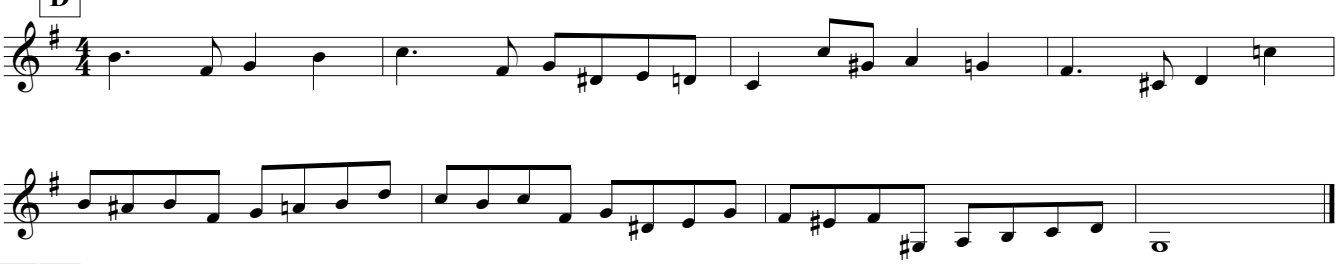
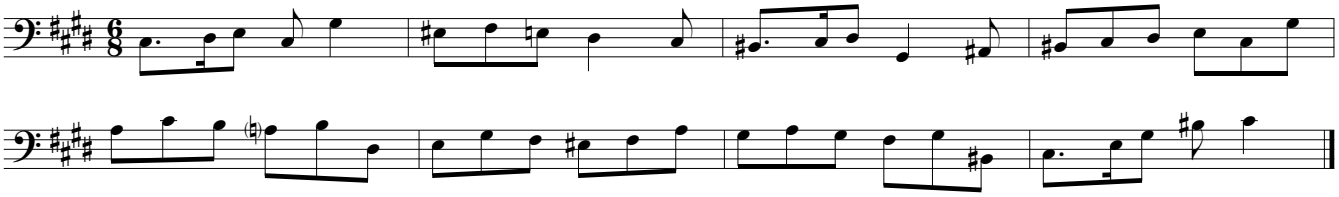


11 **A** Nota apoyante cromática.



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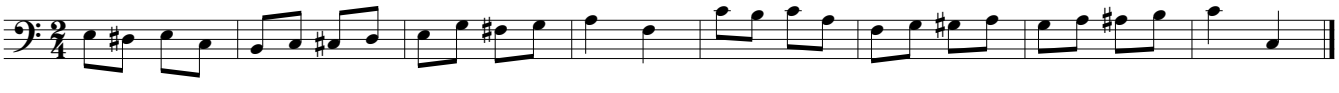

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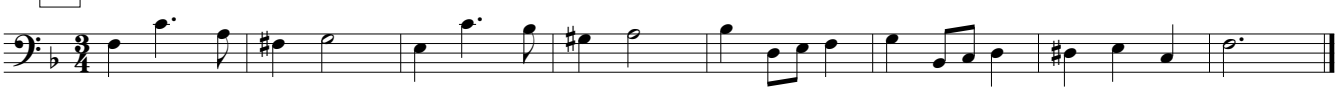

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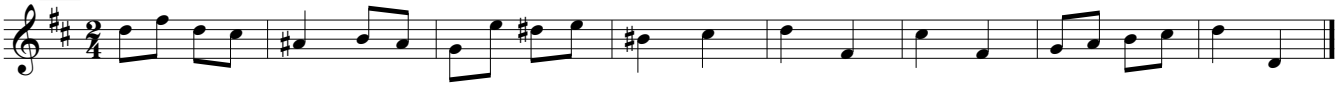
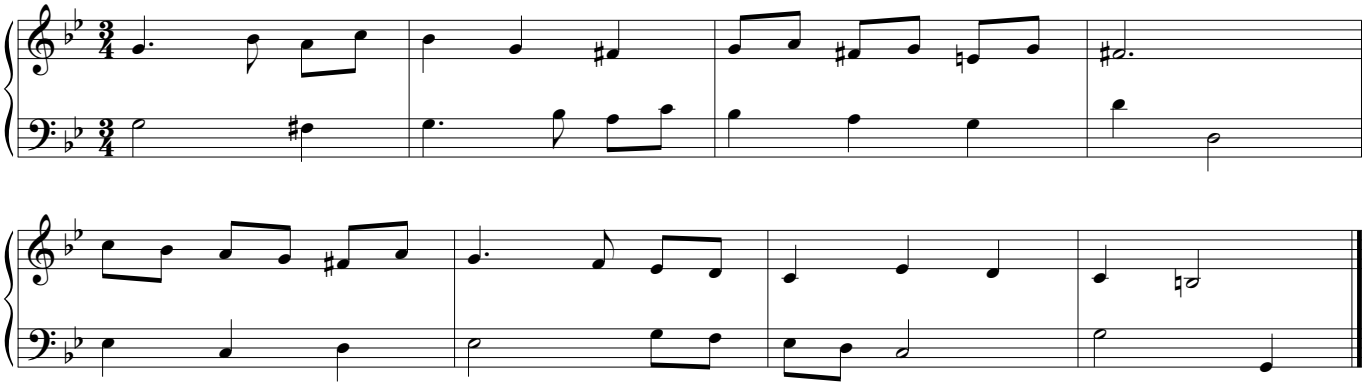


Capítulo IV

1 **A** Cadencia rota (V-iv o V-bIV), cadencia plagal (IV-I o iv-i) y semicadencia (final de frase sobre V).



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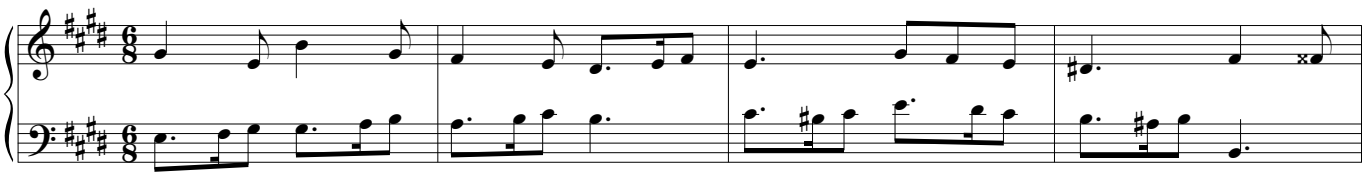

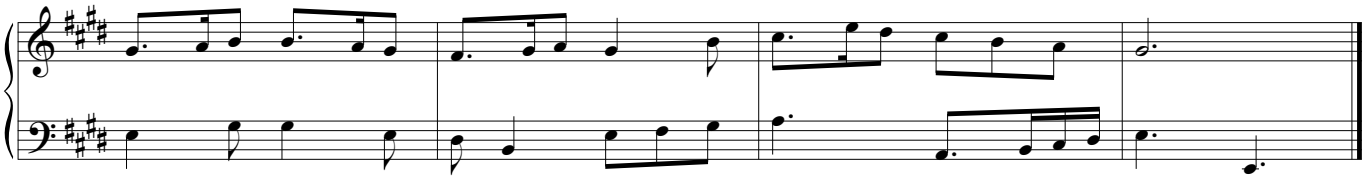

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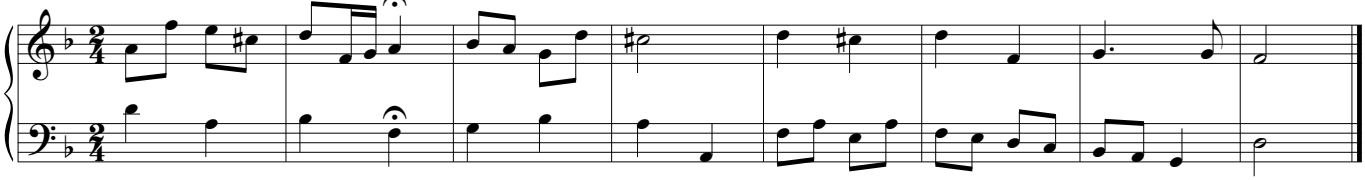
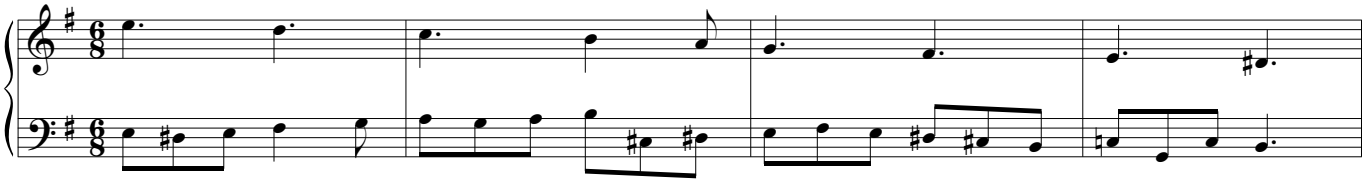
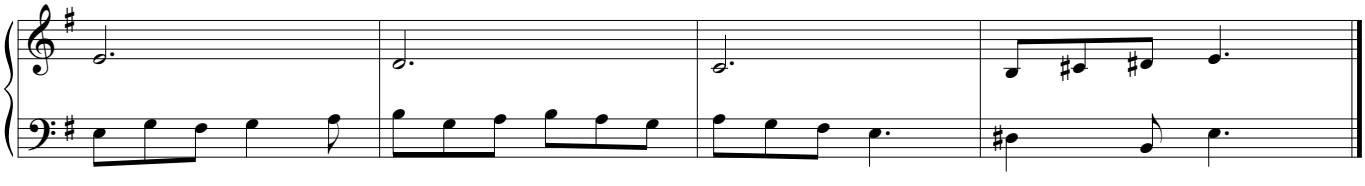


2 **A** En tonalidad menor, cadencia frigia en la voz superior.
Sobre los grados 8-7-6-5 de las escala menor natural pueden estár las siguientes armonías respectivamente:
i-bIII- iv-i o i-bIII-iv-V o i-bIIV6-iv-i o i-bIIV6-iv-V.





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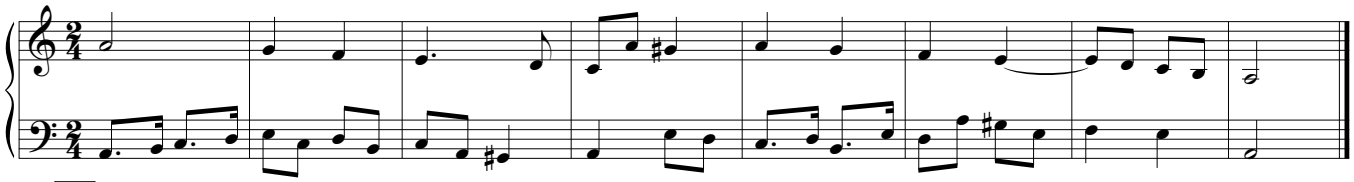

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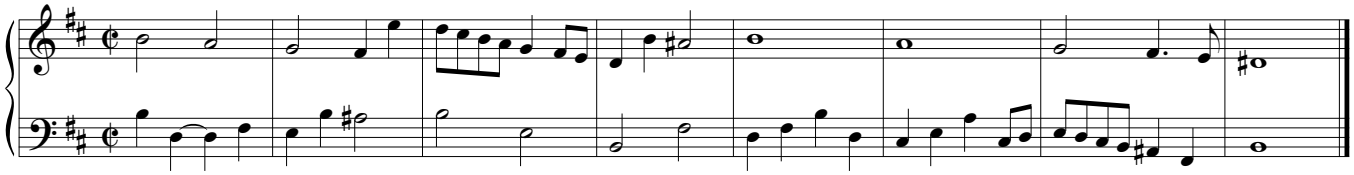
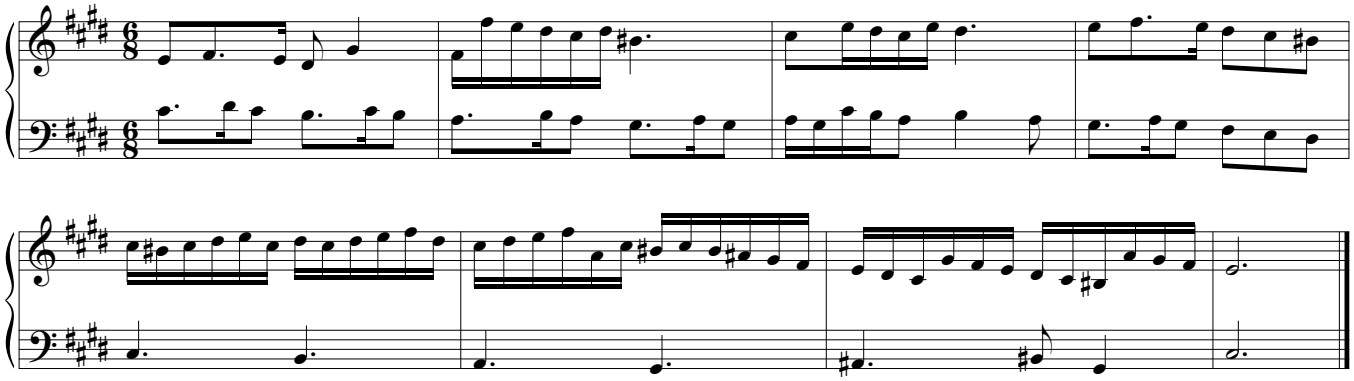


3 **A**

En tonalidad menor, cadencia frigia en la voz inferior.
Sobre los grados 8-7-6-5 de las escala menor natural pueden estár las siguientes armonías respectivamente:
i-v6-iv6-V o i-bVII-iv6-V.



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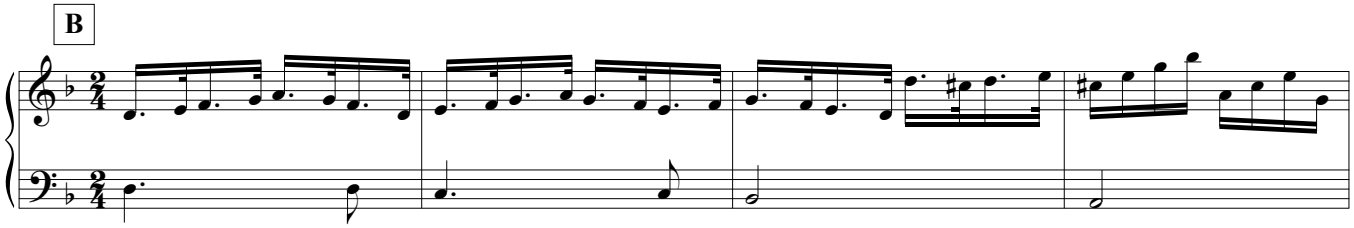

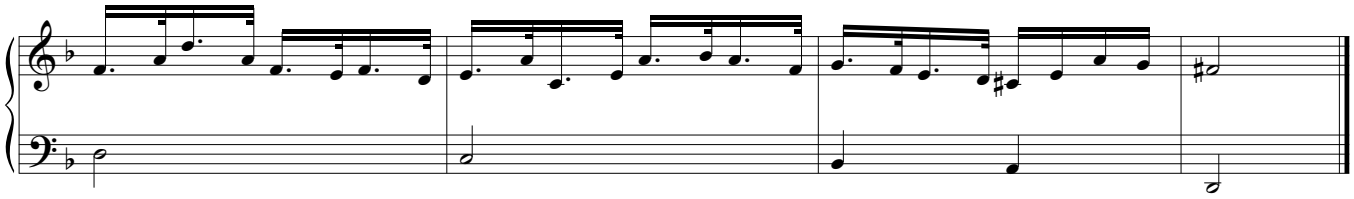

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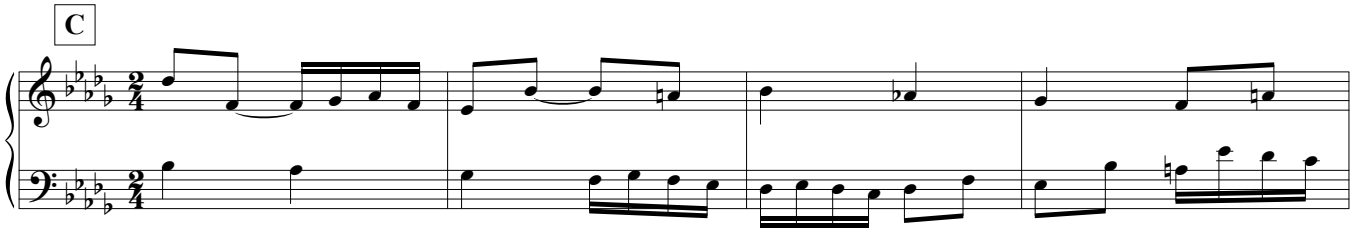
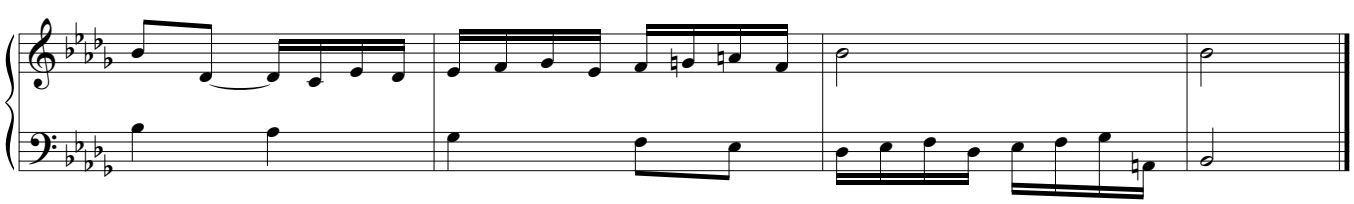
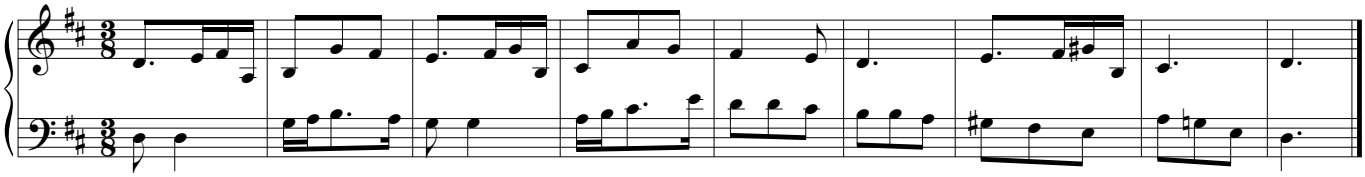




4 **A** En tonalidad mayor, V7 del V.
El cuarto grado de la tonalidad debe estar alterado medio tono hacia arriba para convertirse en sensible.



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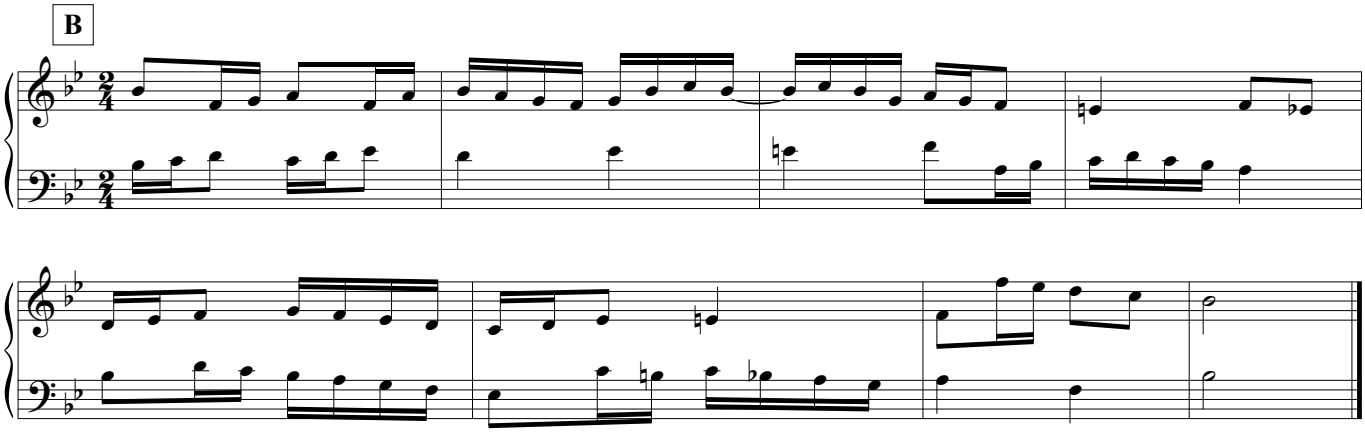

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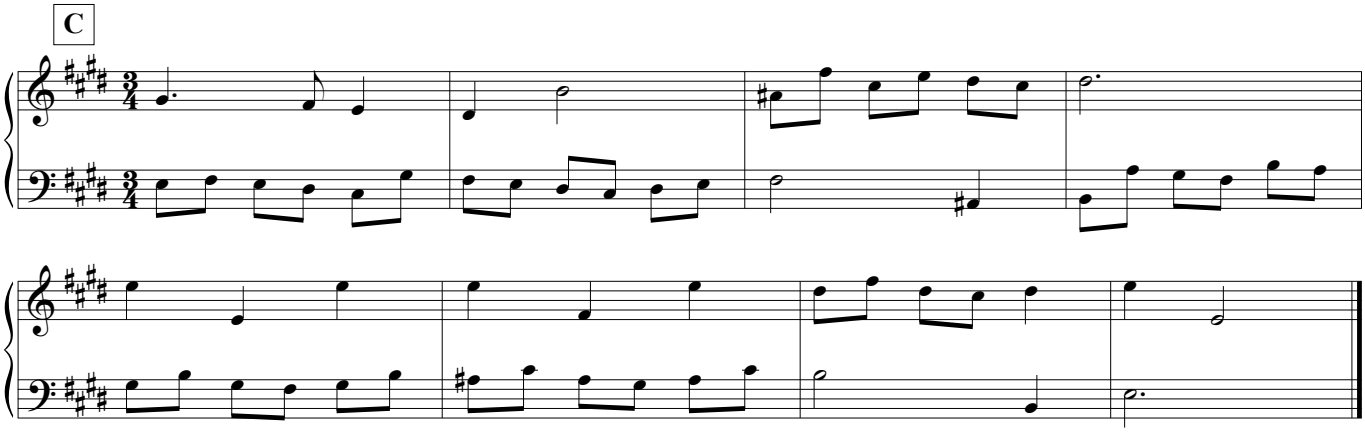
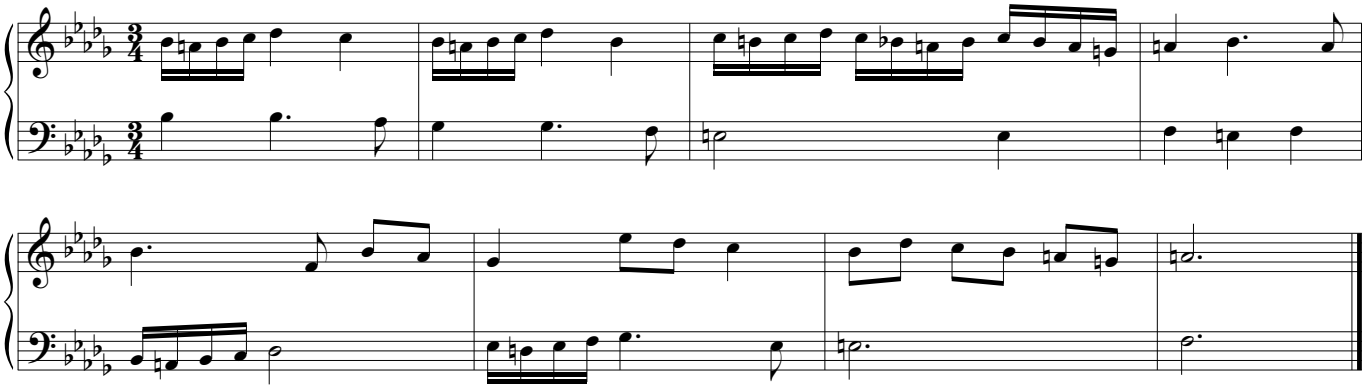


5 **A** En tonalidad menor, V7 de V.
El cuarto y el sexto grado de la tonalidad deben estar alterados medio tono hacia arriba.



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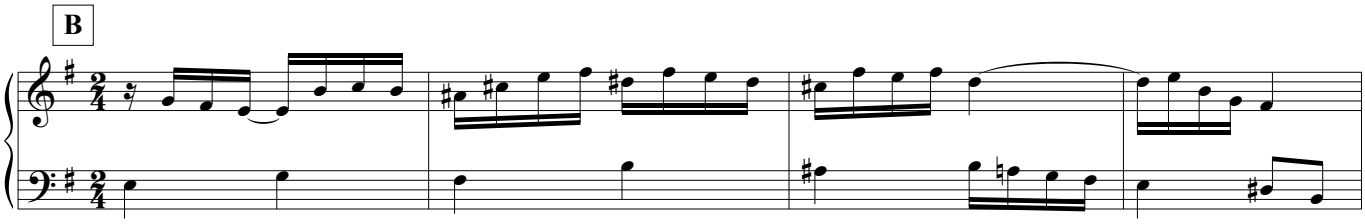
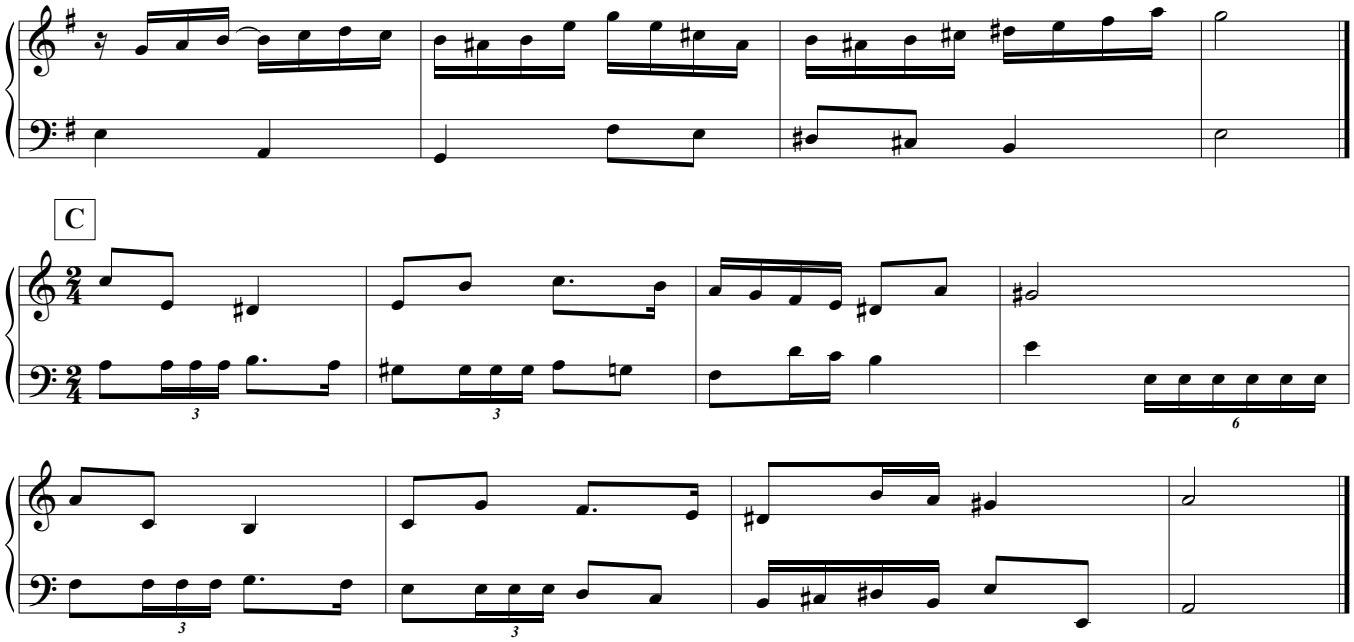
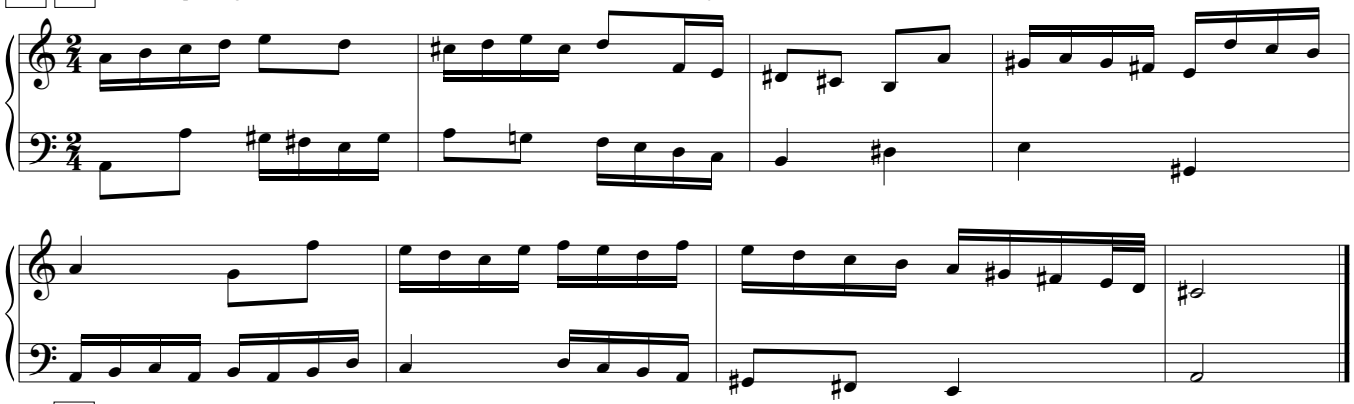




C

6 **A**

En tonalidad mayor, V7 de IV.
El séptimo grado de la tonalidad debe estar alterada medio tono hacia abajo.



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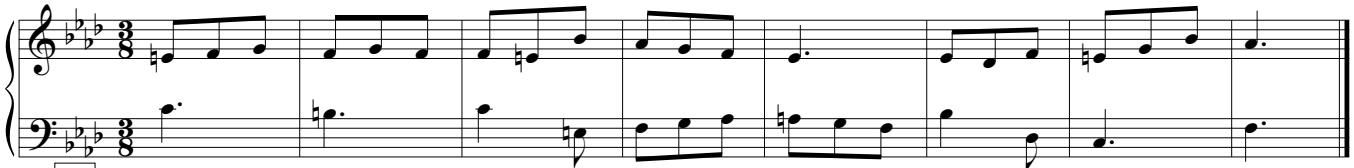

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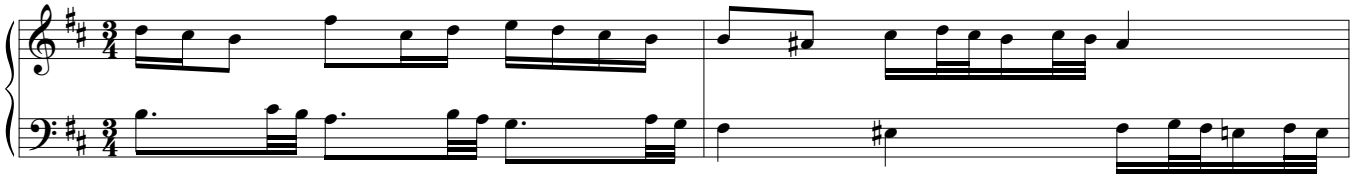
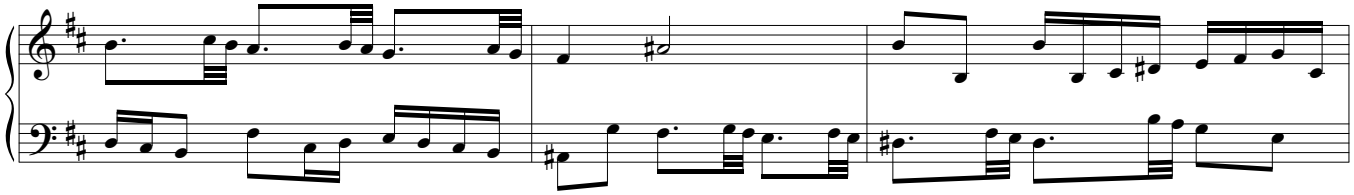
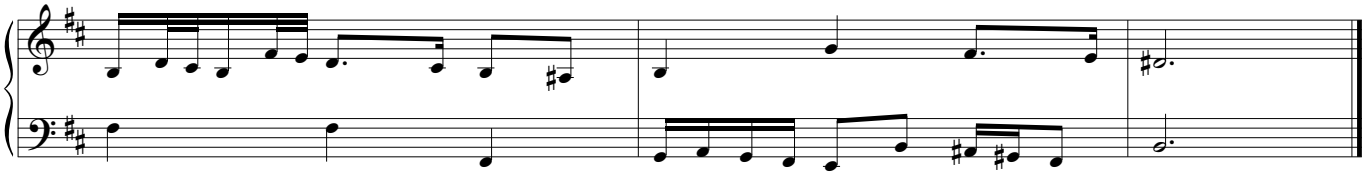
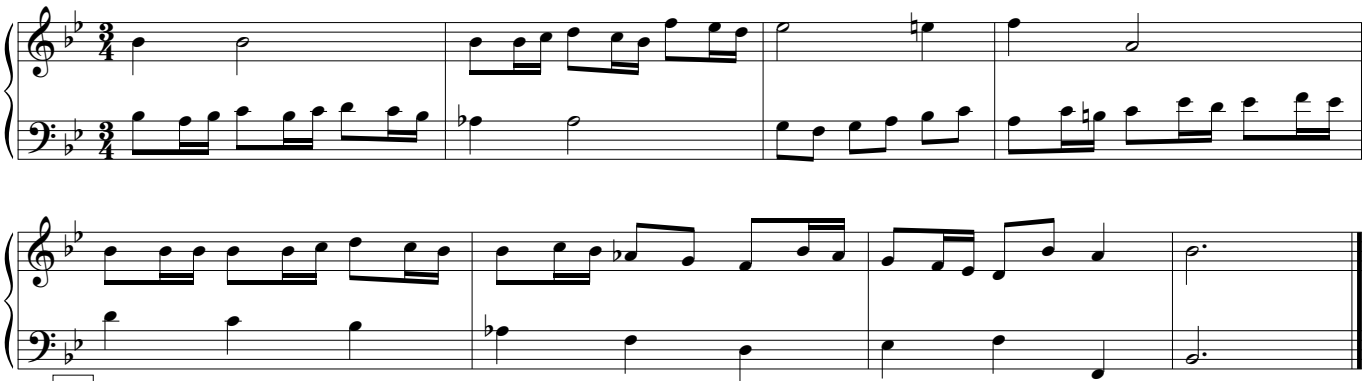






7 **A**

En tonalidad menor, V7 de iv.
El tercer grado de la tonalidad debe alterarse medio tono hacia arriba.



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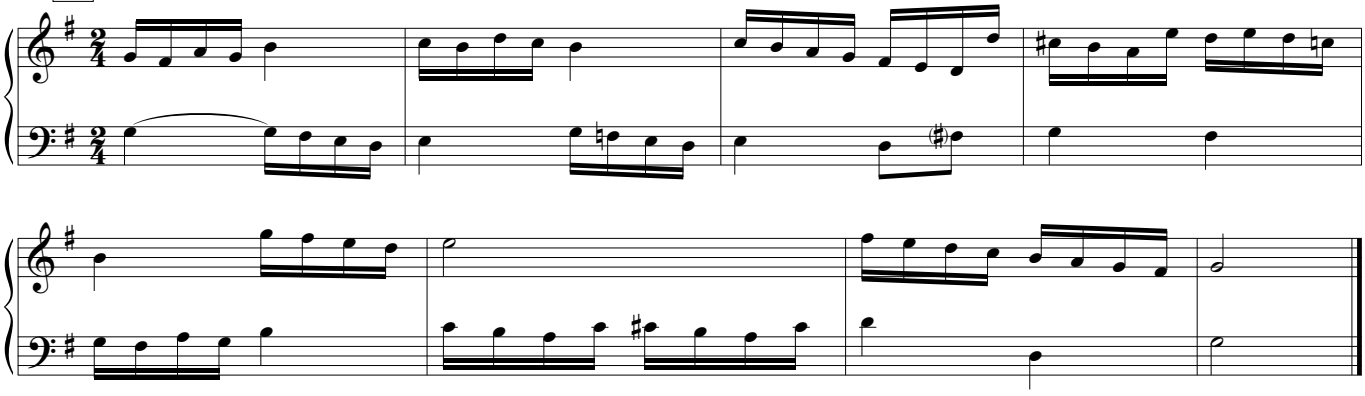

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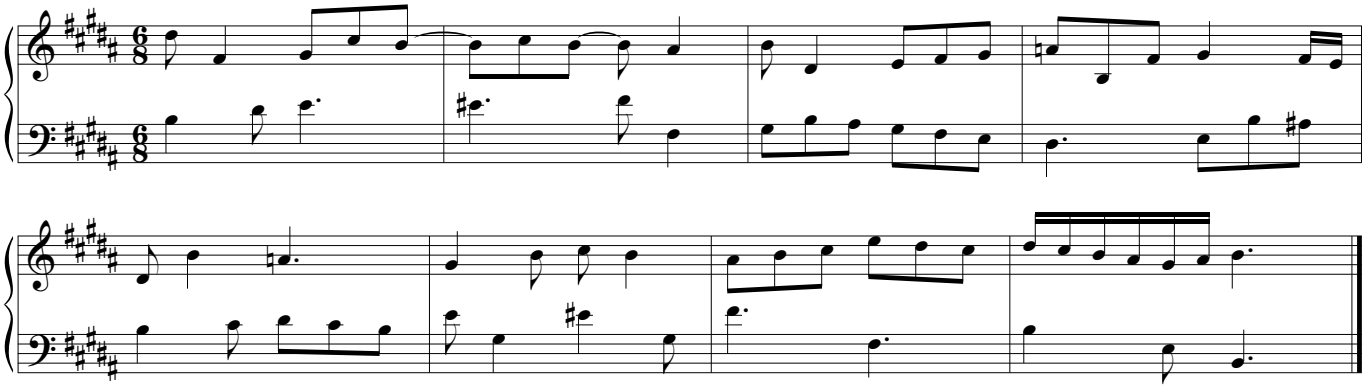
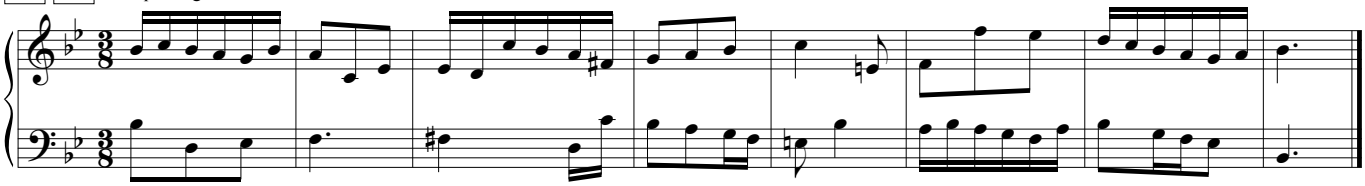


8 **A**

En tonalidad mayor, V7 de vi.
El quinto grado de la tonalidad debe estar alterado medio tono hacia arriba..



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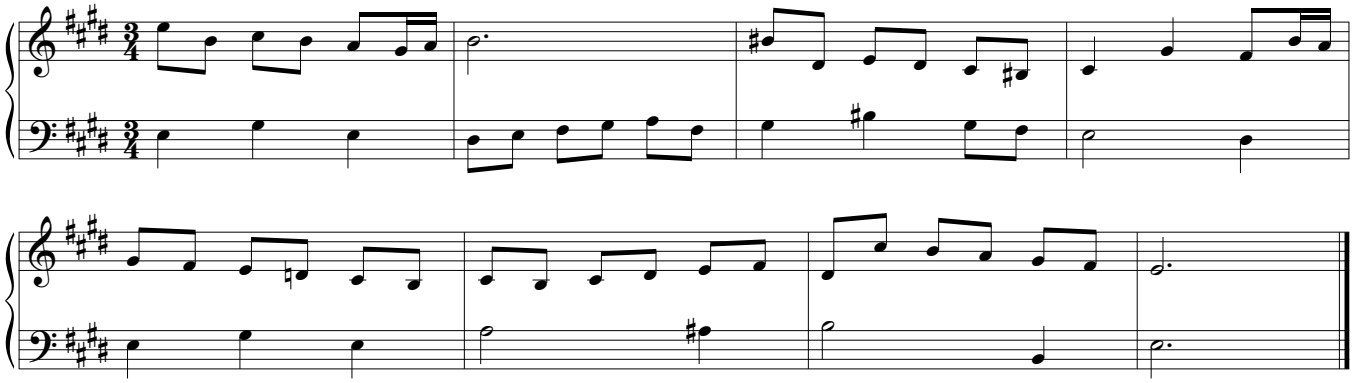

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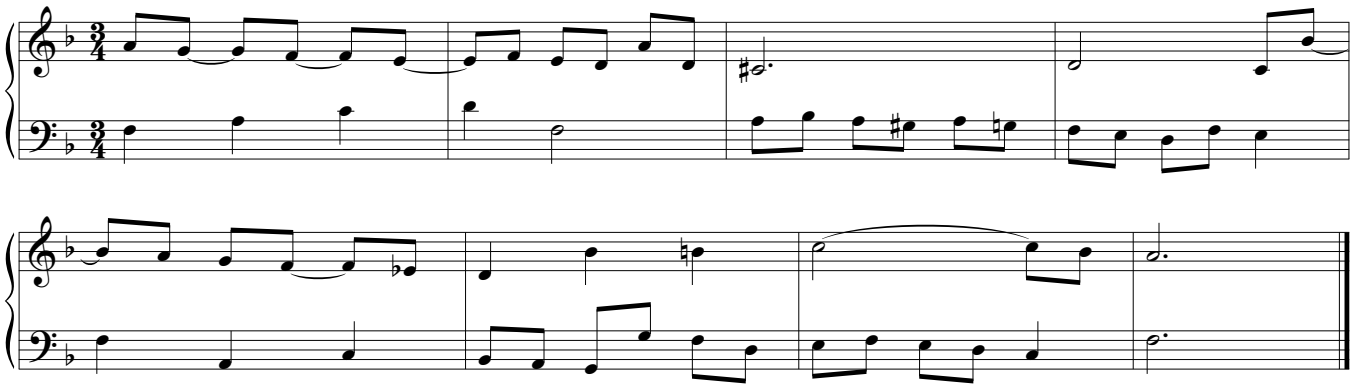
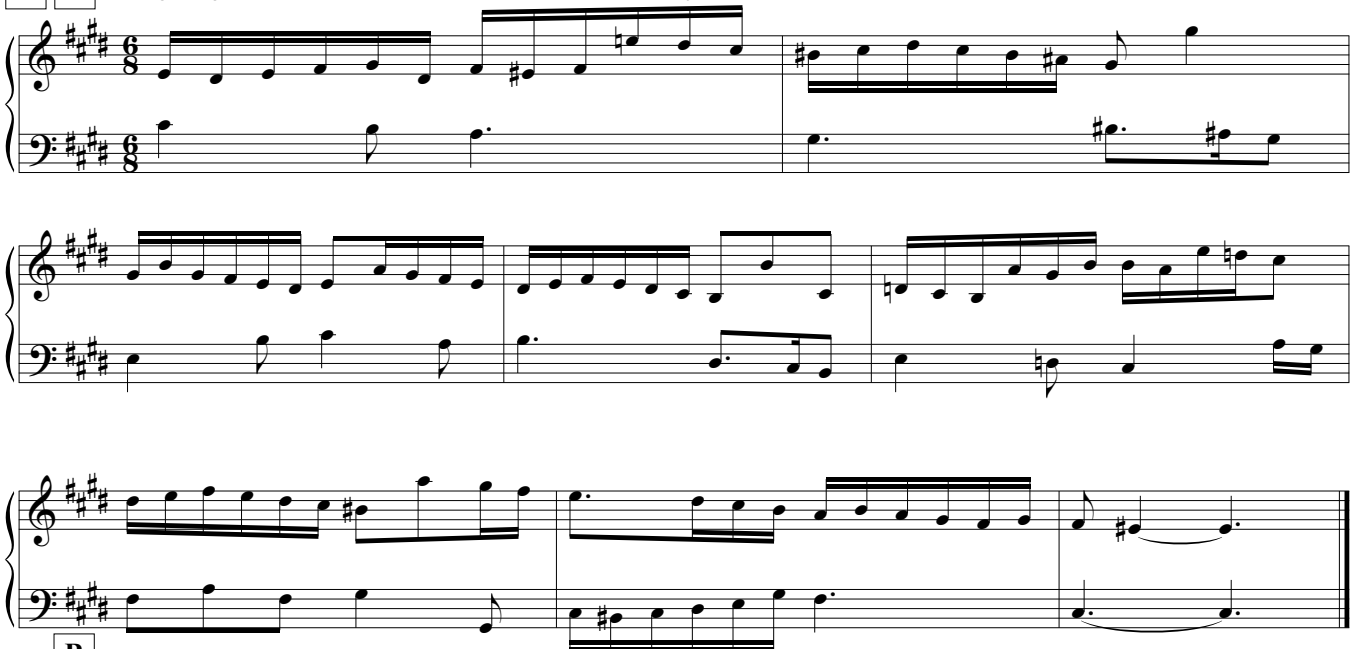


9 **A**

En tonalidad menor, V7 de bVI.
El segundo grado de la tonalidad debe estar alterado medio tono hacia abajo.



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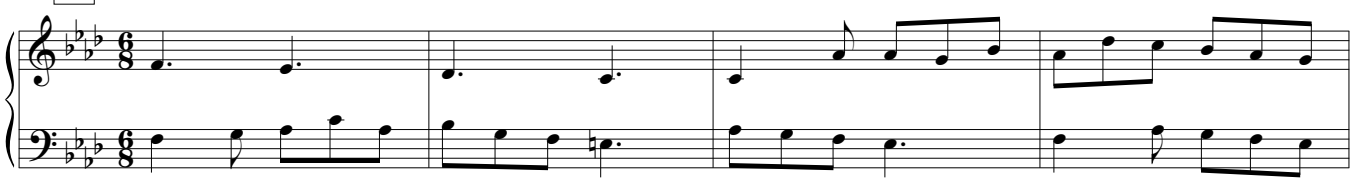

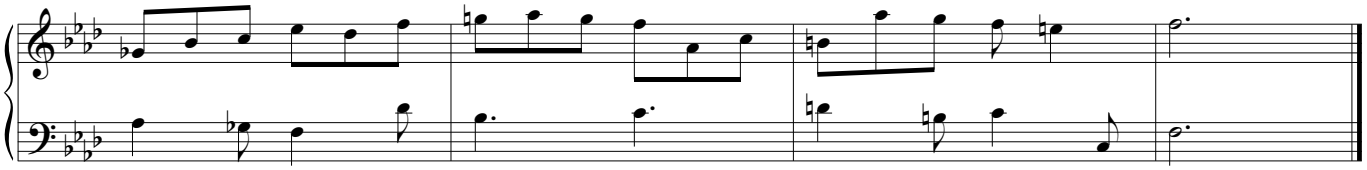

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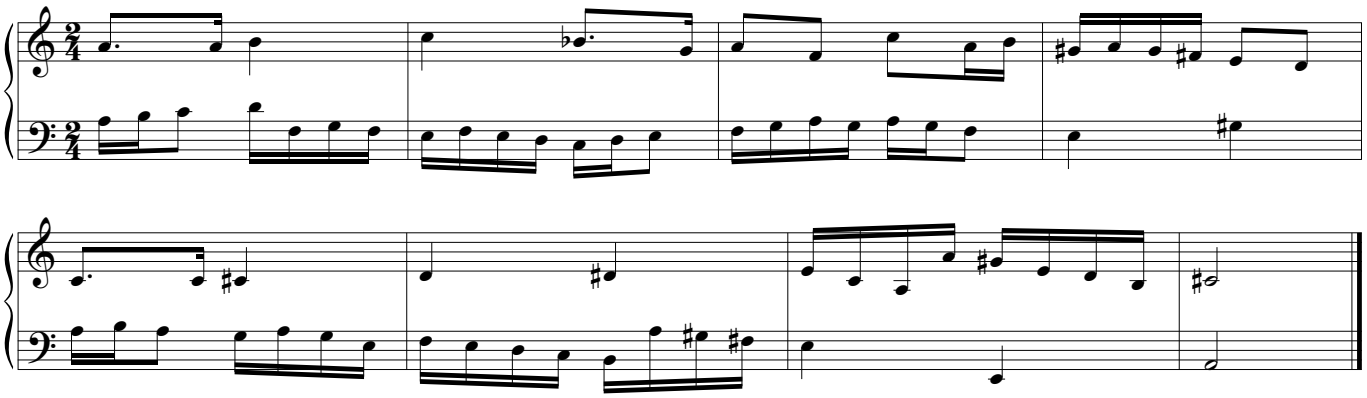
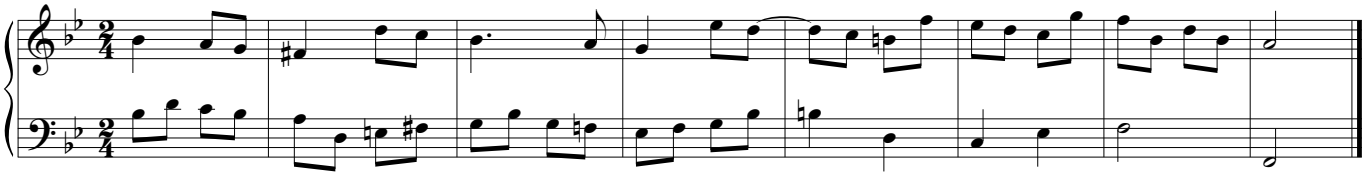


10 **A**

En tonalidad mayor, V7 de ii.
El primer grado debe estar alterado medio tono hacia arriba.



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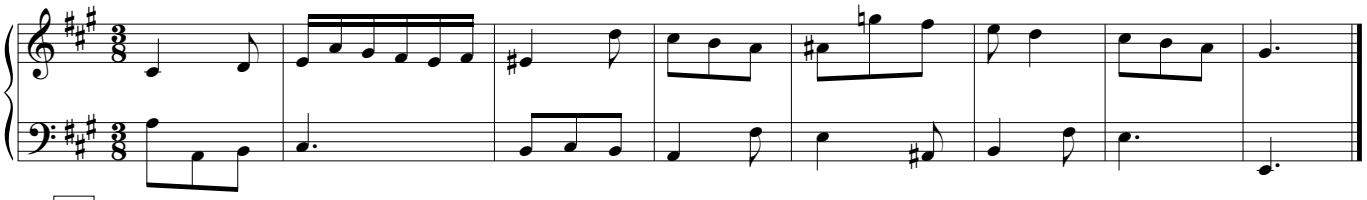

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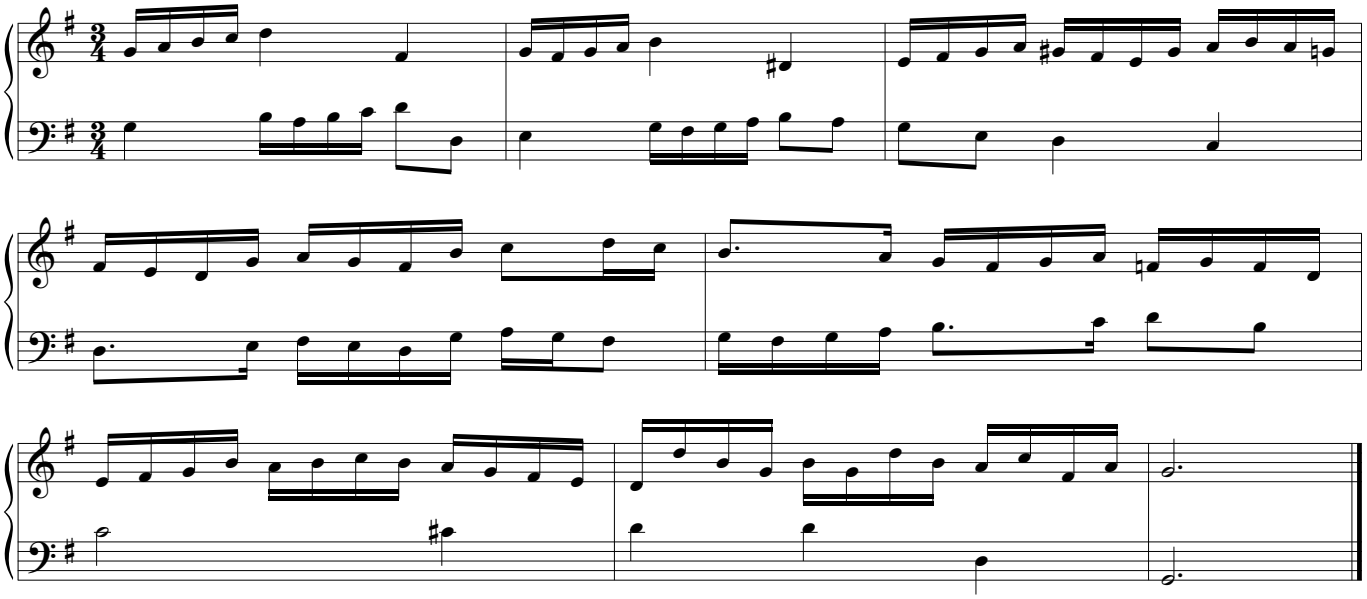
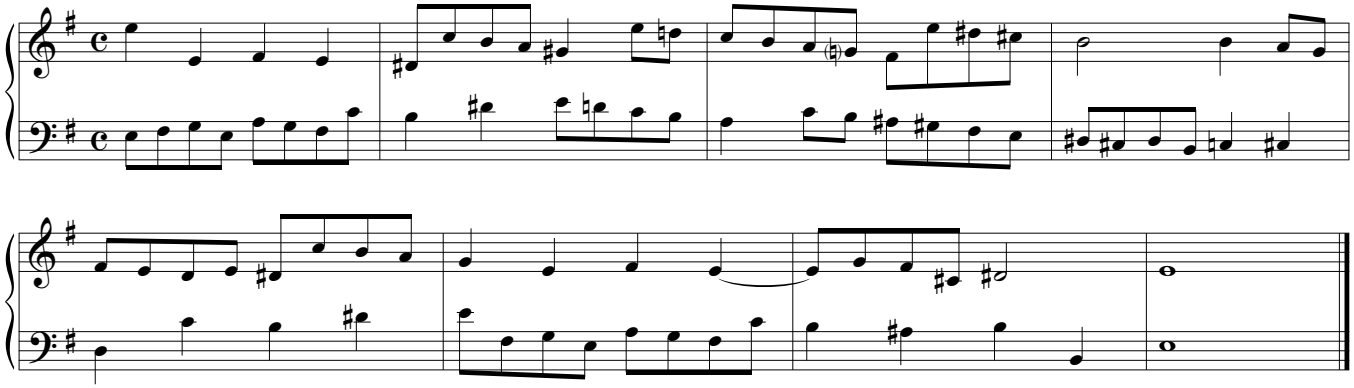


11 **A**

En tonalidad menor, V7 de bVII.
El sexto grado de la tonalidad debe estar alterado medio tono hacia arriba.



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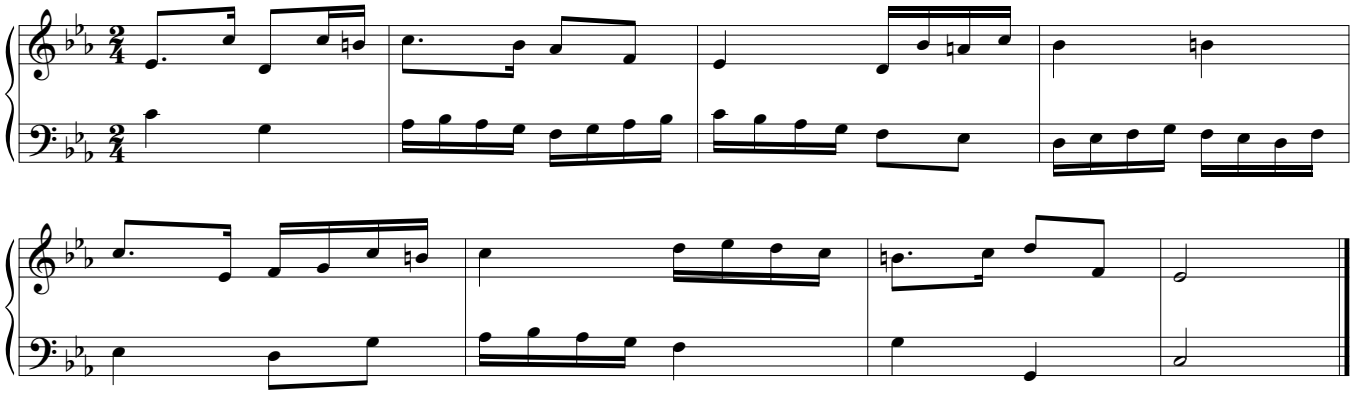

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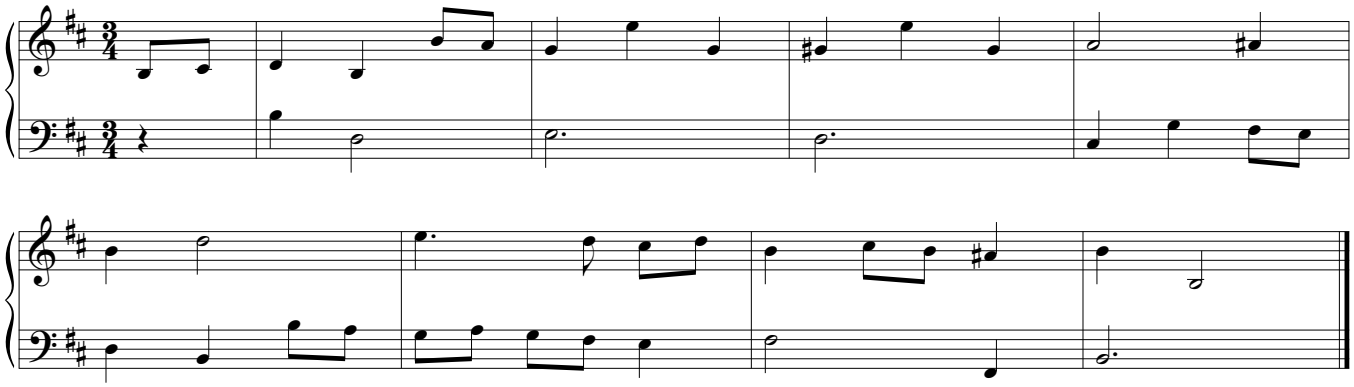
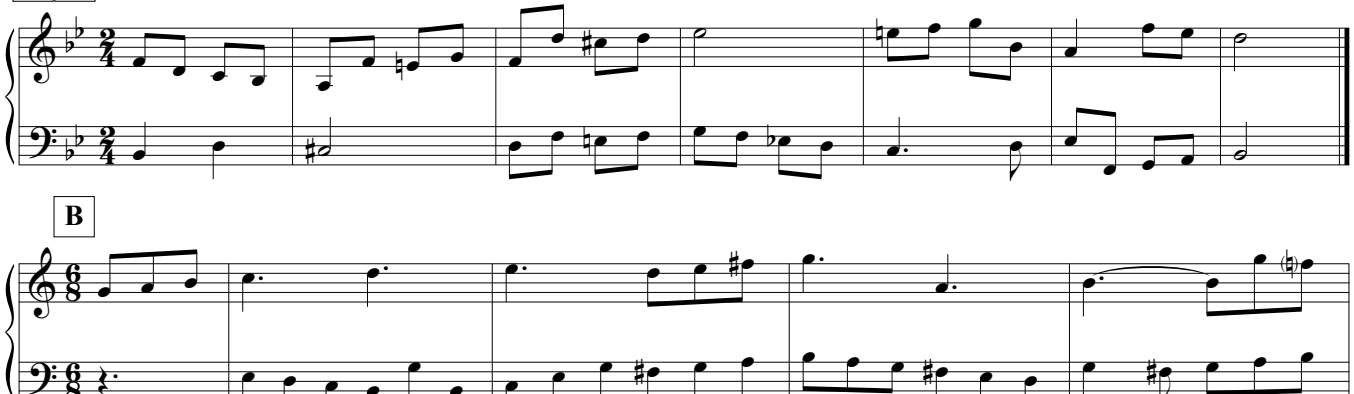


12 **A**

En tonalidad mayor, V7 de iii.
El segundo y el quinto grado de la tonalidad deben estar alterados medio tono hacia arriba.



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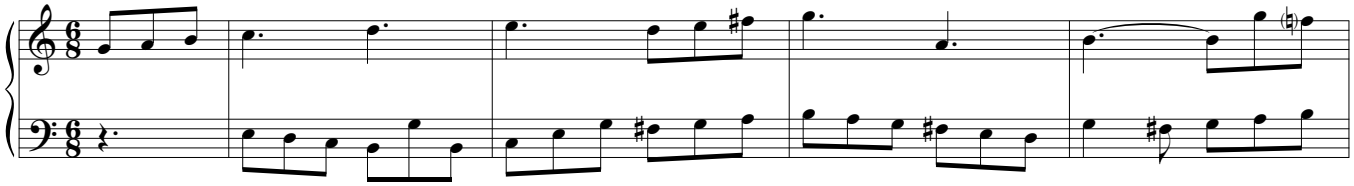
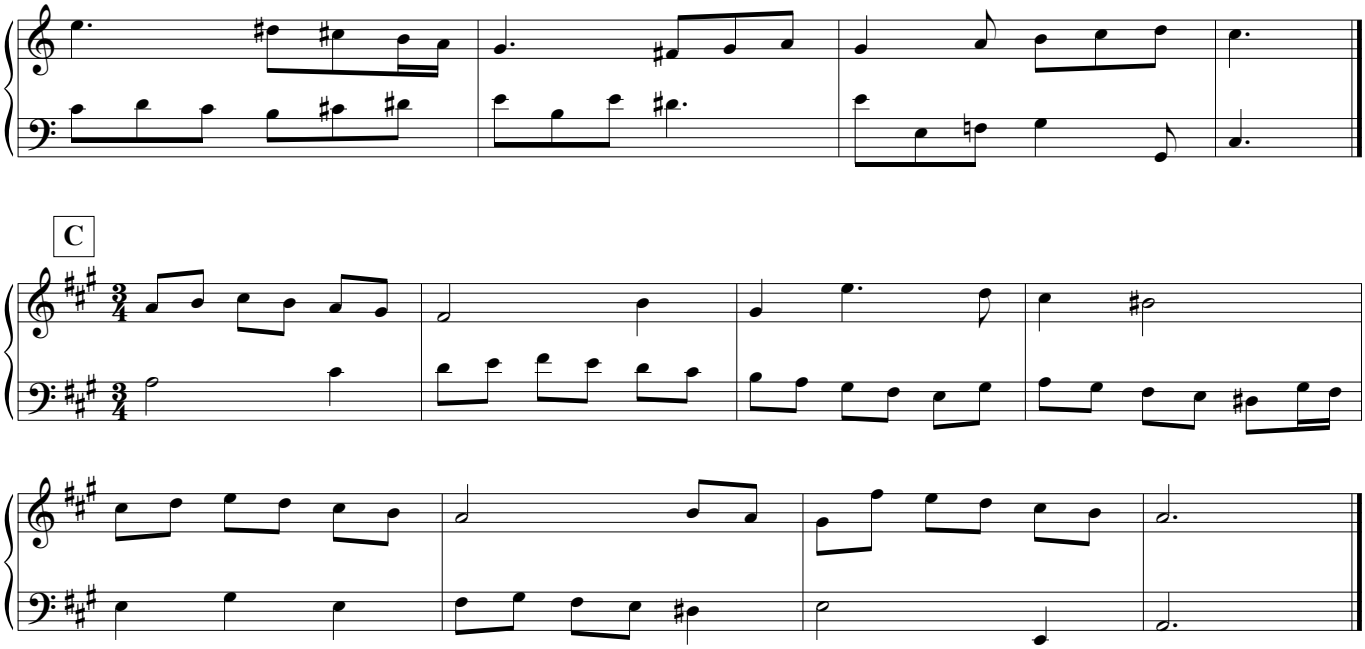


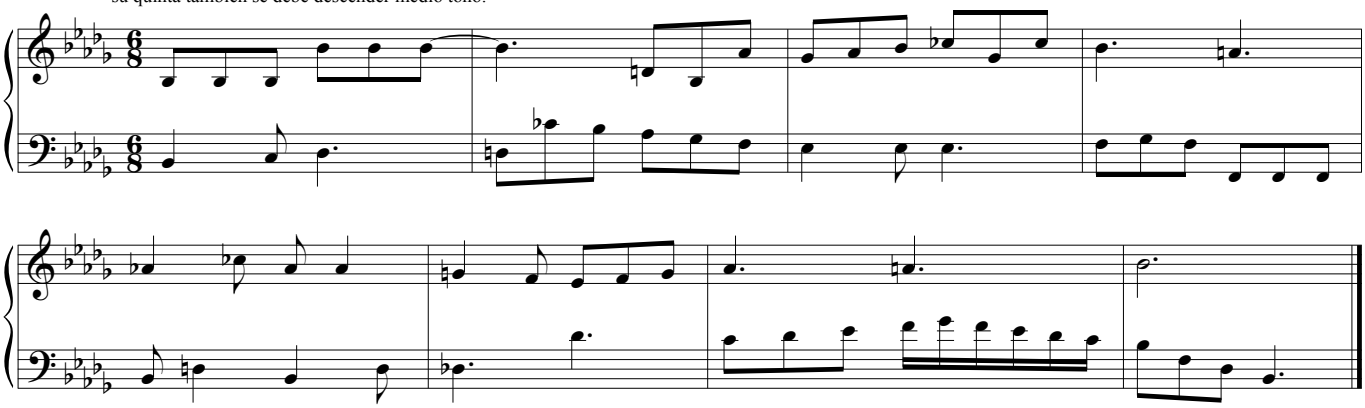


C

Capítulo V

1 **A**

En tonalidad menor, bII (Napolitano, mixtura modal).
Tiene función subdominante apartir del segundo grado descendido, si es empleado en tonalidad mayor,
su quinta también se debe descender medio tono.



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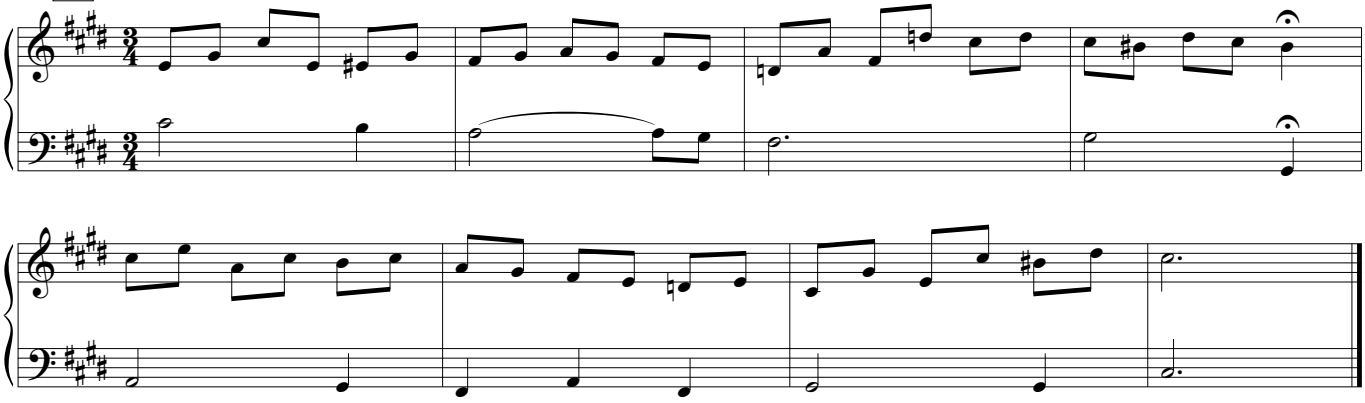

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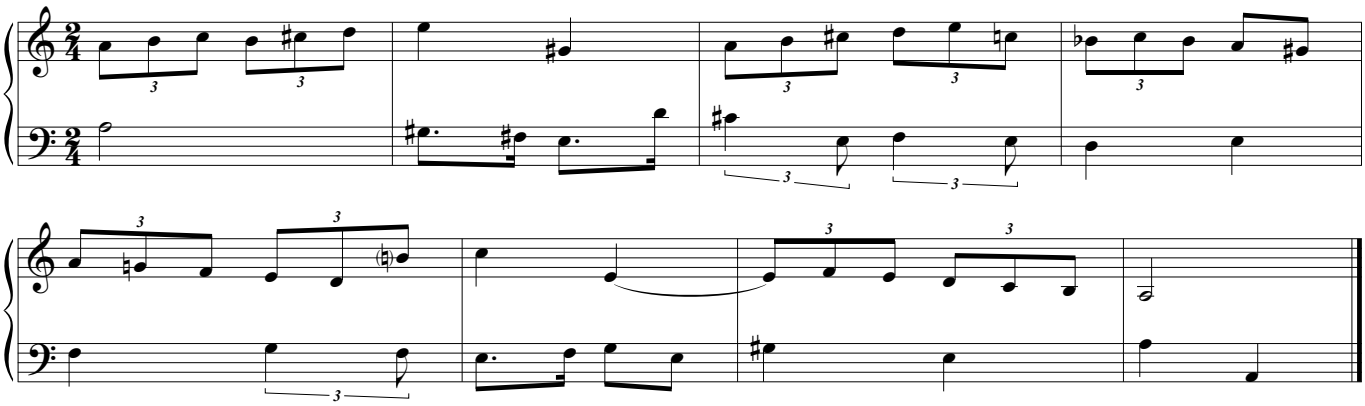
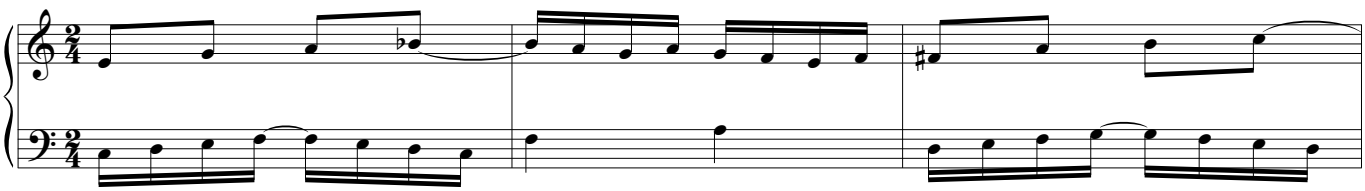
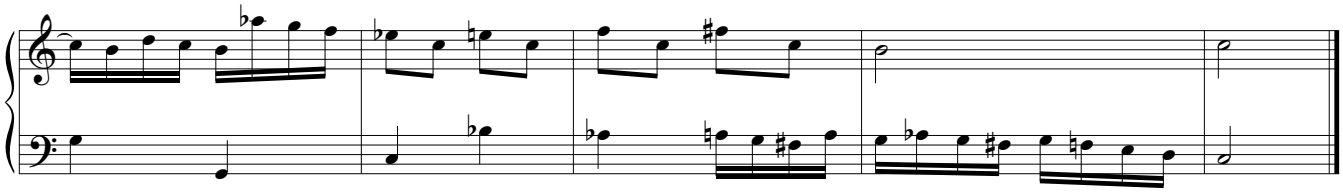


2 **A**

En tonalidad mayor, modulación al paralelo menor.





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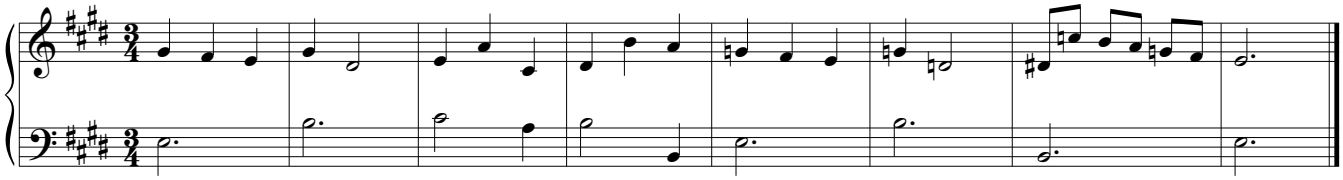

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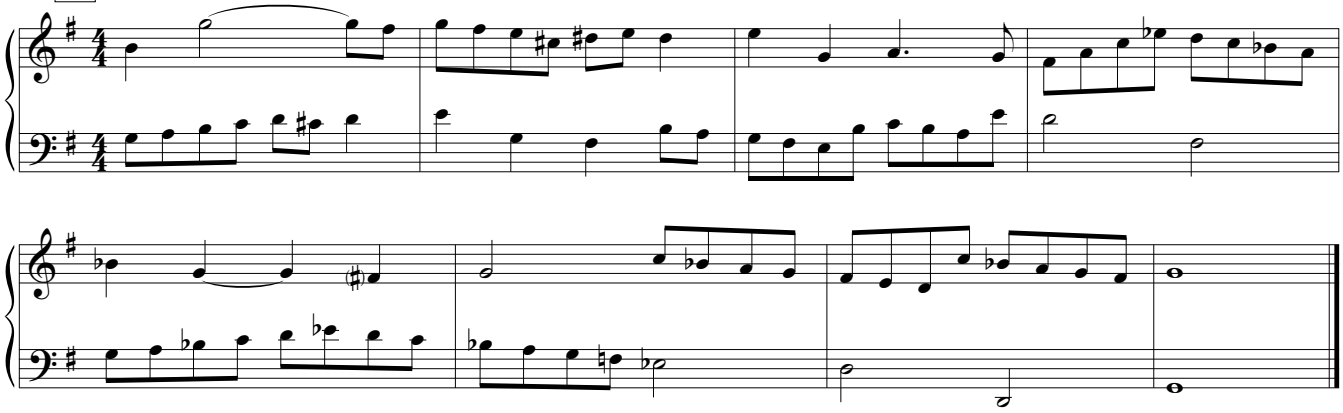
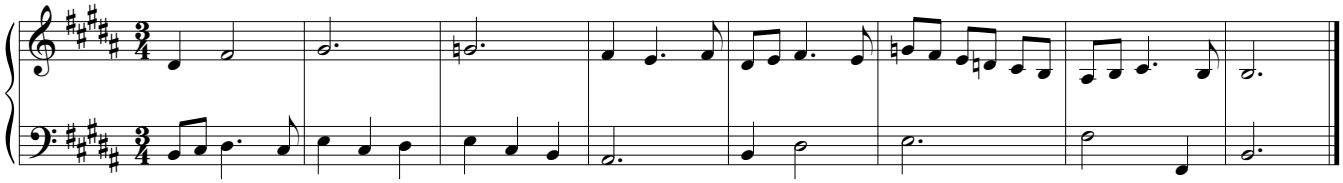


3 **A** En tonalidad mayor, ii° (mixtura tonal).
El sexto grado de la tonalidad debe estar alterado medio tono hacia abajo.



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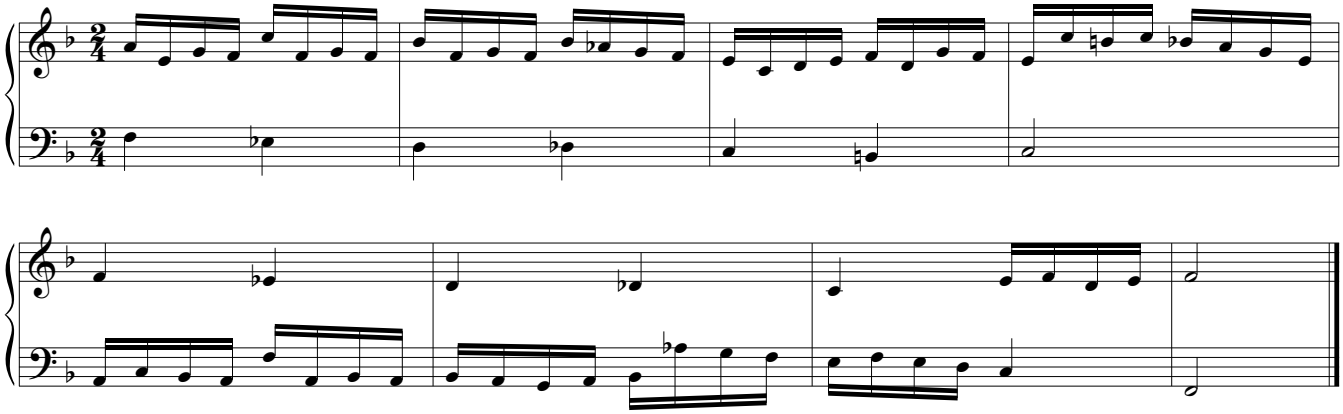

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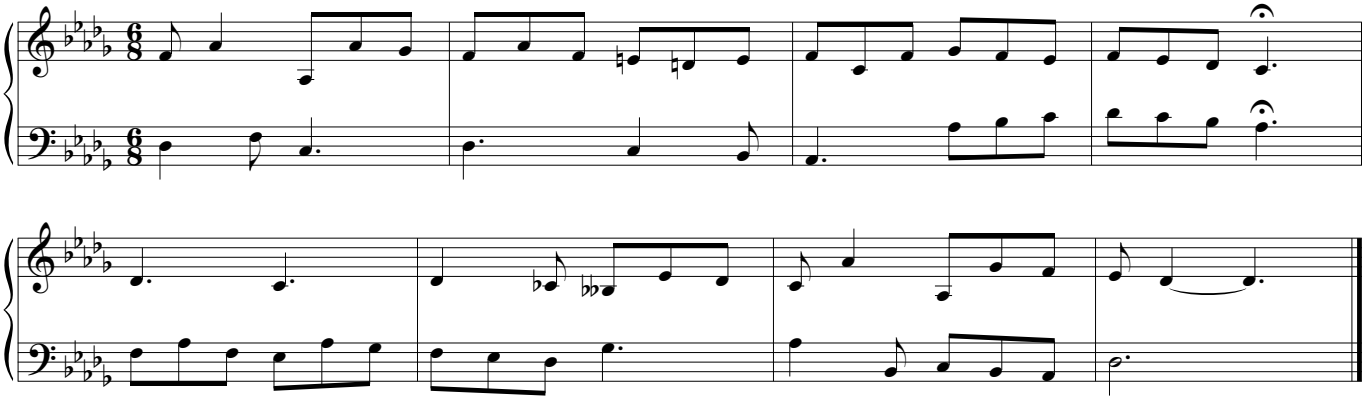
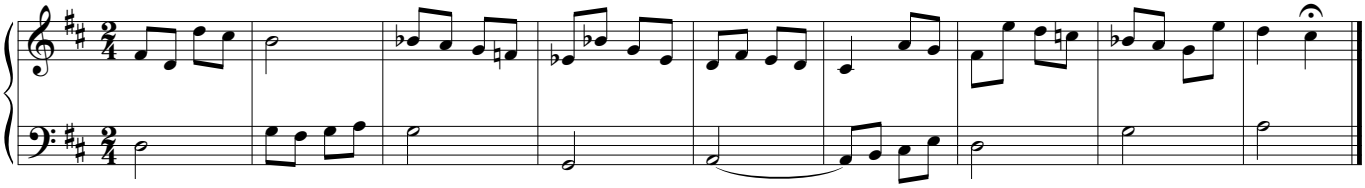


4 **A**

En tonalidad mayor, iv (mixtura tonal).
El sexto grado de la tonalidad debe estar alterado medio tono hacia abajo.



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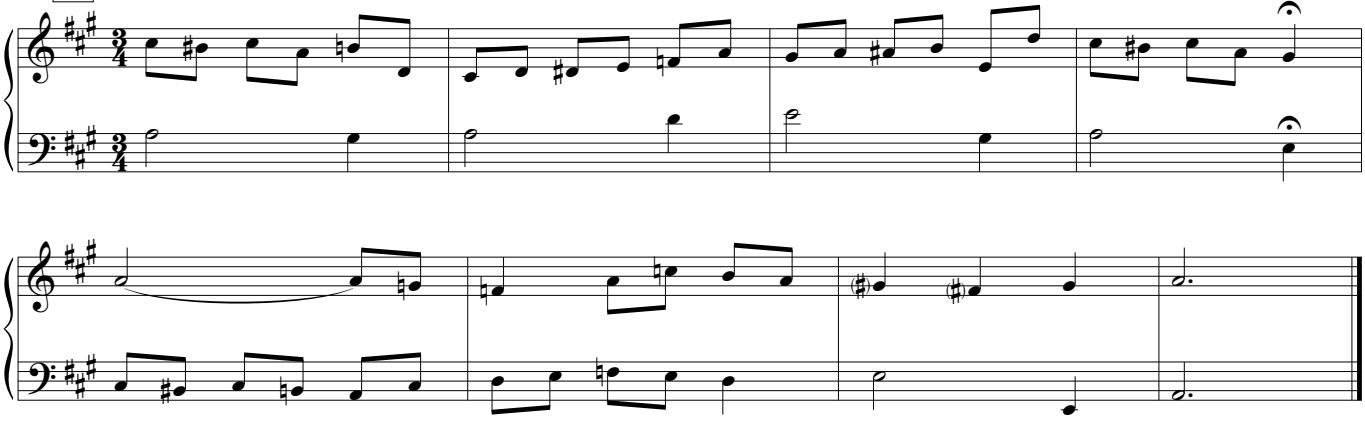

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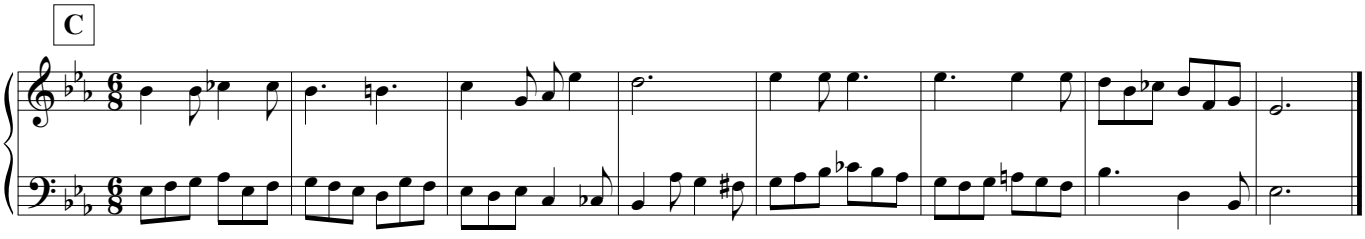
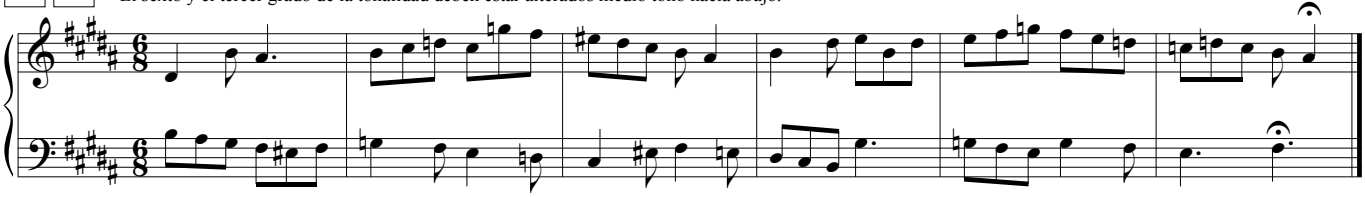


5 **A**

En tonalidad mayor bVI (mixtura tonal).
El sexto y el tercer grado de la tonalidad deben estar alterados medio tono hacia abajo.



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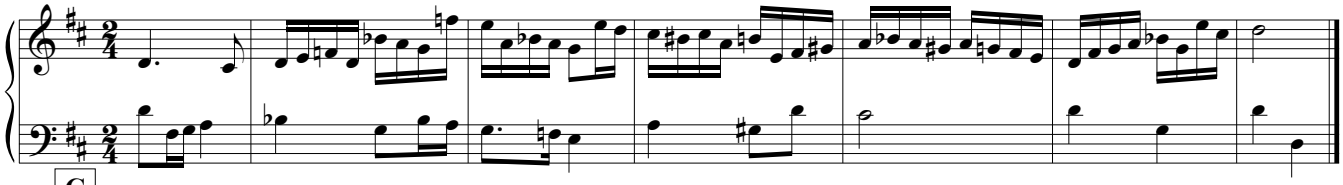

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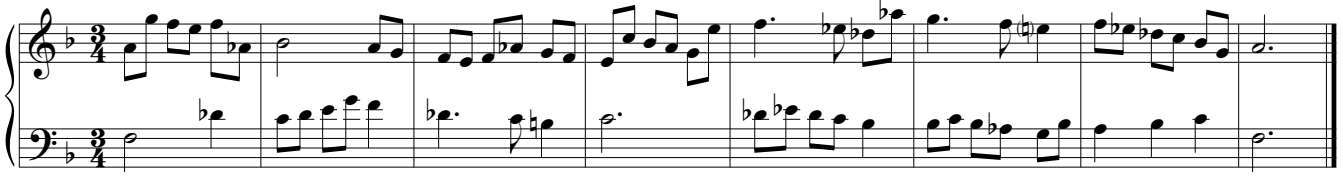
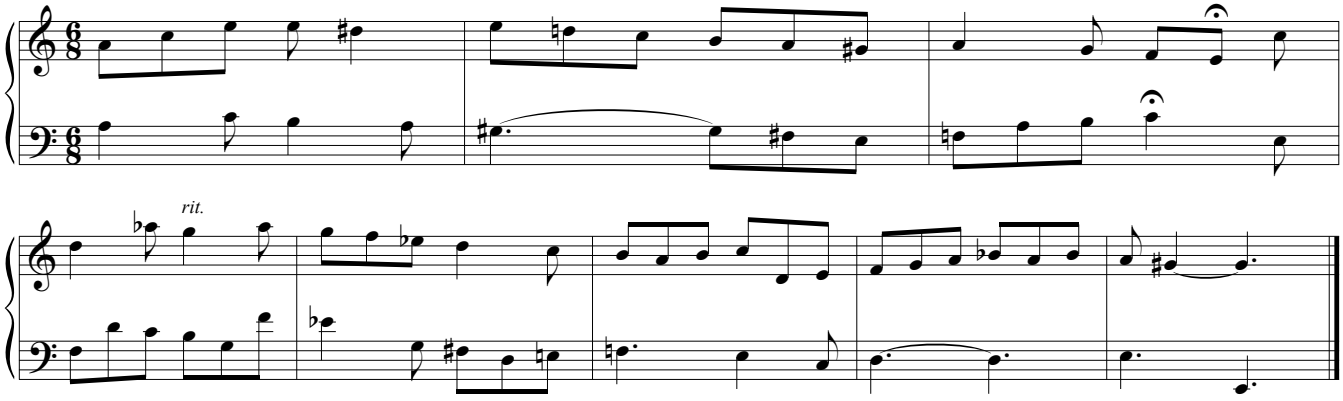


6 **A** En tonalidad mayor, bIII (mixtura tonal).
El séptimo y el tercer grado de la tonalidad deben estar alterados medio tono hacia abajo.



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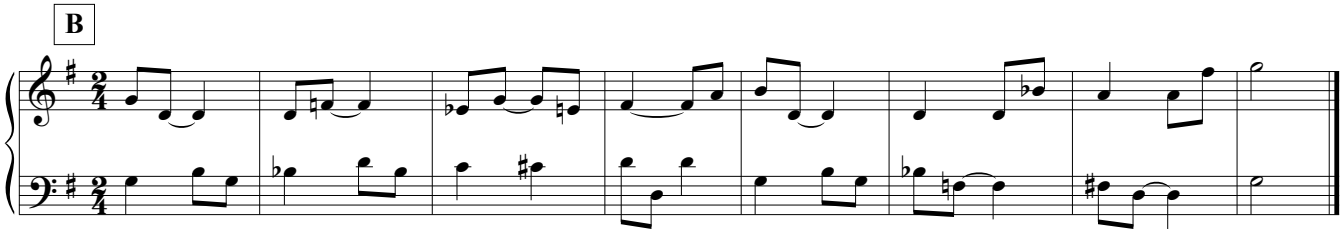

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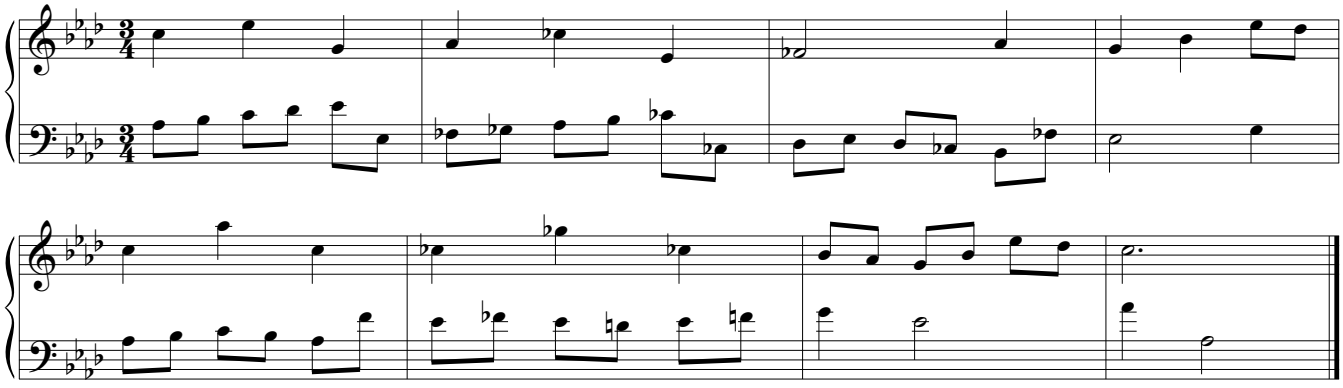
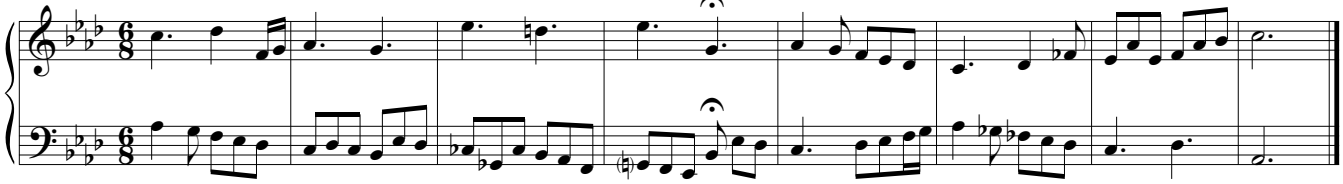


7 **A** En tonalidad mayor bVII.
El séptimo grado de la tonalidad debe estár alterado medio tono hacia abajo .



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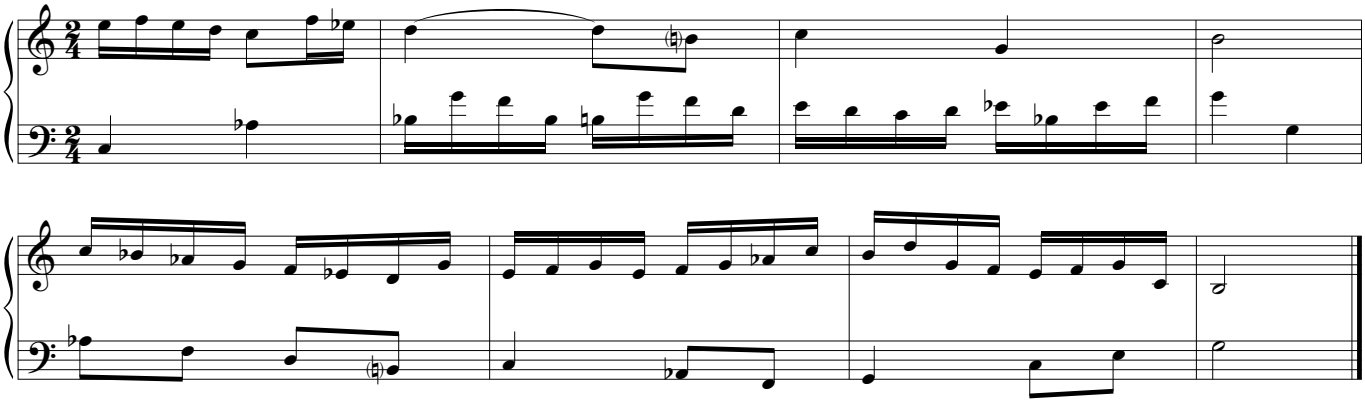

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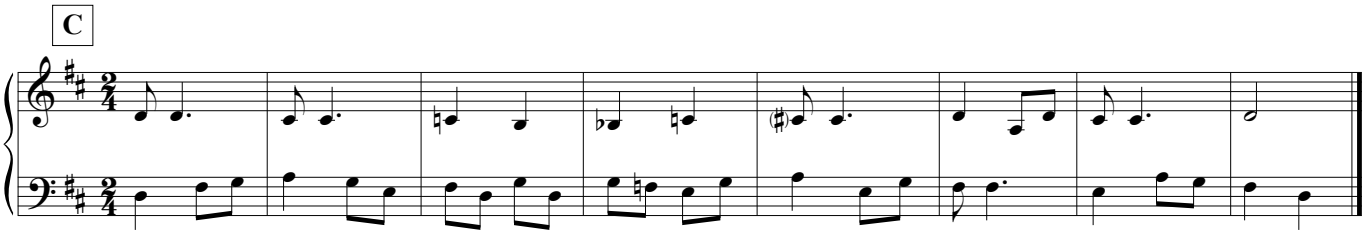
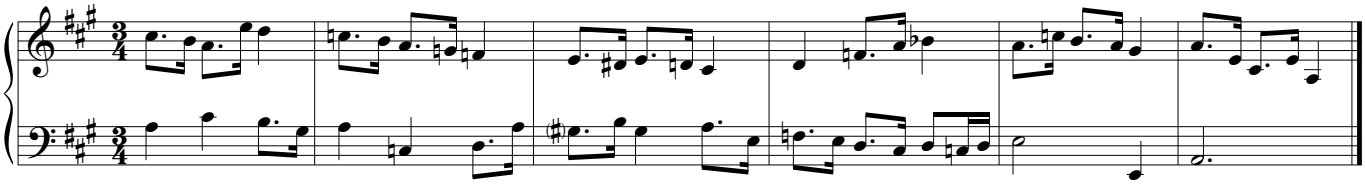


8 **A** En tonalidad mayor, i (mixtura tonal).
El tercer grado de la tonalidad debe estar alterado medio tono hacia abajo.



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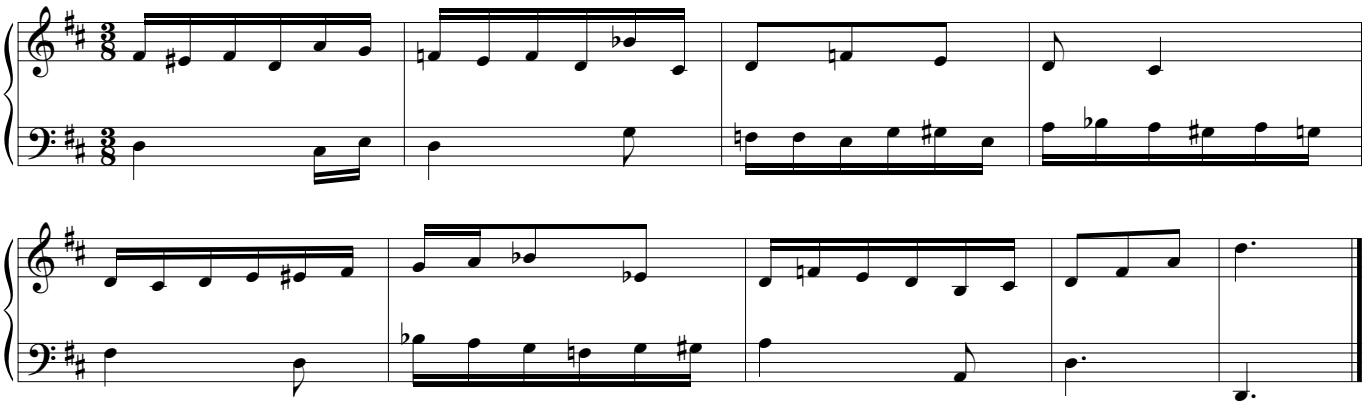

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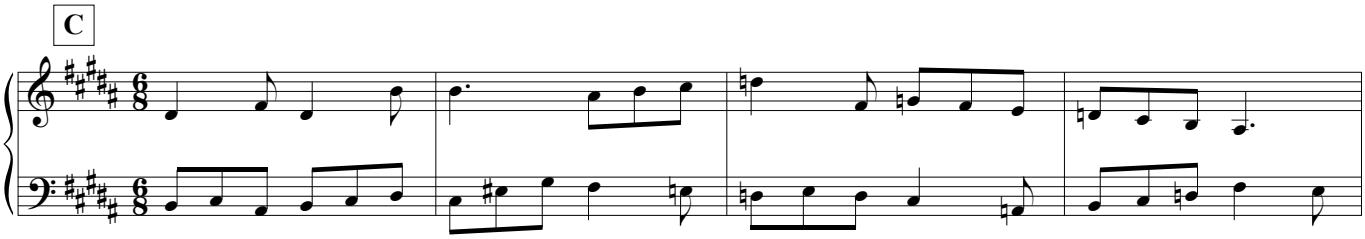
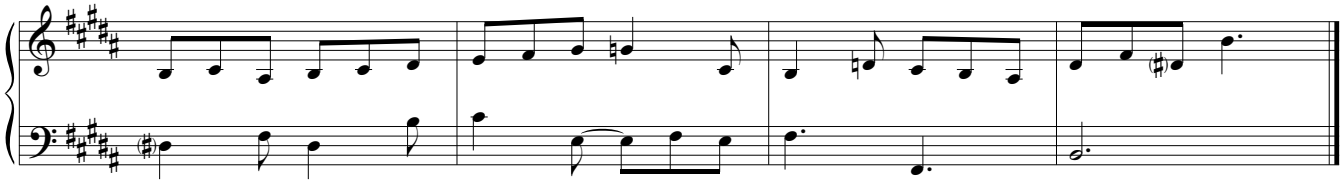
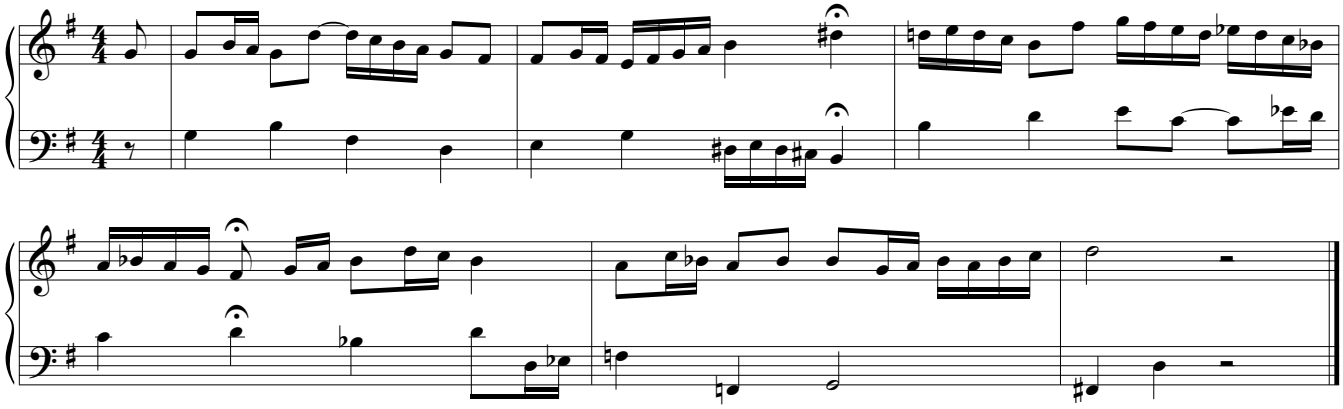




9 **A** Acordes de mixtura que se convierten en acordes diatónicos de una nueva tonalidad.



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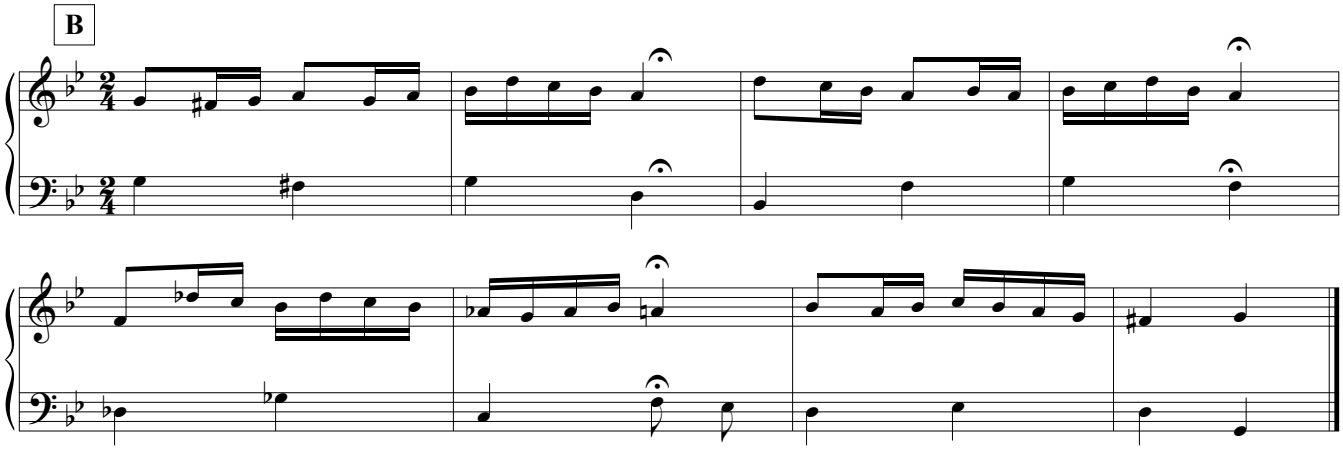

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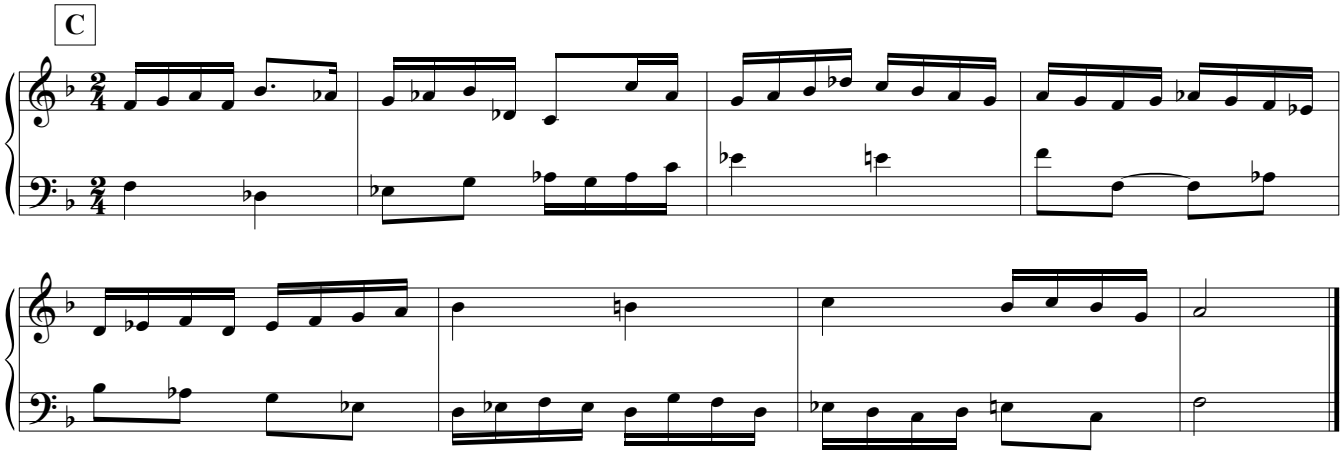
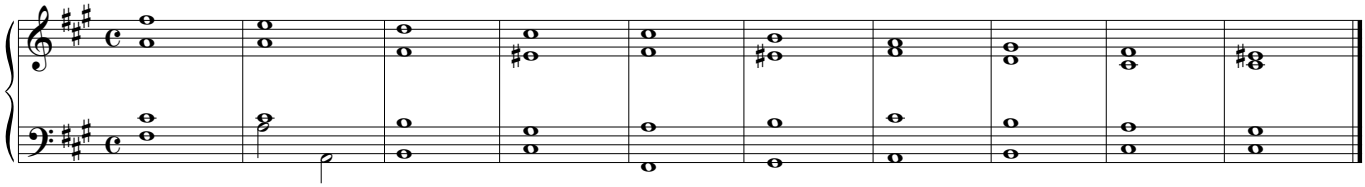


Capítulo VI

1 **A** Enlaces de acordes diatónicos.



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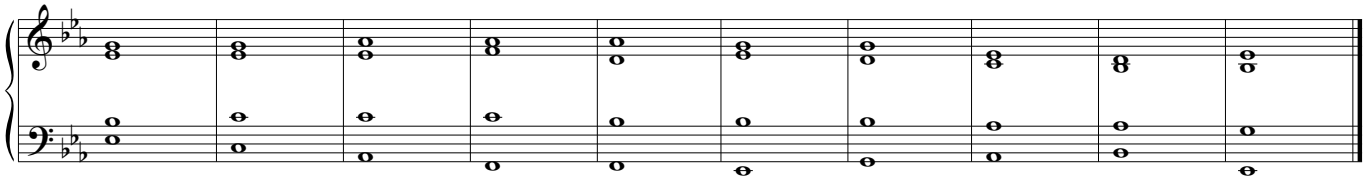
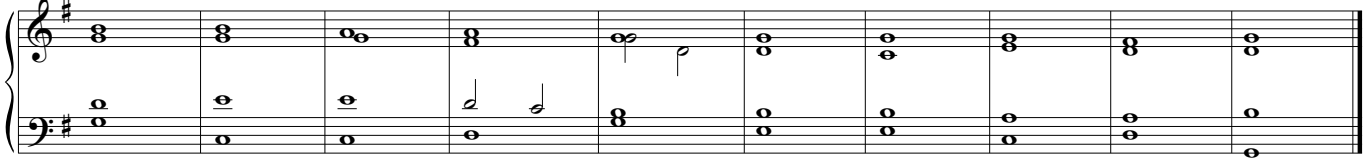


2 **A** Enlaces de acordes diatónicos con séptima.
La séptima de cualquier acorde diatonico excepto la del Vdebe estar preparada
por nota común o grado conjunto y debe resolver por grado conjunto descendente.



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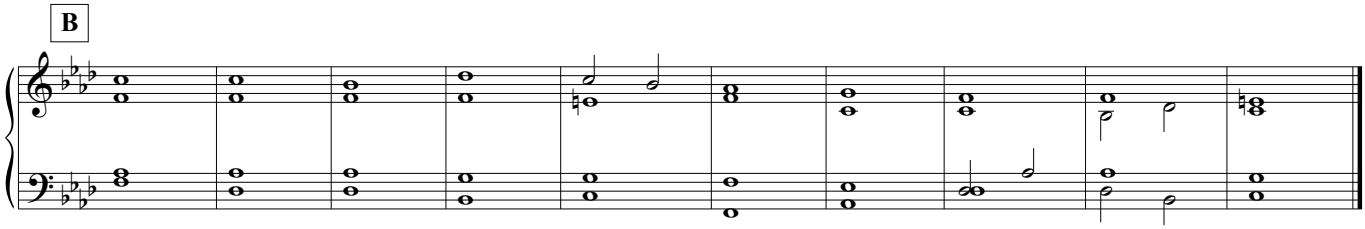
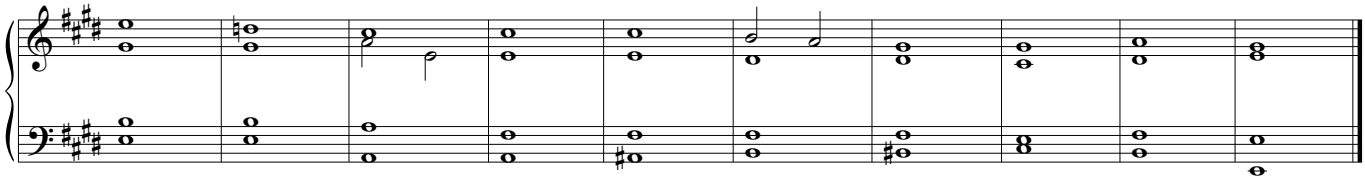


3 **A** Dominantes aplicadas a todos los acordes diatónicos.
El movimiento cromático debe concluirse en la la voz que lo comienza (evitar falsa relación cromática).



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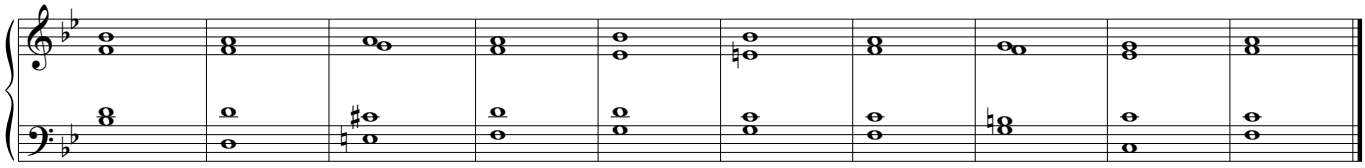
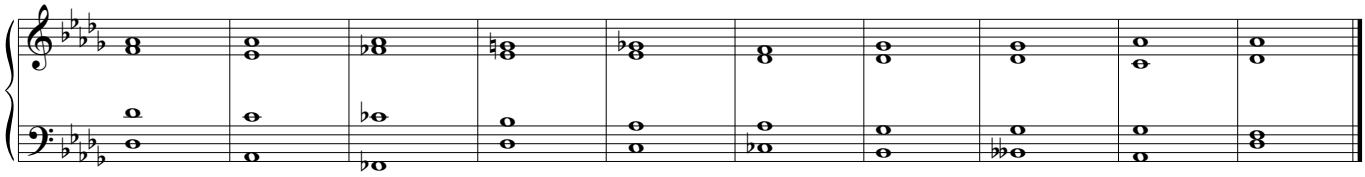


4 **A** Mixtura tonal.



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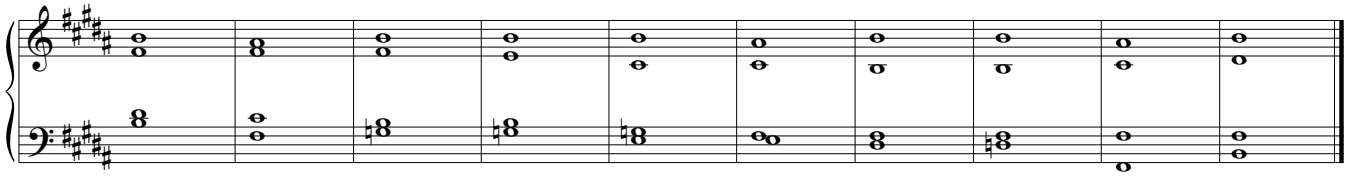
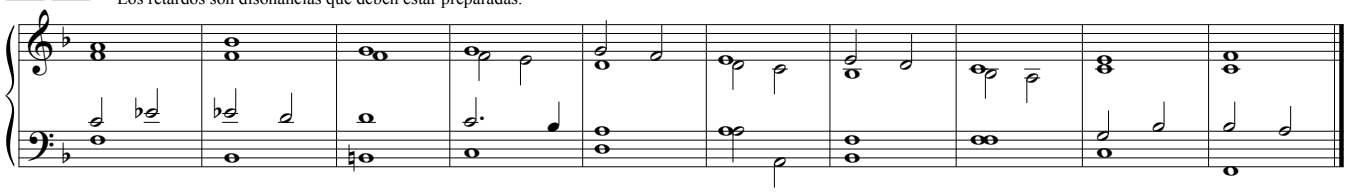


5 **A**

Retardo 4-3
La cuarta desde el bajo suplanta a la tercera y luego resuelve a ella.
Los retardos son disonancias que deben estar preparadas.



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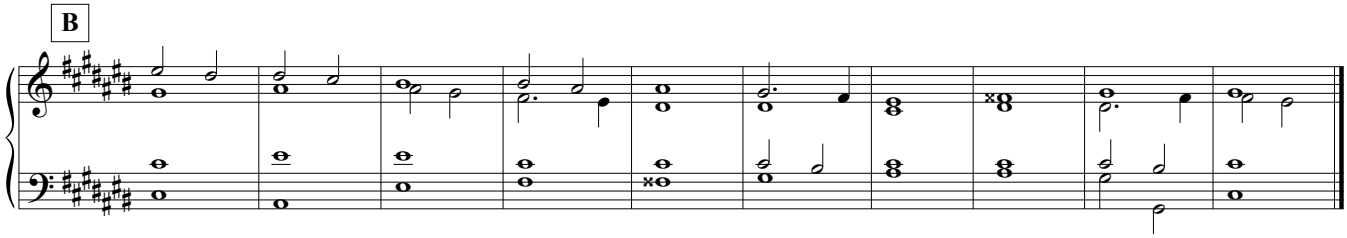
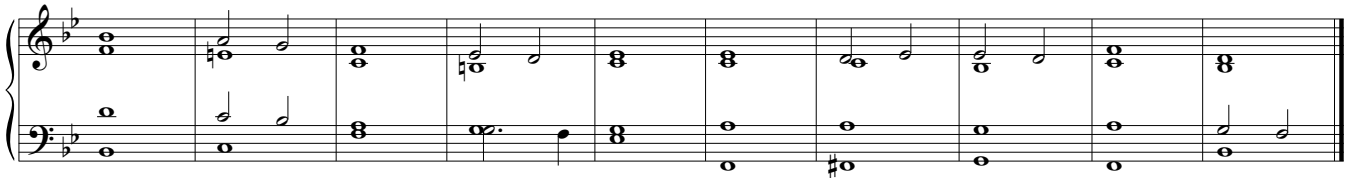


6 **A**

Retardo 6-5.
La sexta desde el bajo suplanta a la quinta y luego resuelve a ella.



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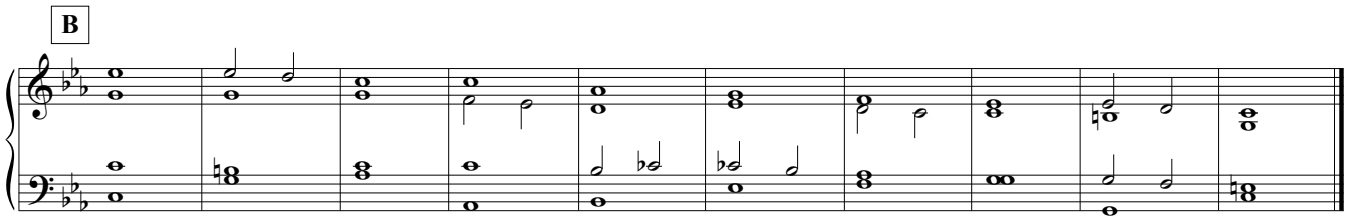
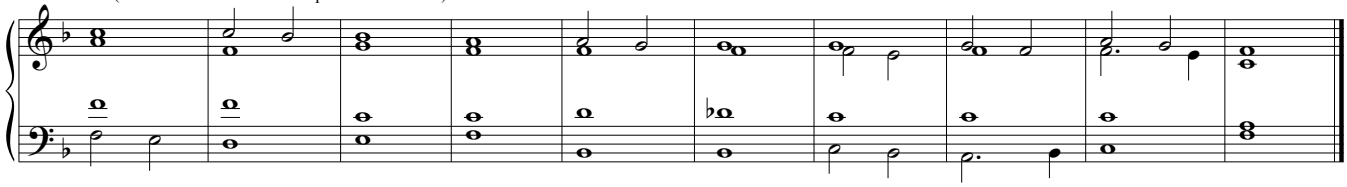


7 **A**

Retardo 7-6.
La séptima desde el bajo suplanta a la fundamental y luego resuelve a ella
(el acorde resultante está en primera inversión).



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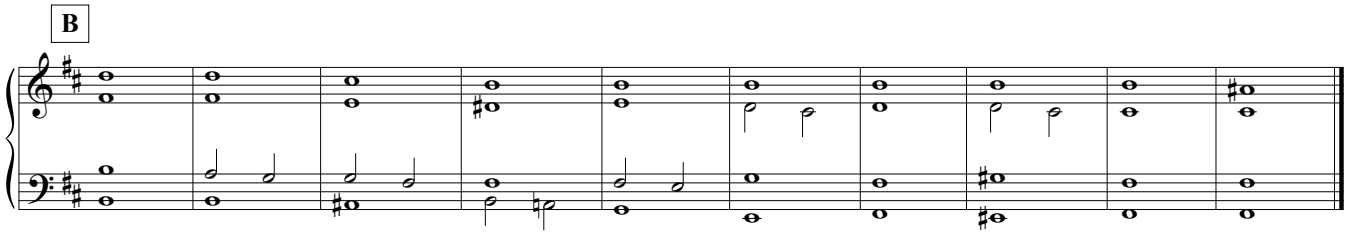
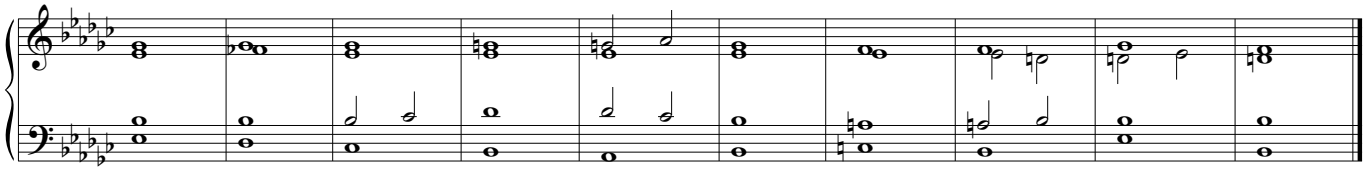


8 **A**

Retardo 7-8.
La séptima desde el bajo retarda a la octava, la nota retardante se encuentra a medio tono por debajo (sensible).



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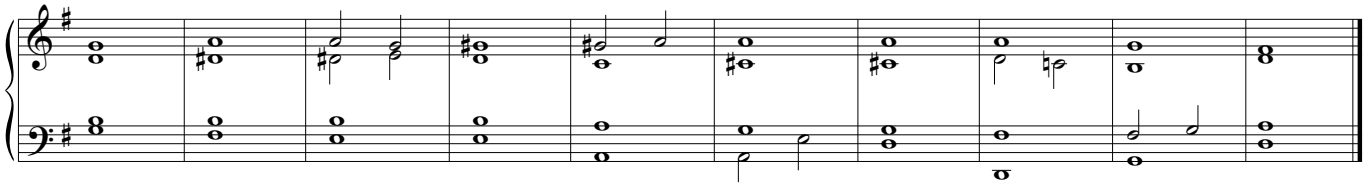
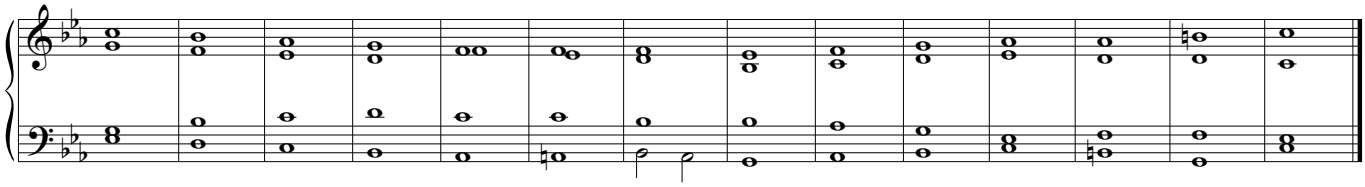


9 **A**

Fabordon.
Acordes paralelos en primera inversión (con este recurso no es necesario respetar la funcionalidad).



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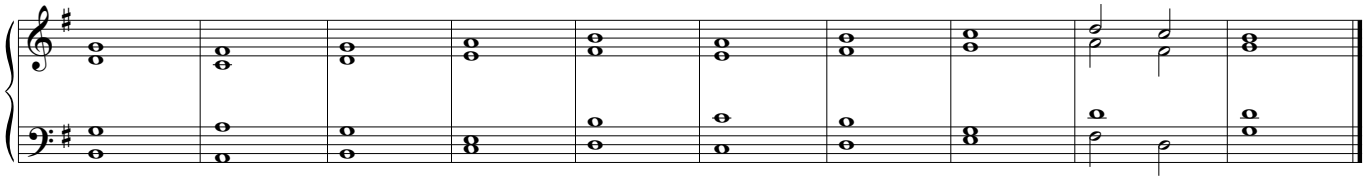
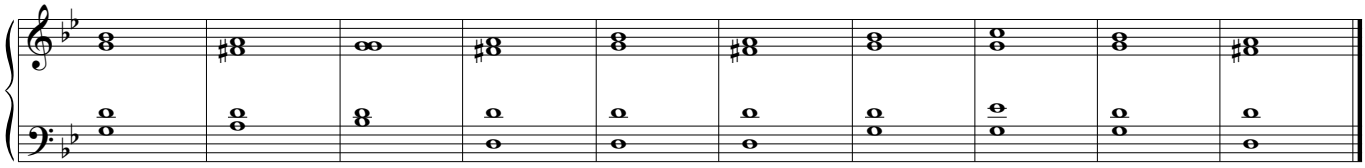


10 **A**

Acordes en segunda inversión que expanden una función.
Estos acordes no se emplean para generar una función sino para expandir otra.



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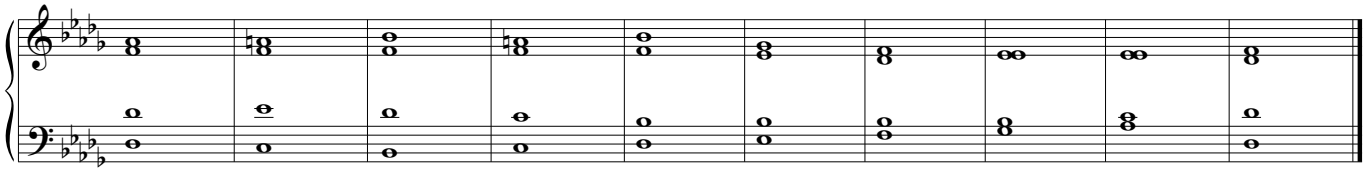
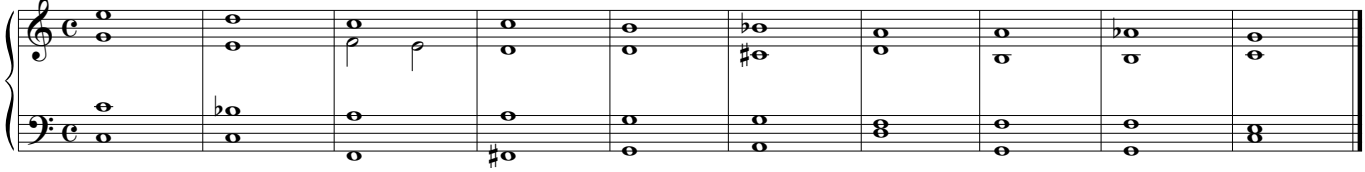


Capítulo VII

1 **A**

Dominantes con novena.
La novena debe estar en la voz superior y debe resolver por grado conjunto descendente, al acorde debe estar en posición fundamental y tener séptima.



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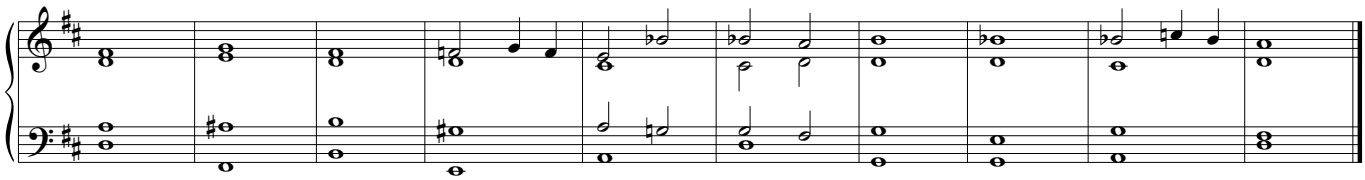
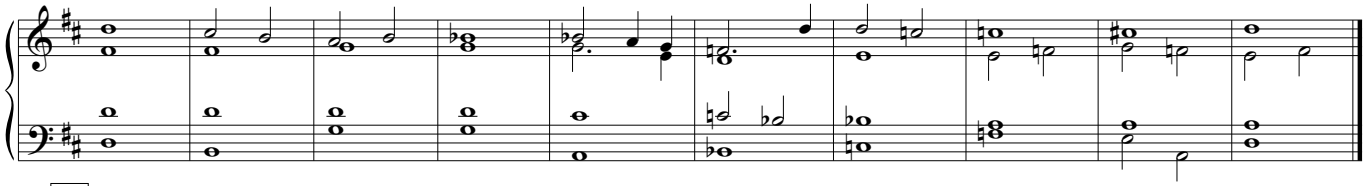


2 **A**

Acordes con novena sin función de dominante.
La novena debe estar por encima de la fundamental y el acorde debe tener quinta.



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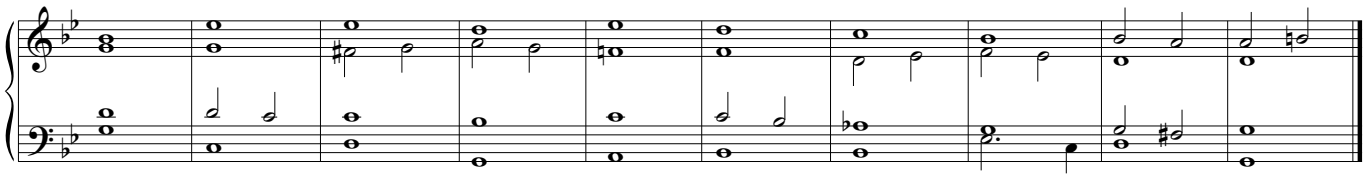
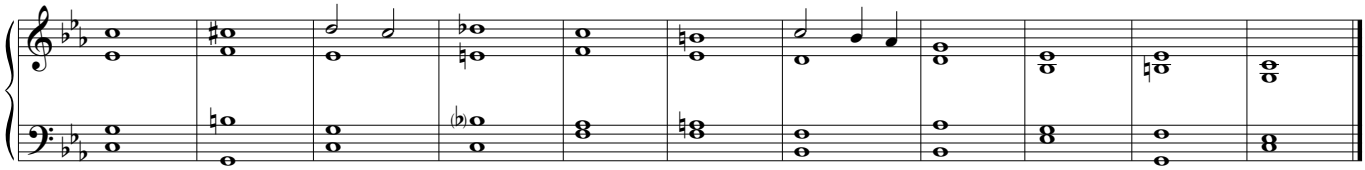


3 **A**

Dominantes con oncena aumentada o trecena.
La oncena aumentada debe estar en la voz superior y resuelve por grado conjunto ascendente a la novena del siguiente acorde. La trecena debe estar en la voz superior y resuelve por salto de tercera descendente a la fundamental del siguiente acorde. Estos acordes deben estar en posición fundamental y tener séptima.



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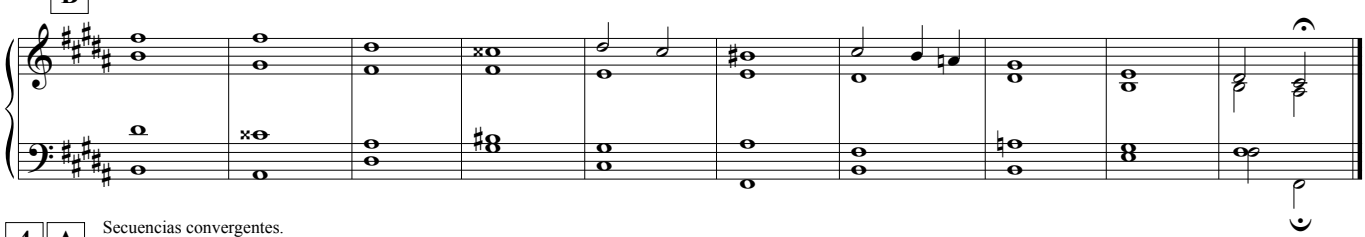
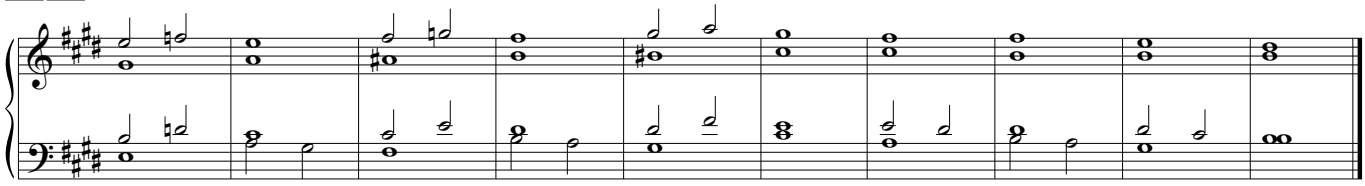


4 **A**

Secuencias convergentes.
Secuencias que no se alejan del eje tonal.



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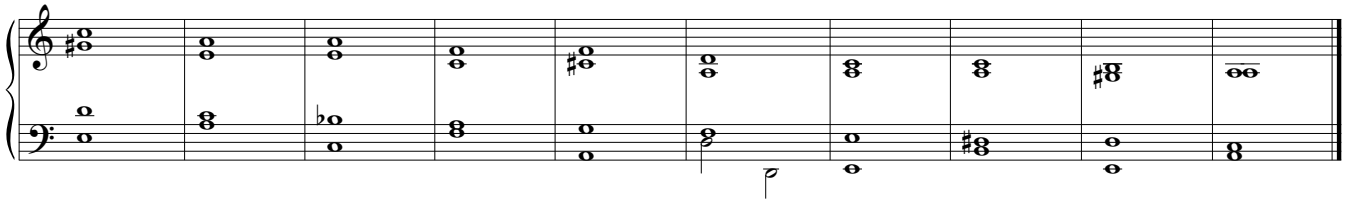
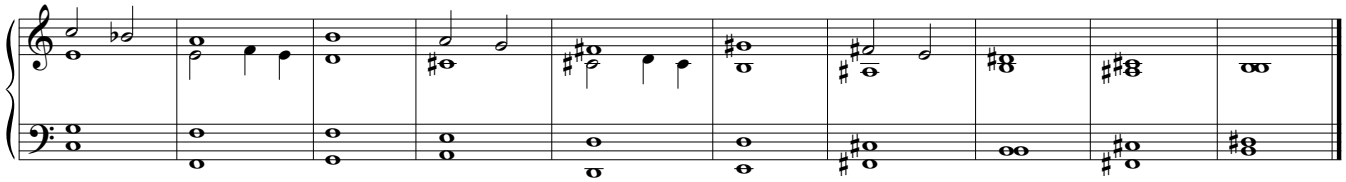


5 **A**

Secuencias divergentes.
Secuencias que se alejan del eje tonal (los intervalos armónicos y melodicos resultantes de la célula inicial son iguales en las demás células).



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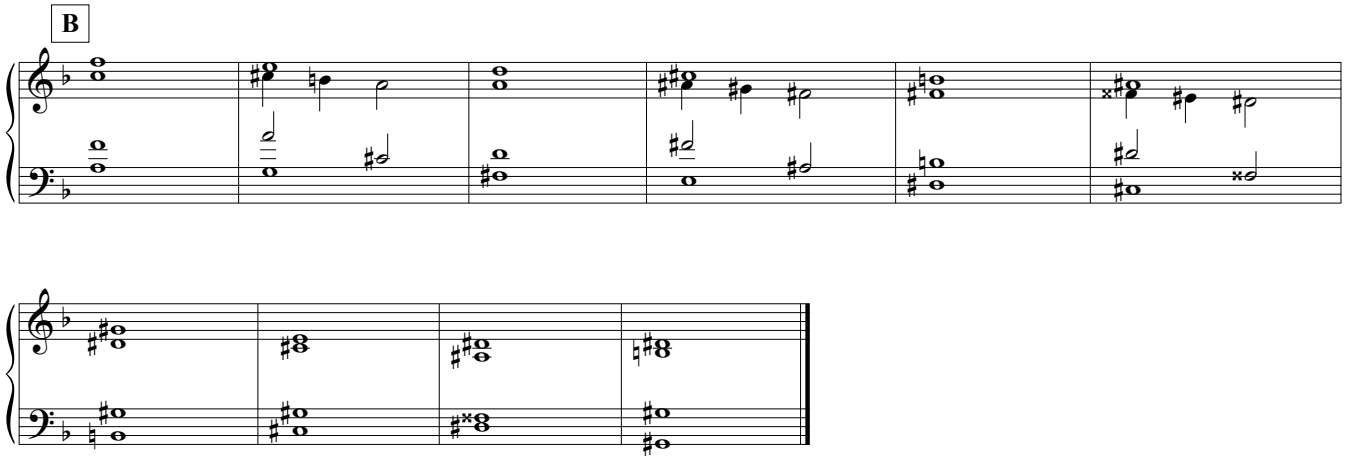
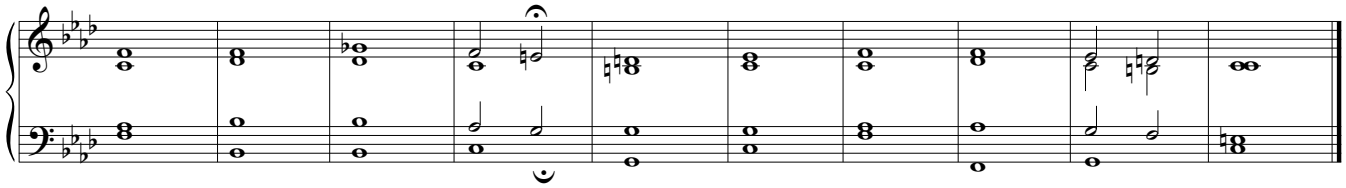


6 **A**

bII (napolitano), mixtura modal.



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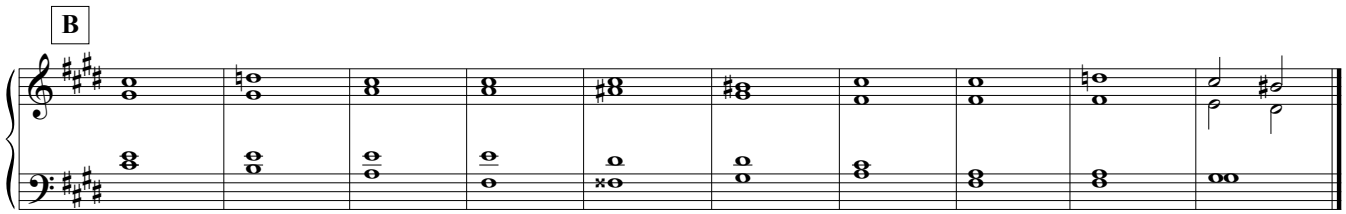
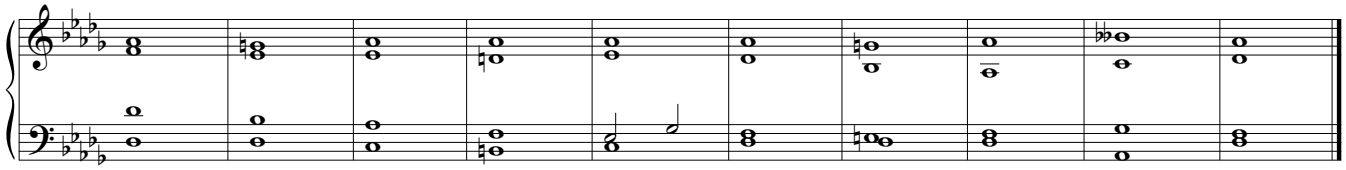


7 **A**

#ii°7 como subdominante de paso.
Su fundamental se encuentra a distancia de segunda aumentada por encima de la fundamental del acorde mayor del que parte y al que resuelve. Las resoluciones de las notas de este acorde son: Fundamental a tercera, tercera a quinta, quinta a quinta o a la séptima menor y séptima es nota común con la fundamental.



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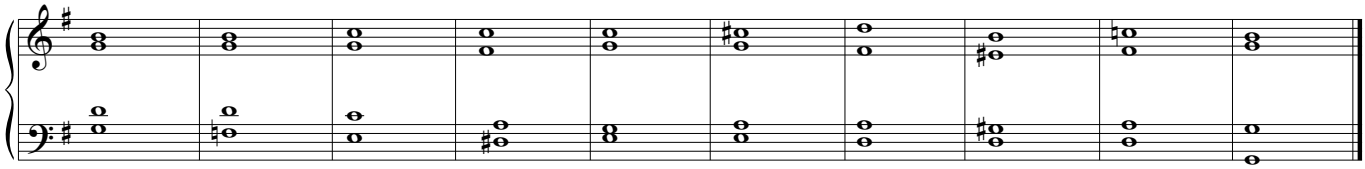
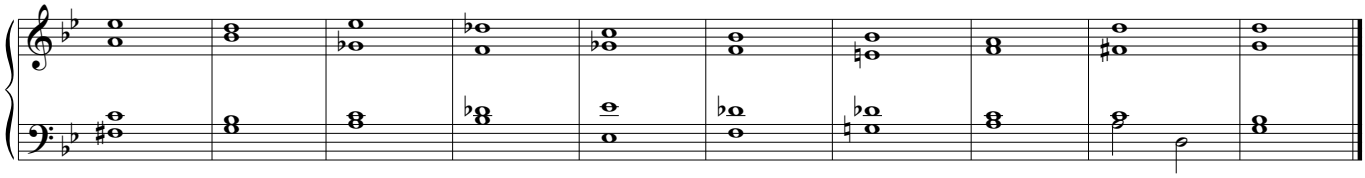


8 **A**

vii°7 como acorde común.
Cada nota del acorde se puede convertir en la fundamental de otro vii°7. Este acorde tiene la posibilidad de resolver a ocho tonalidades diferentes.



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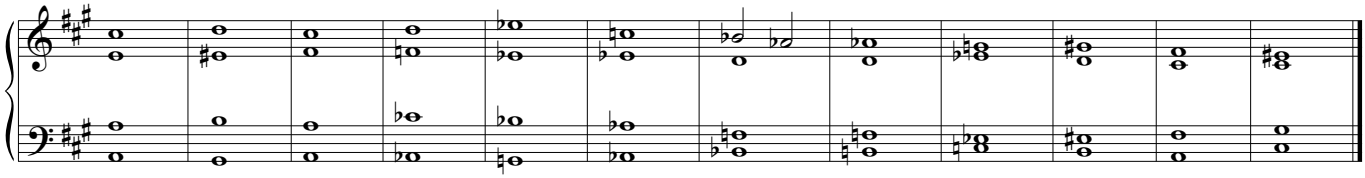
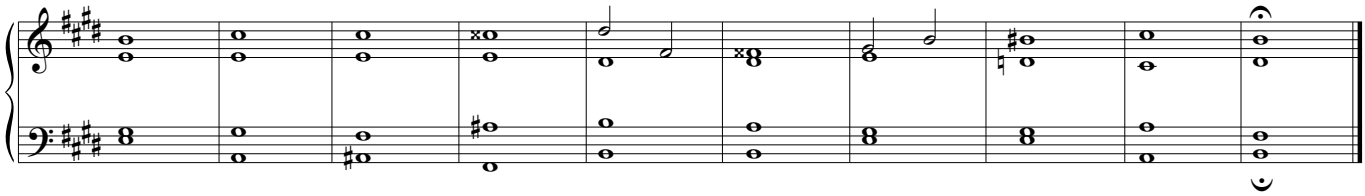


9 **A**

V con quinta aumentada.
Resuelve a un acorde mayor. La quinta aumentada se encuentra en la voz superior y resuelve a la tercera del siguiente acorde, este acorde debe estar en posición fundamental.



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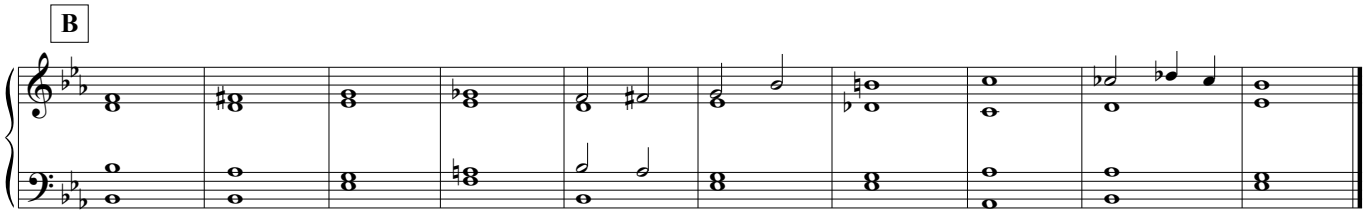
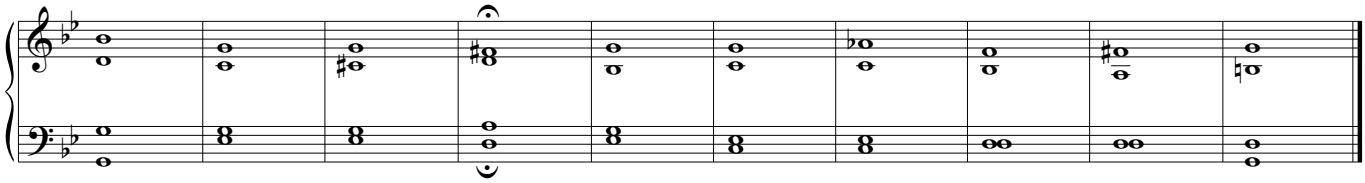


10 **A**

vii°6, b3 (Italiano) como dominante de la dominante.
El intervalo de sexta aumentada debe ser resuelto a octava, la quinta debe ser duplicada.



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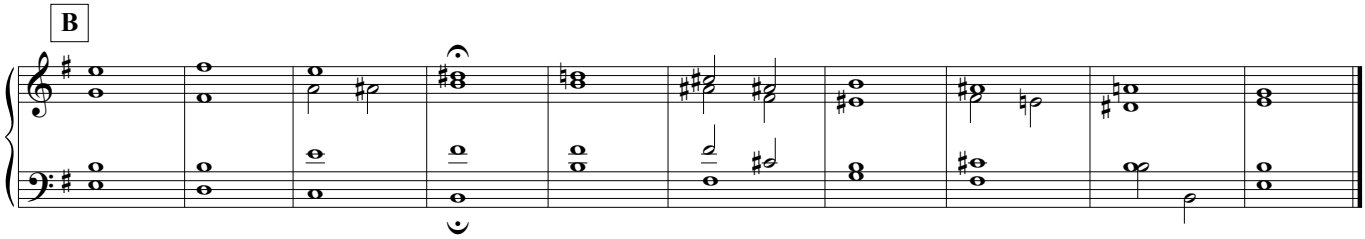
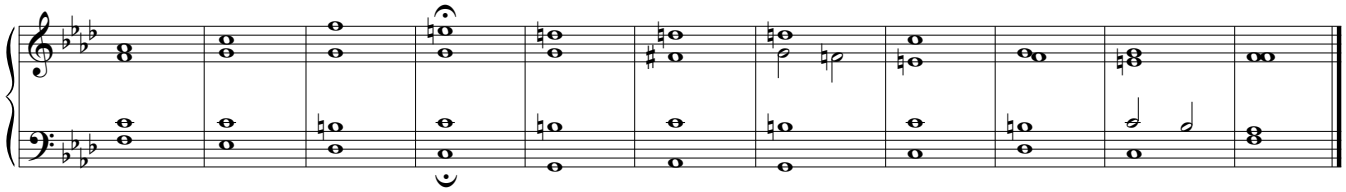


11 **A**

V4/3, b5 (Francés) como dominante de la dominante.
El intervalo de sexta aumentada debe ser resuelto a octava.



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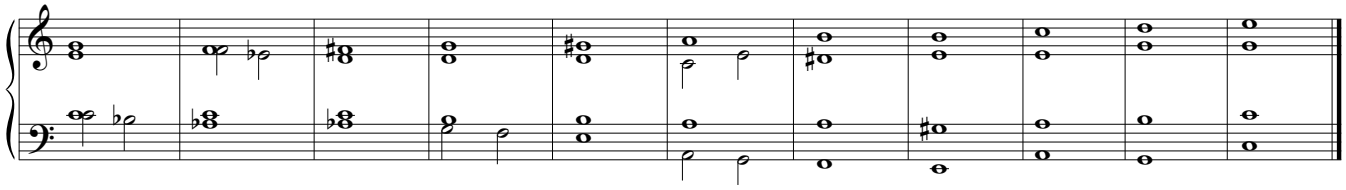
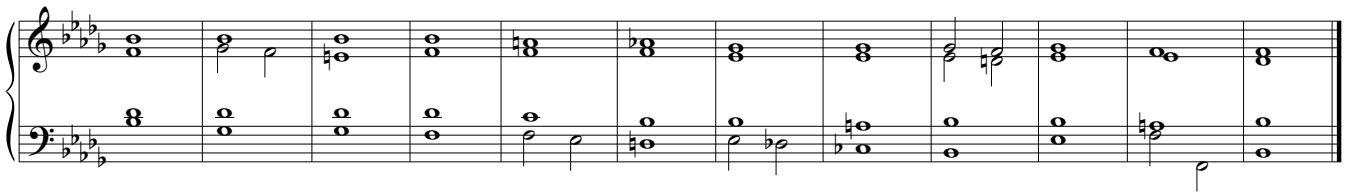


vii°6/5, b3 (Alemán) como dominante de la dominante.
El intervalo de sexta aumentada debe ser resuelto a octava. Para evitar paralelismos, este acorde resuelve a un I6/4 o i6/4.

12 **A**



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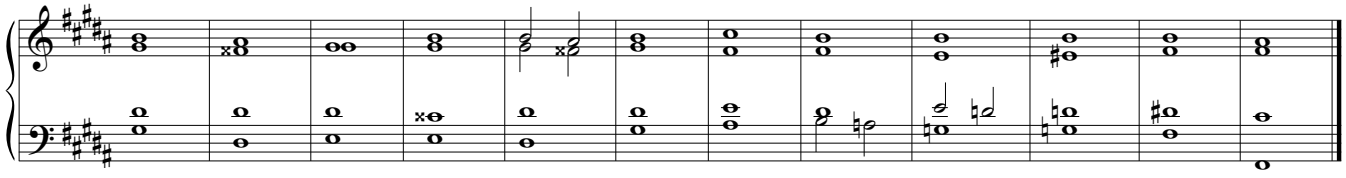
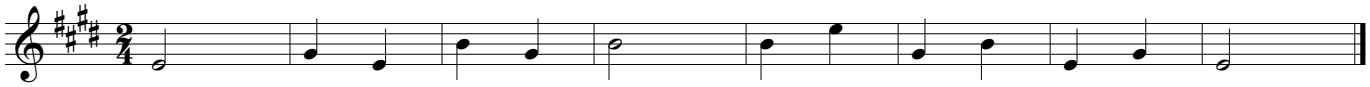


Capítulo I

1 **A** En tonalidad mayor, I. Notas cordales.
Ejercicios que contienen solo notas de I (cordales).



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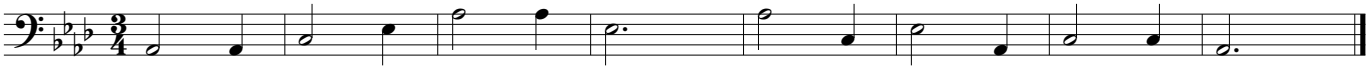

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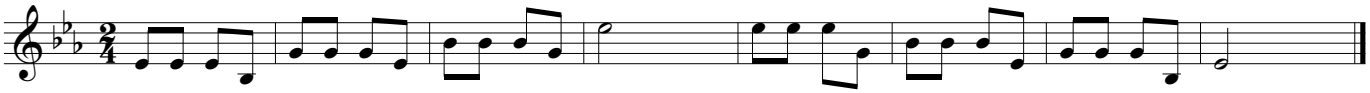

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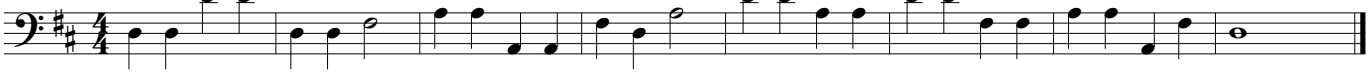
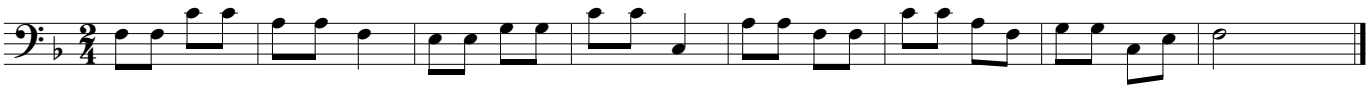


2 **A** En tonalidad mayor, V.
Ejercicios que contienen notas de I y V.



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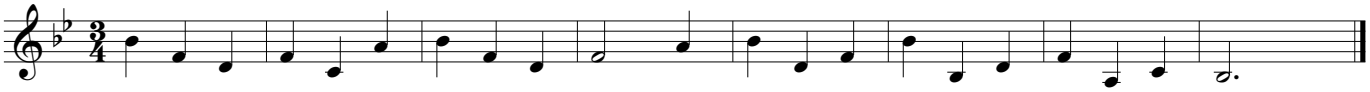

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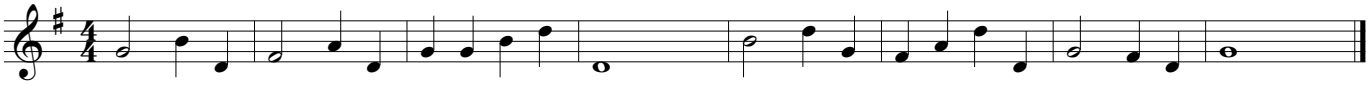

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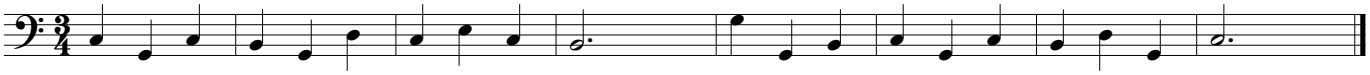
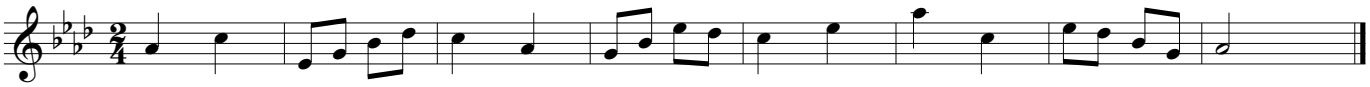


3 **A** En tonalidad mayor, V7.
Ejercicios que contienen notas de I y V7.



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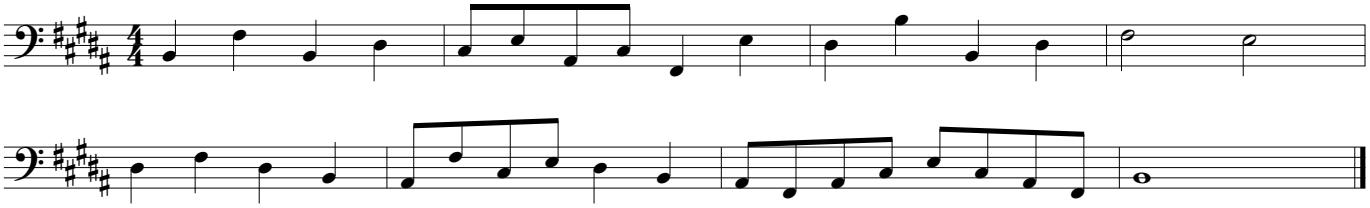

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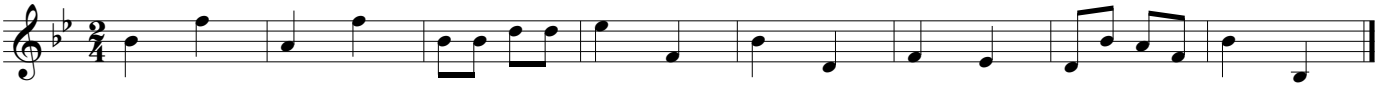

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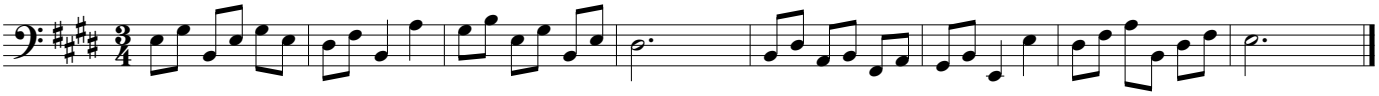
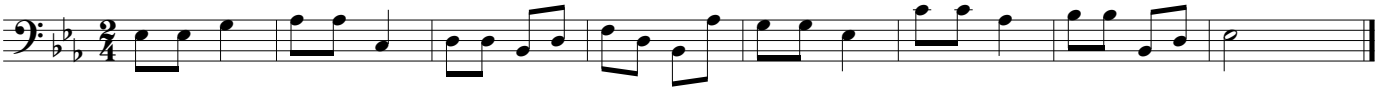


4 **A**

En tonalidad Mayor, IV.
Ejercicios que contienen solo notas de I, IV y V7.
El acorde de IV sirve como trancisión hacia el V, aunque puede regresar a I.



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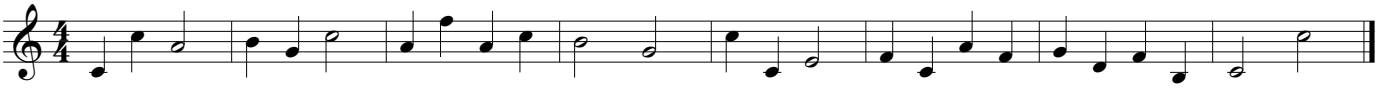

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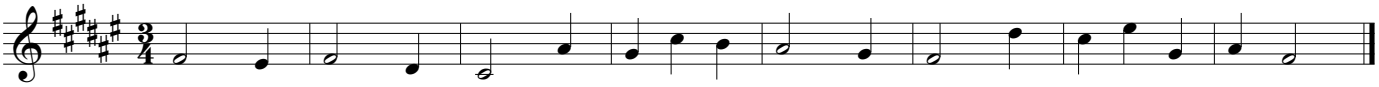

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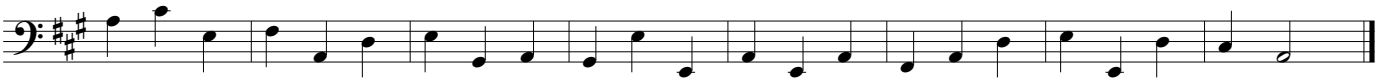
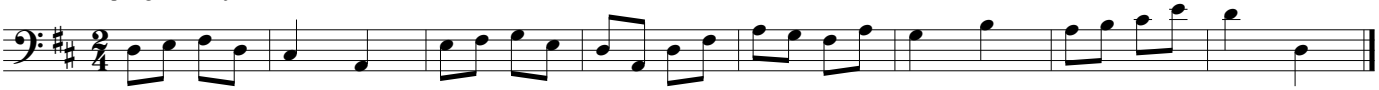


5 **A**

En tonalidad mayor, notas de paso.
Ejercicios que contienen notas no cordales ubicadas en tiempo débil entre dos cordales diferentes y que marchan por grado conjunto.



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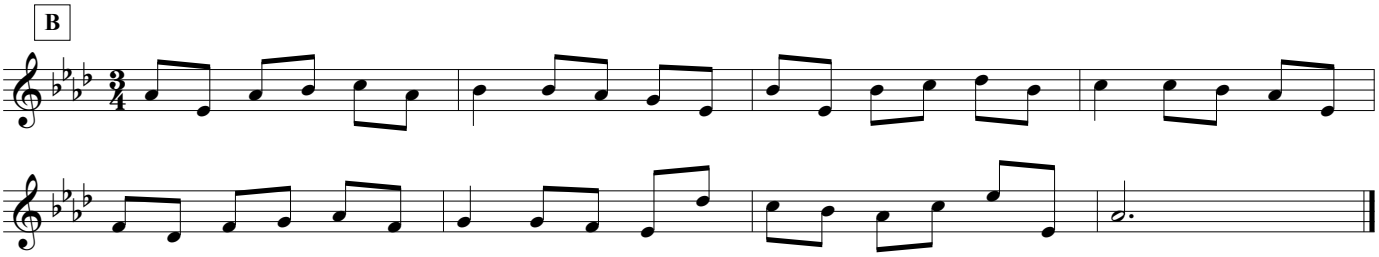

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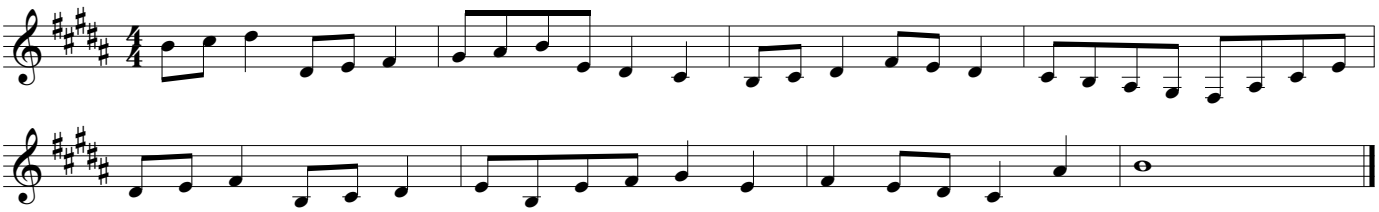

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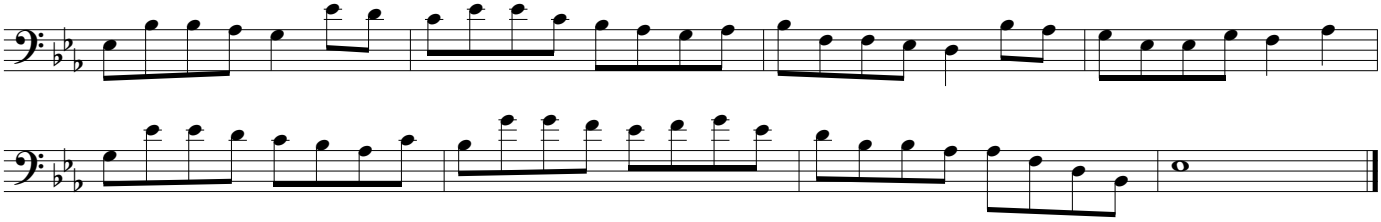
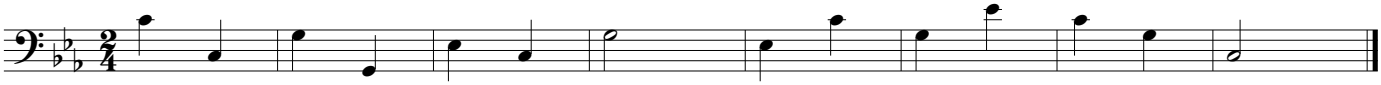


6 **A**

En tonalidad menor, i. Notas cordales.
Ejercicios que contienen solo notas de i.



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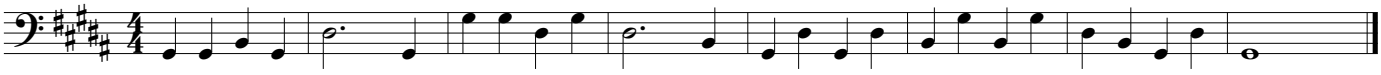

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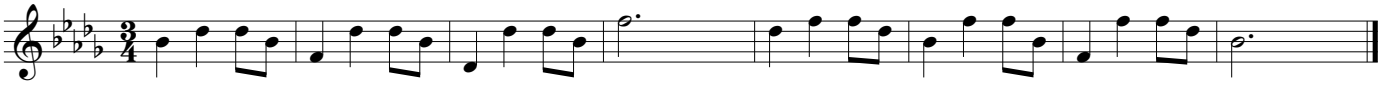

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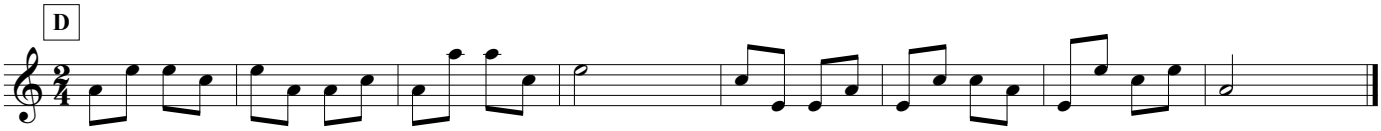
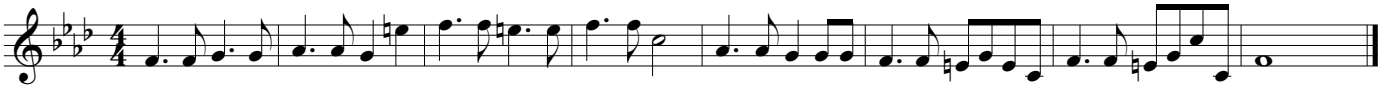


7 **A**

En tonalidad menor, V.
Ejercicios que contienen notas de i y V.
La tercera del V, debe estár alterada medio tono hacia arriba, para que se convierta en sensible.



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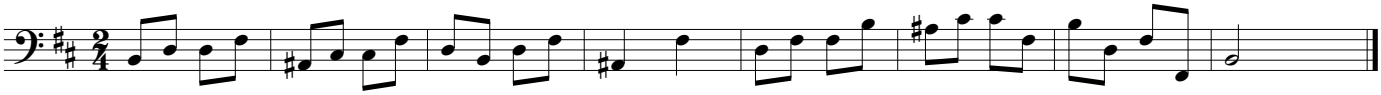

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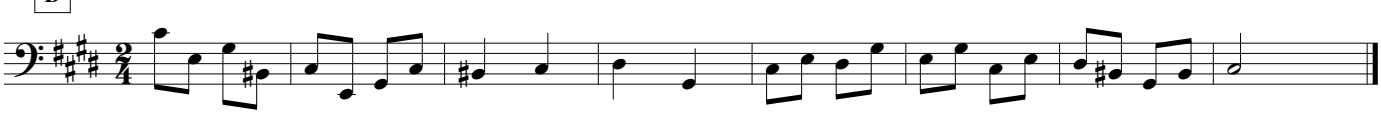
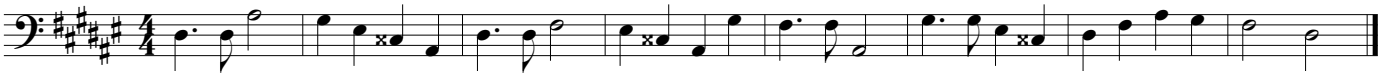
D



8 **A**

En tonalidad menor, V7.
Ejercicios que contienen notas de i y V7.



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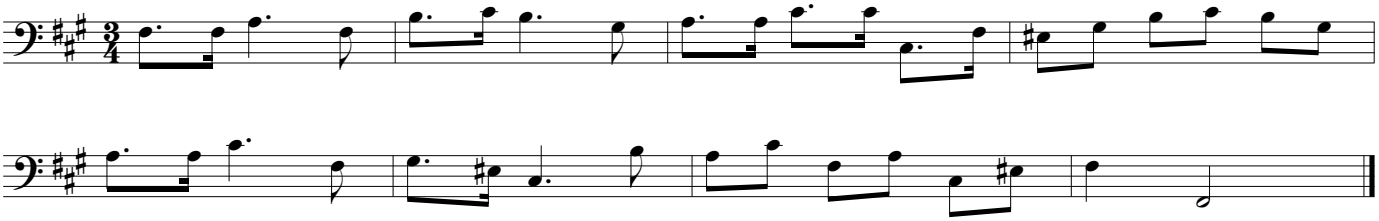

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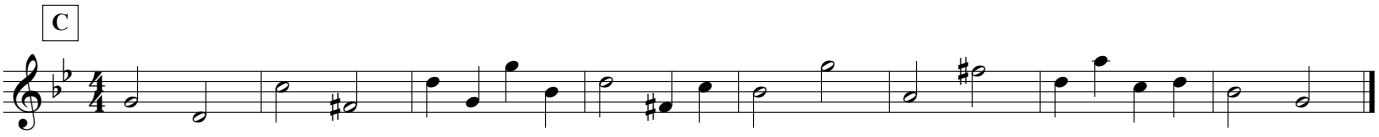

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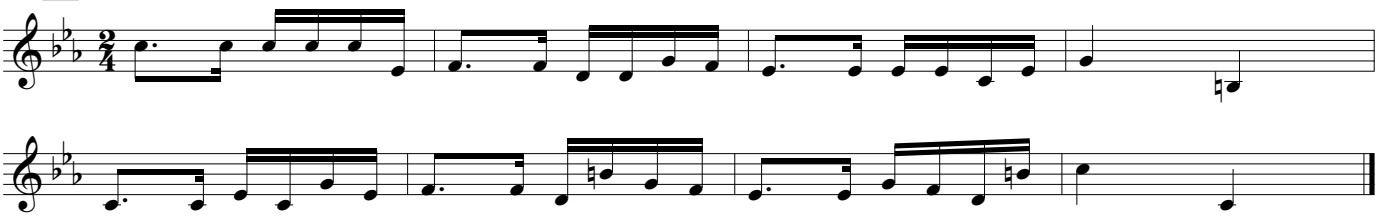
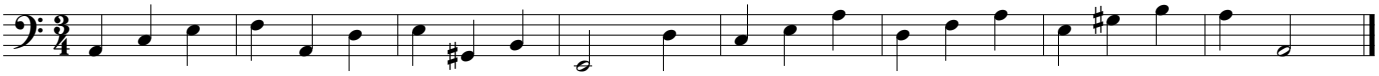


9 **A** En tonalidad menor, iv.
Ejercicios que contienen solo notas de i, iv y V7.



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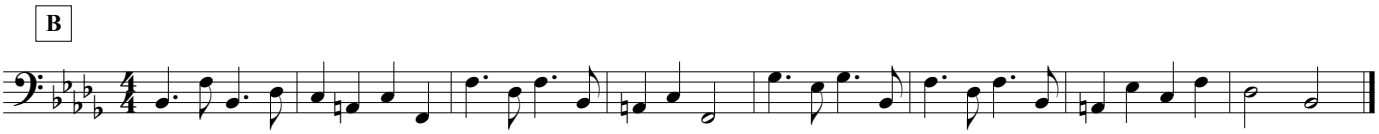

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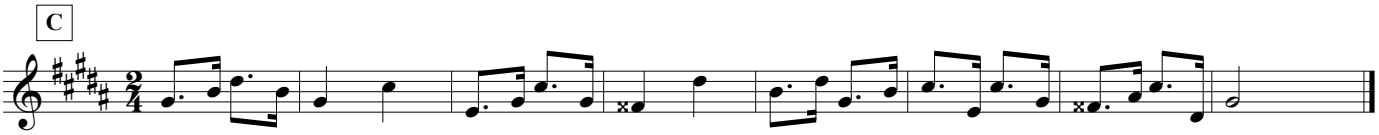

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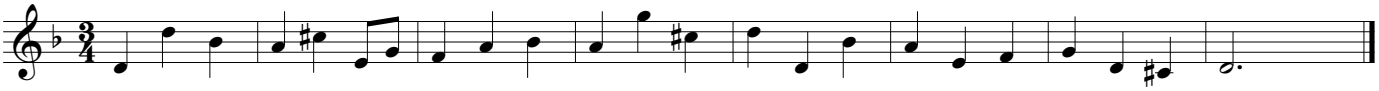
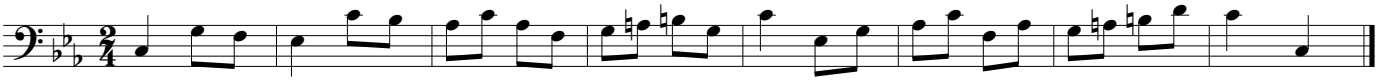


10 **A** En tonalidad menor, notas de paso.
En la armonía de V, la nota de paso (sexto grado) que está entre la fundamental y la tercera del acorde (Sensible) debe estár alterada medio tono hacia arriba para evitar la segunda aumentada.



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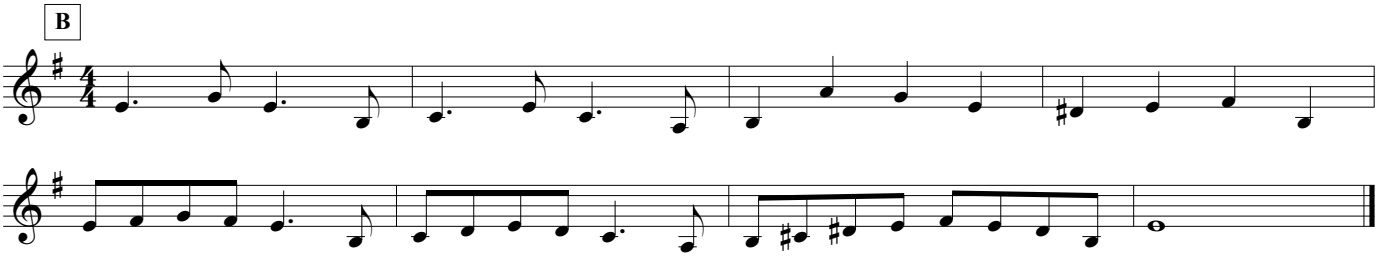

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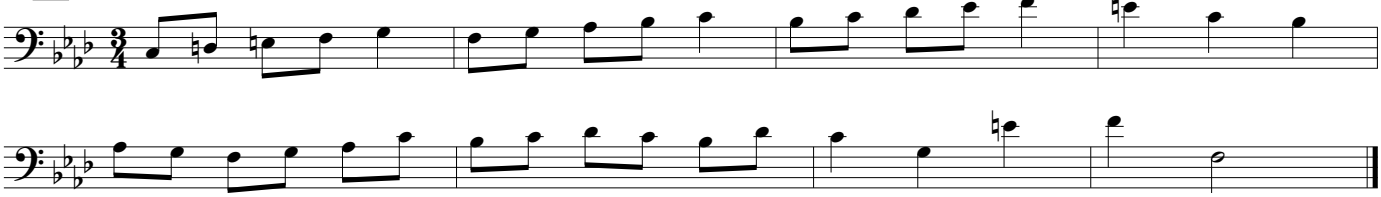

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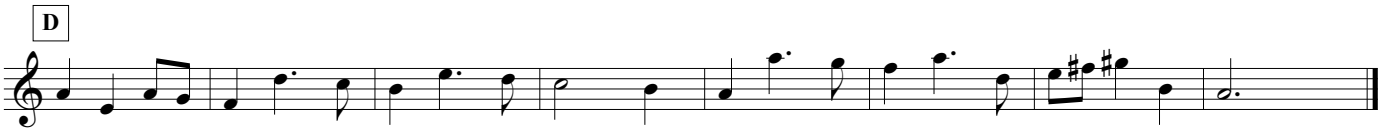
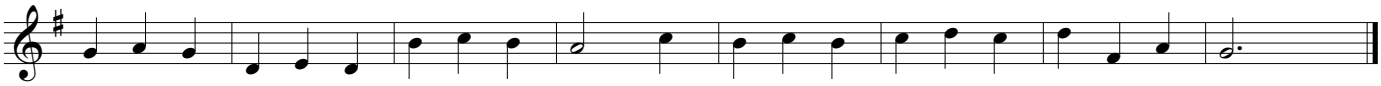


11 **A** Notas bordantes superiores.
Ejercicios que contienen notas no cordales ubicadas en tiempo débil que parten y vuelven hacia la misma cordal.



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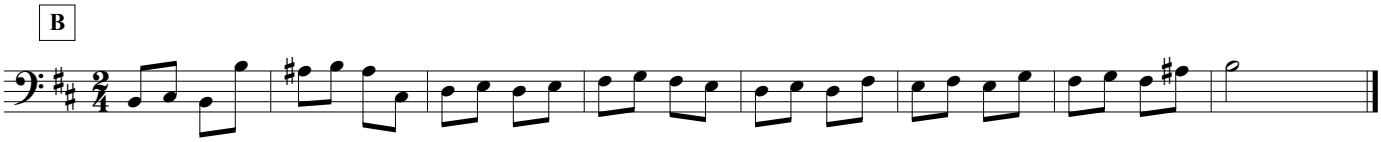

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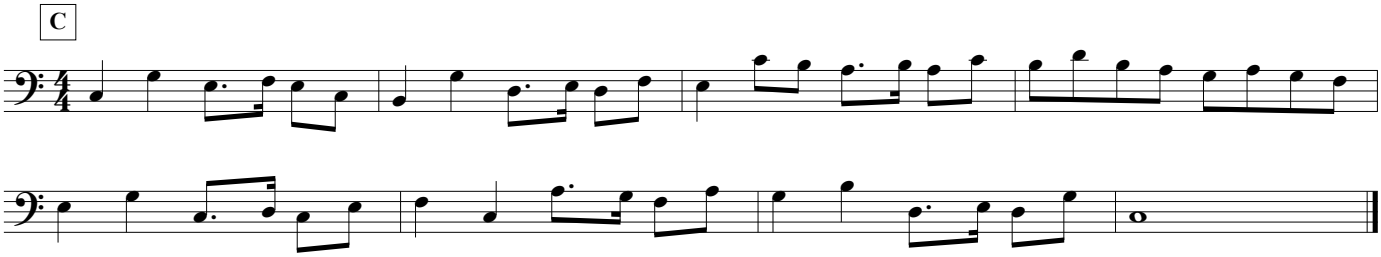

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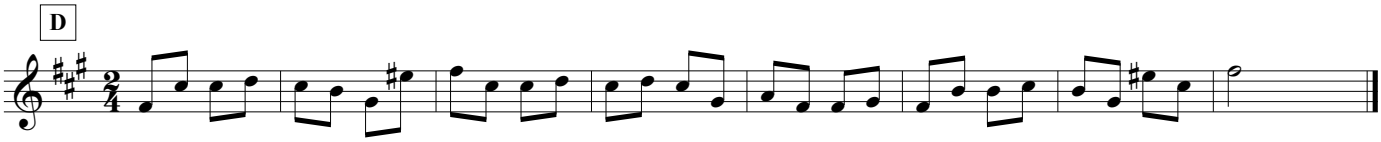
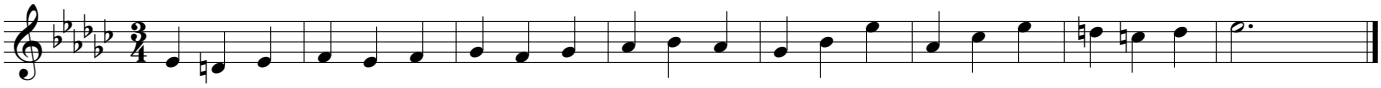


12 **A** Notas bordantes inferiores.
En tonalidad menor la nota bordante inferior de la tónica, debe ser la sensible.



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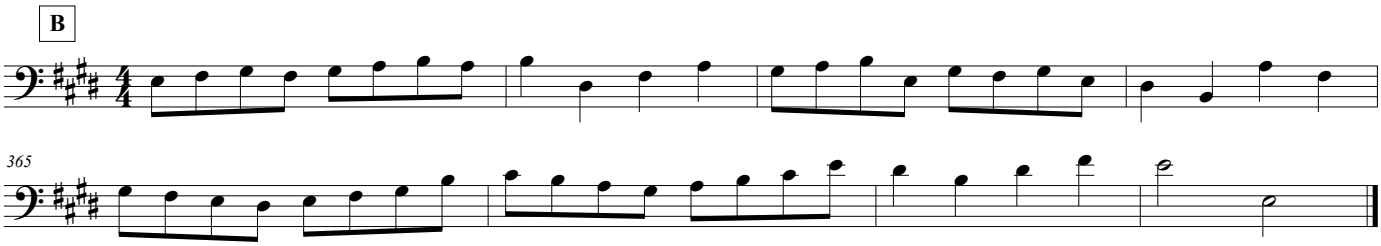

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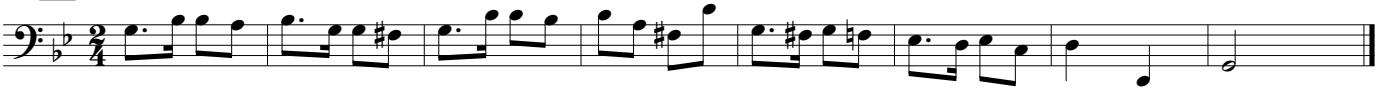

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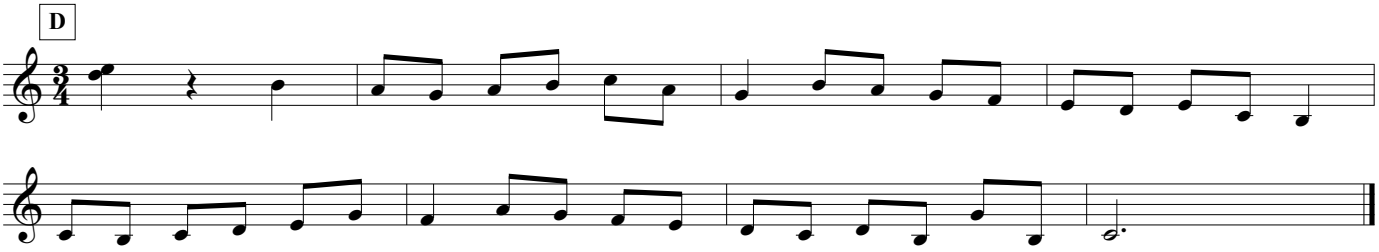
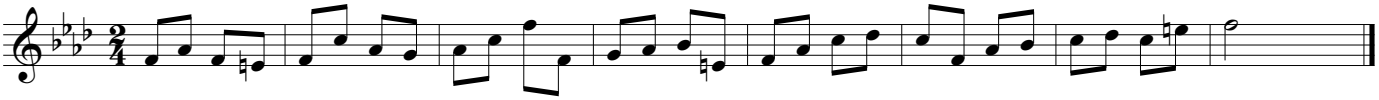


13 A Resumen



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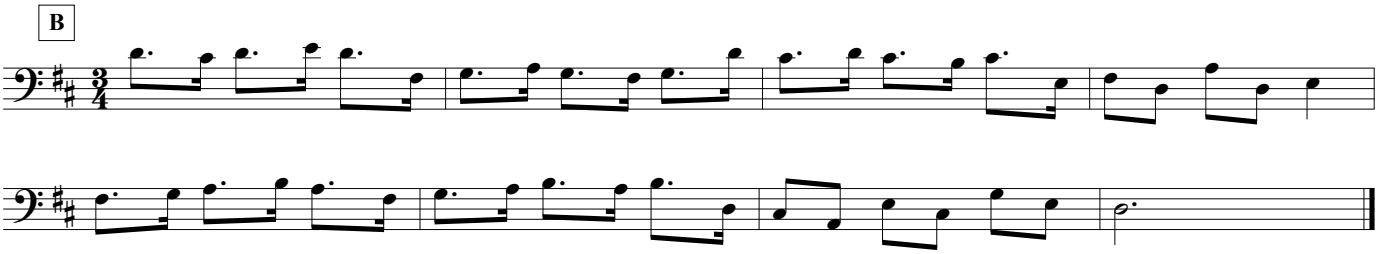

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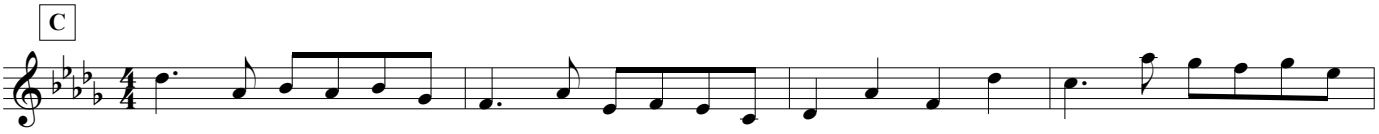

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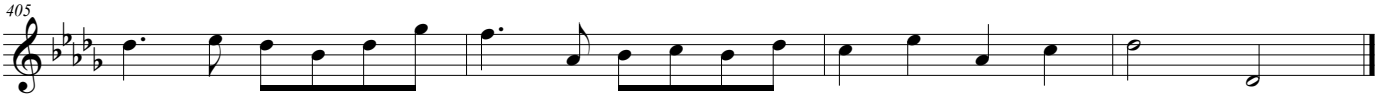

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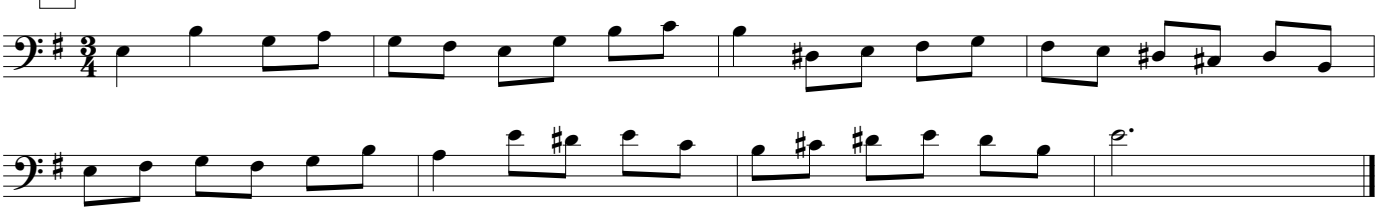
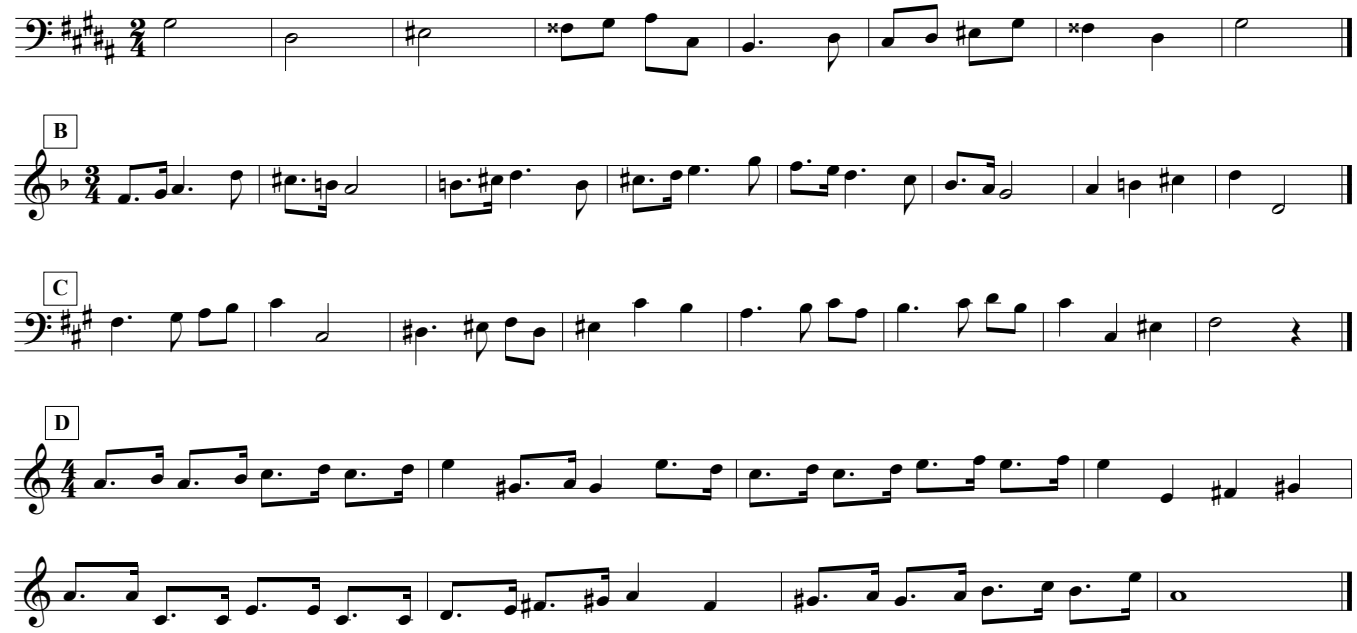
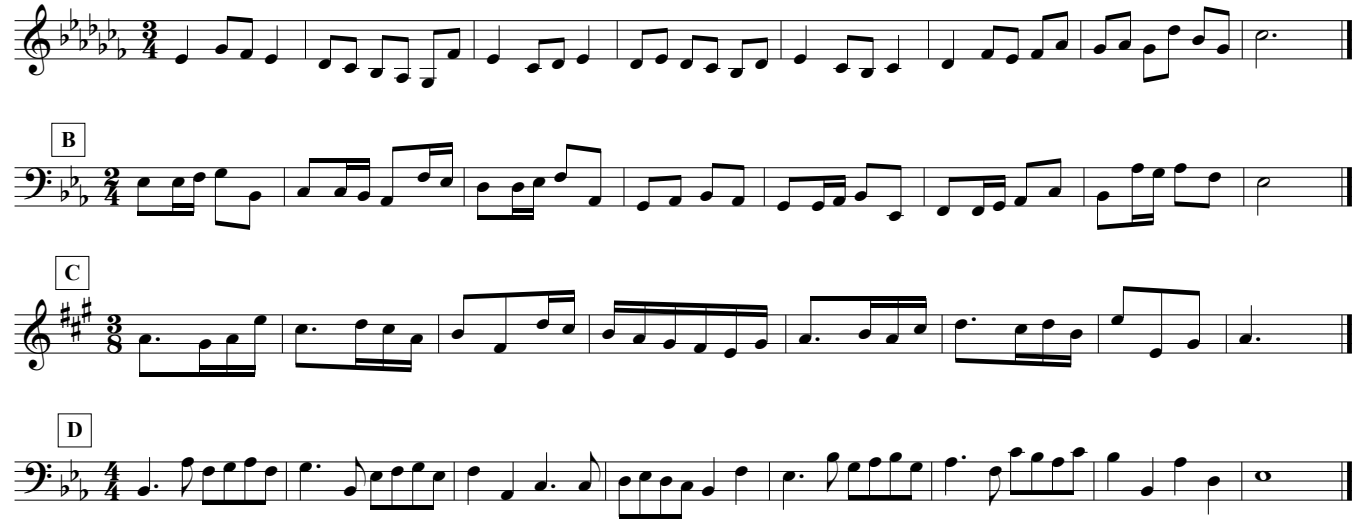


Capítulo II

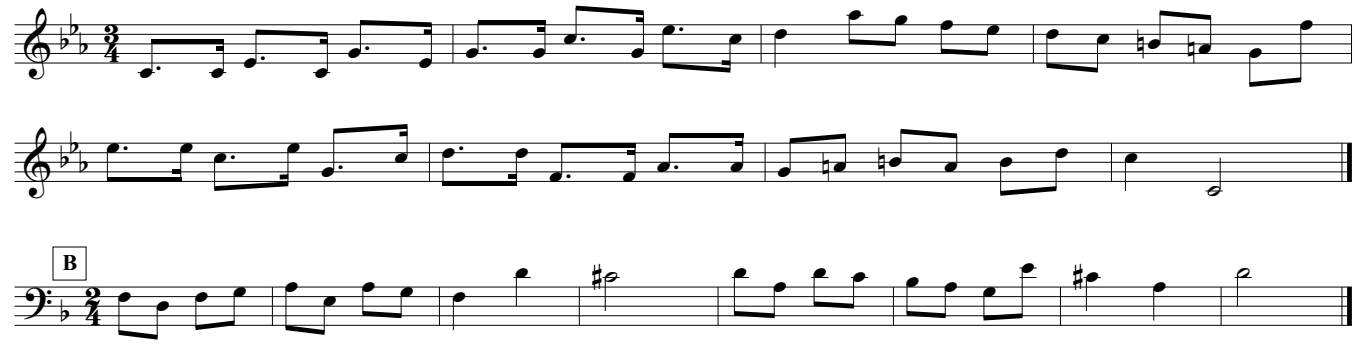
1 **A** En tonalidad menor, IV.
El IV está en medio de dos V.



2 **A** En tonalidad mayor, ii como sustituto de IV.
El ii es subdominante secundaria .



3 **A** En tonalidad menor, ii° como sustituto de iv.



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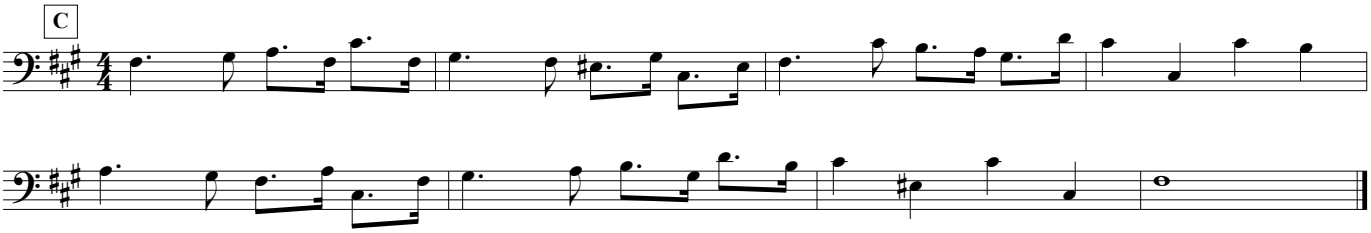

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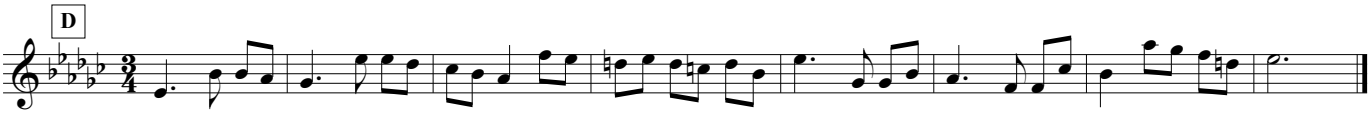
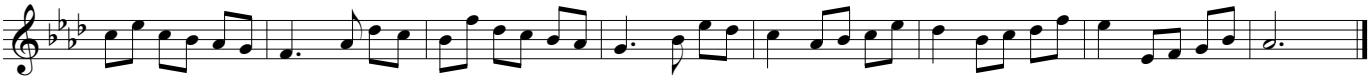


4 **A** En tonalidad mayor, IV y ii.
Ejercicios que contienen el ii como expansión del IV.



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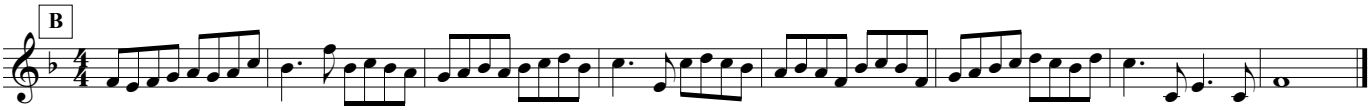

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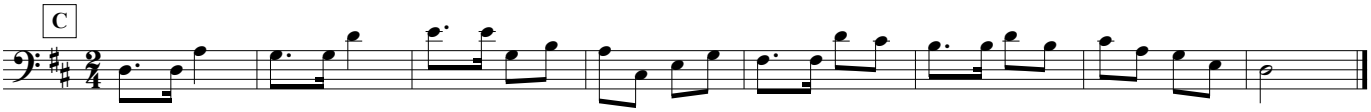

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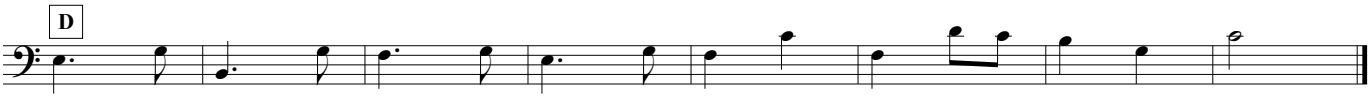
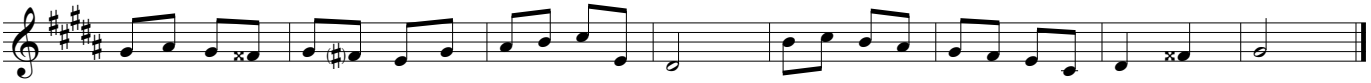


5 **A** En tonalidad menor, iv y ii°.



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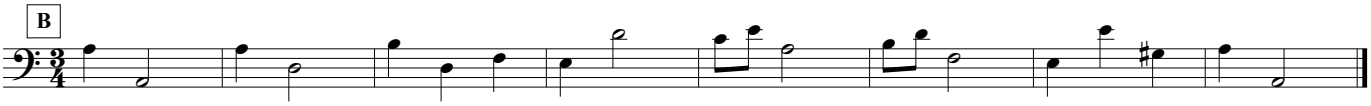

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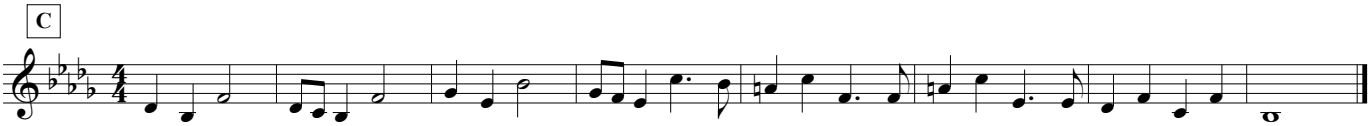

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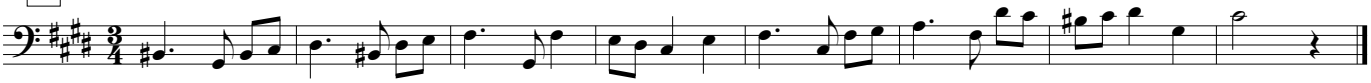
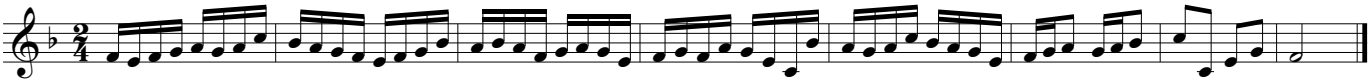


6 **A** En tonalidad mayor, vii° entre dos I.



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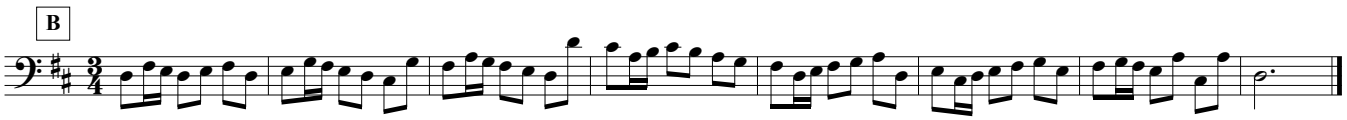

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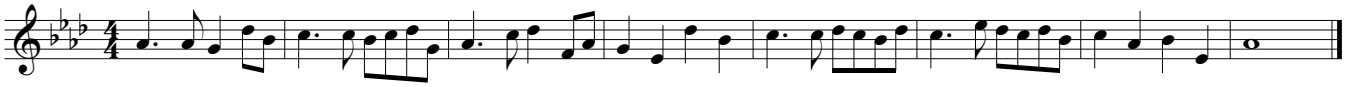

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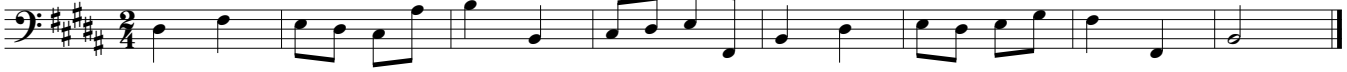
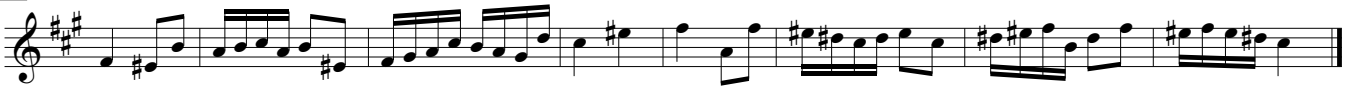


7 A

En tonalidad menor, vii° entre dos primeros.
La fundamental del vii° debe estar alterada medio tono hacia arriba para que se convierta en sensible.



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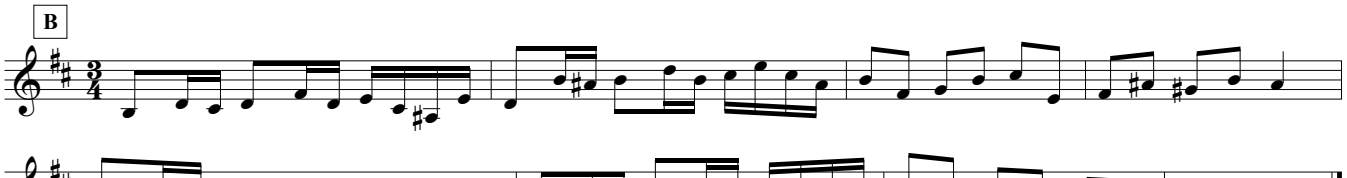

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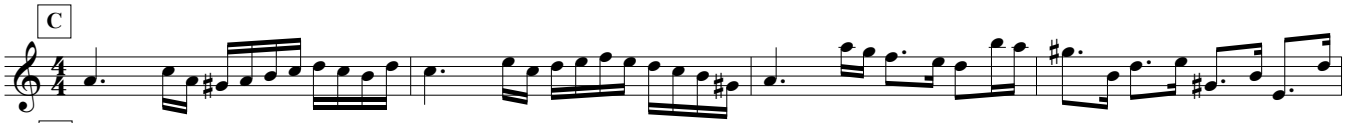

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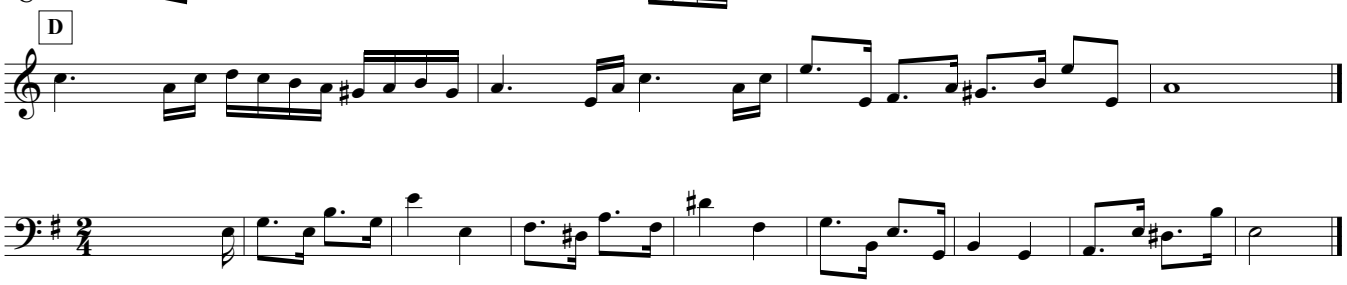
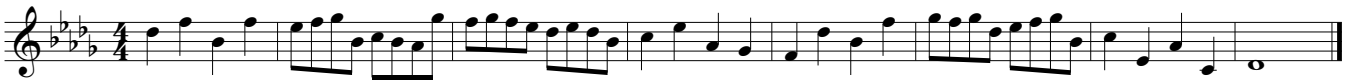


8 A

En tonalida mayor, I y vi.
vi como expansión de I.



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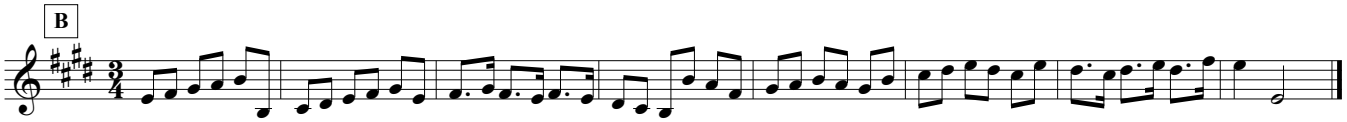

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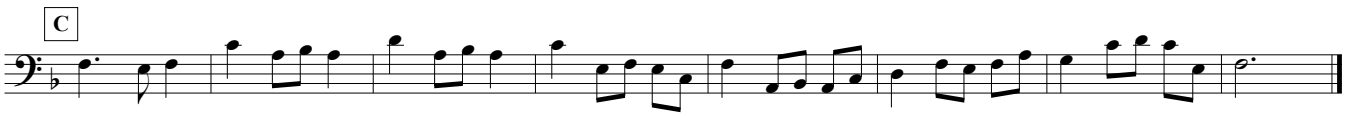

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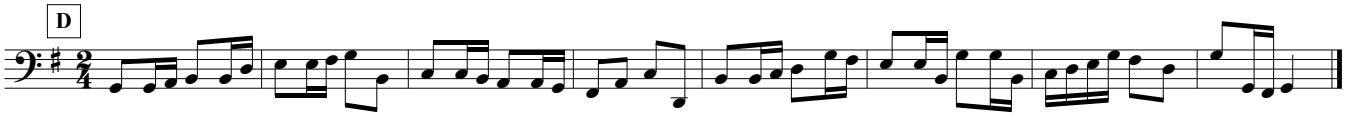
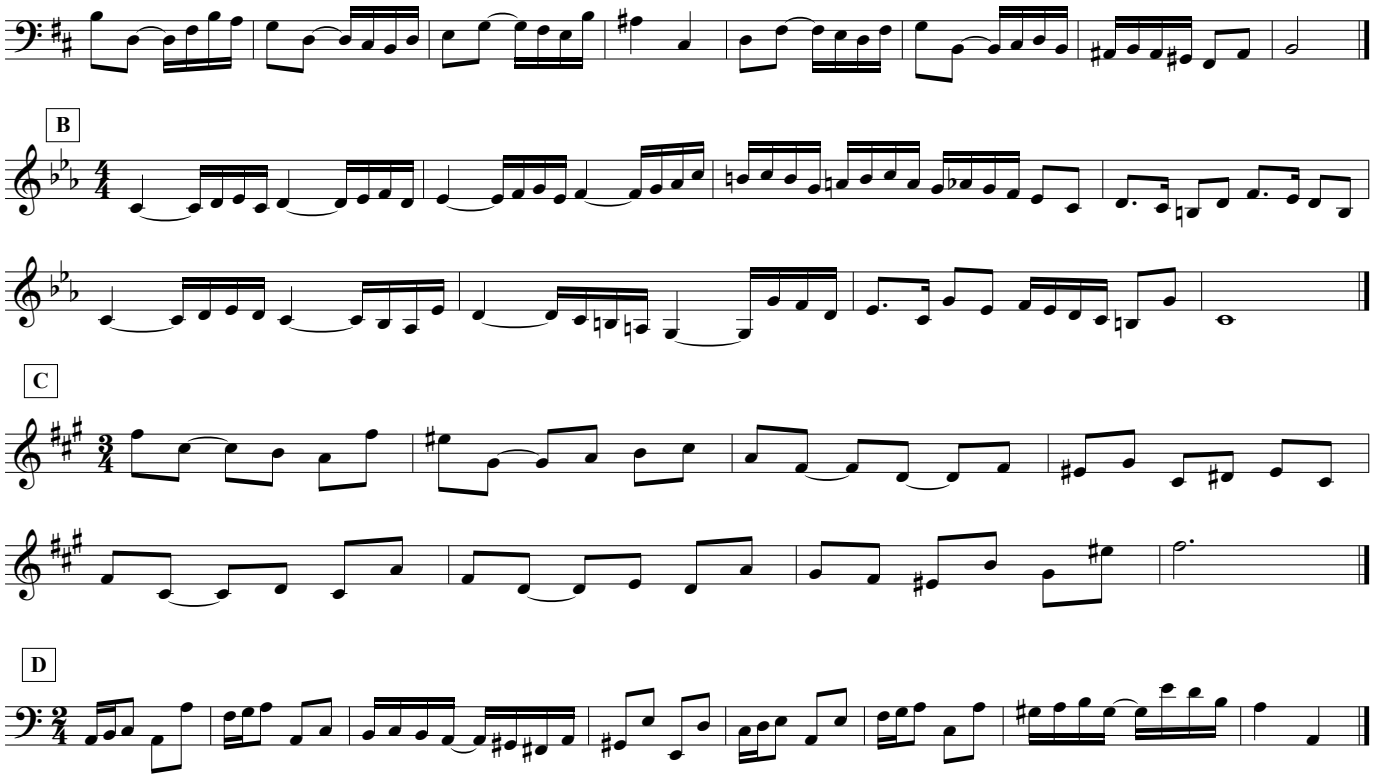
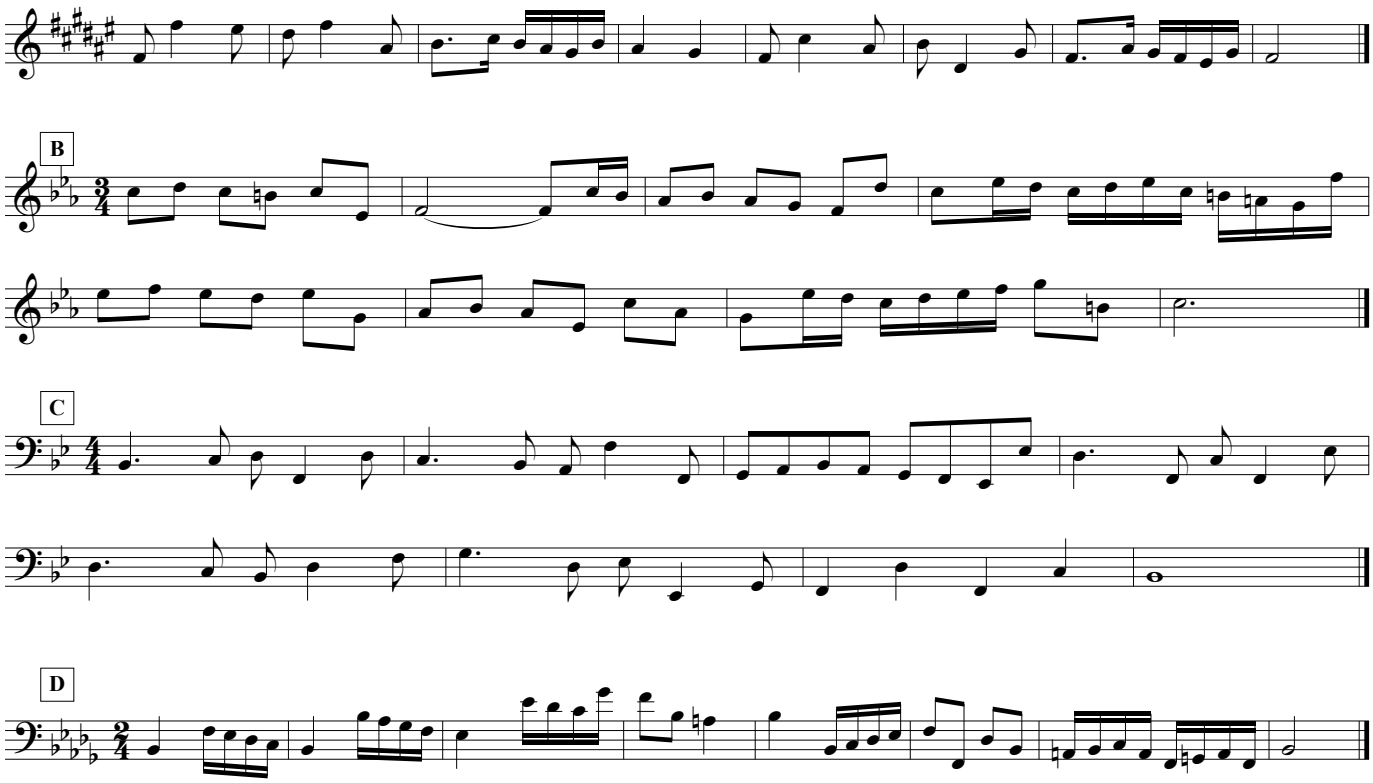


9 **A** En tonalida menor, i y bVI.
bVI como expansión de i.

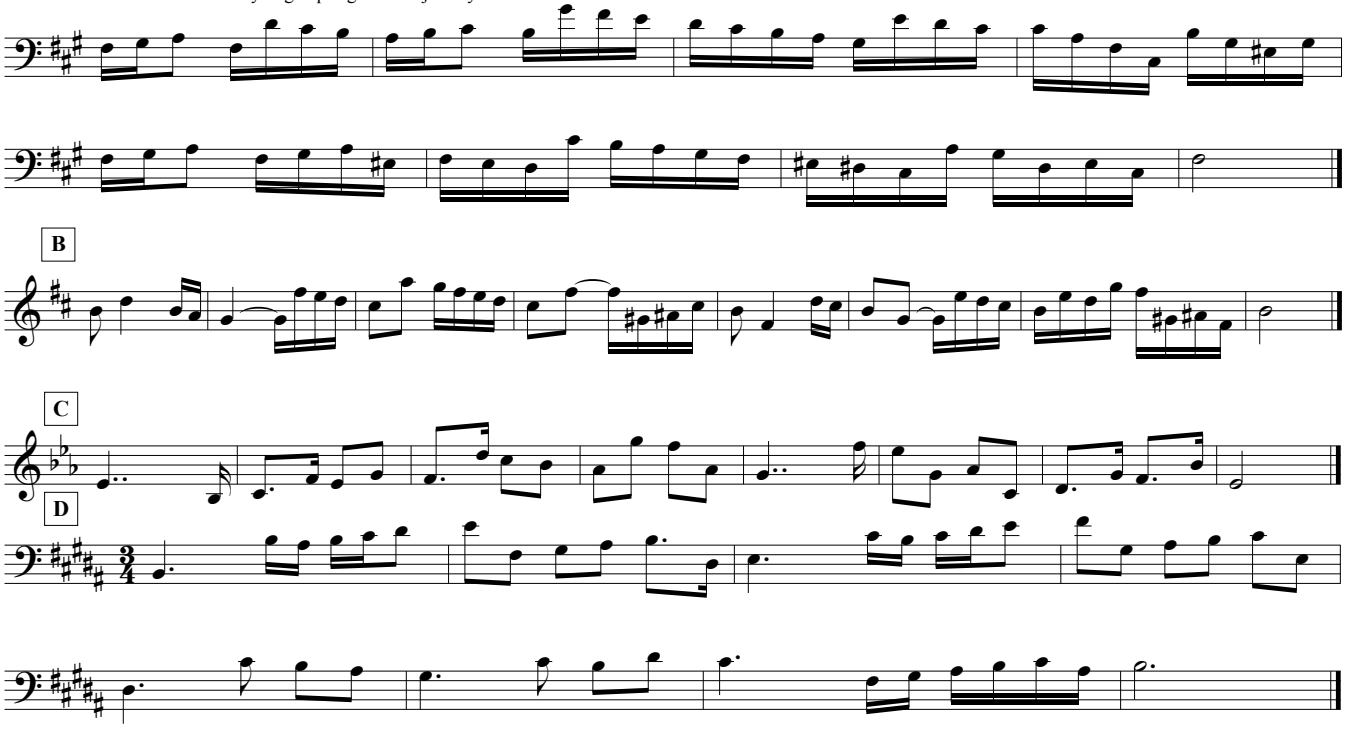


10 **A** En tonalidad mayor y menor, I6/4 y i6/4 respectivamente.
El I6/4, i6/4 (cadencial) prepara el V con retardos 6-5 y 4-3.



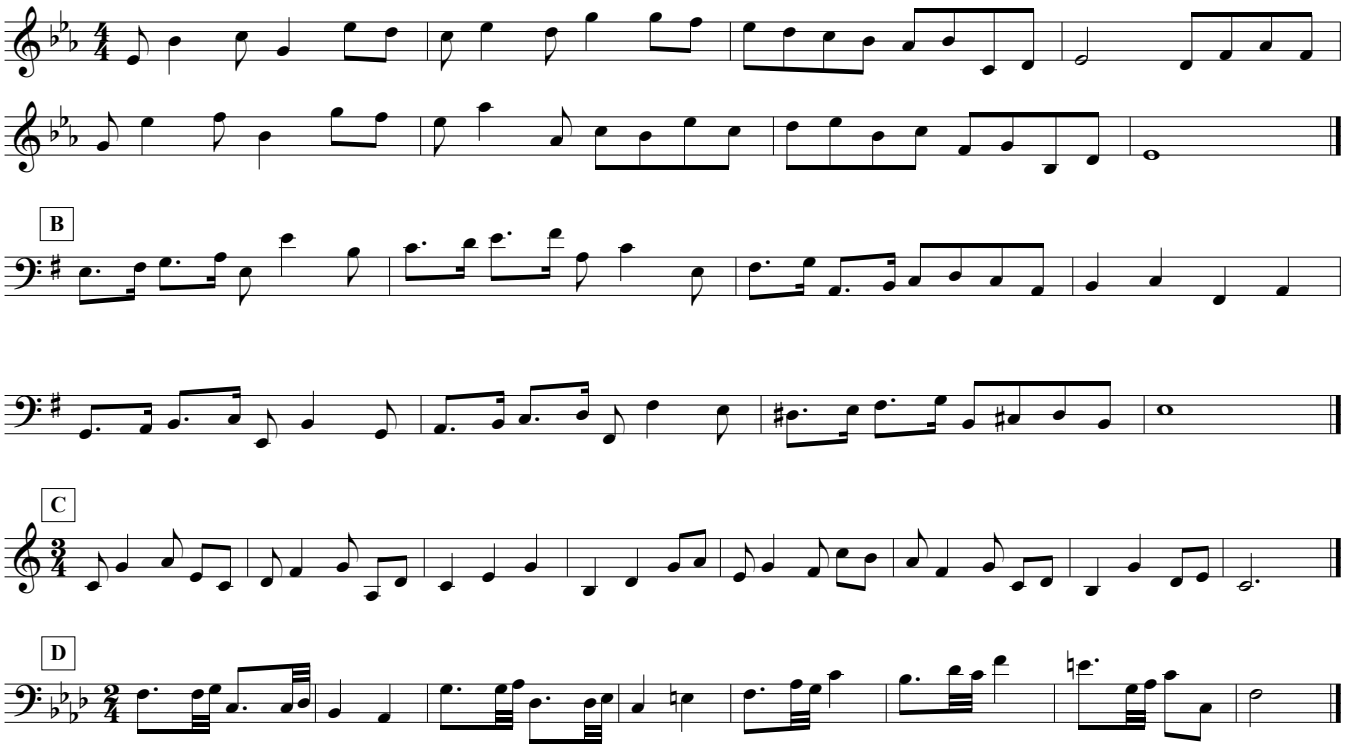
11 **A**

Notas cambiadas.
Ejercicios que contienen notas no cordales ubicadas en tiempo débil que parten por salto de una cordal y llegan por grado conjunto y dirección contraria del salto a otra cordal.



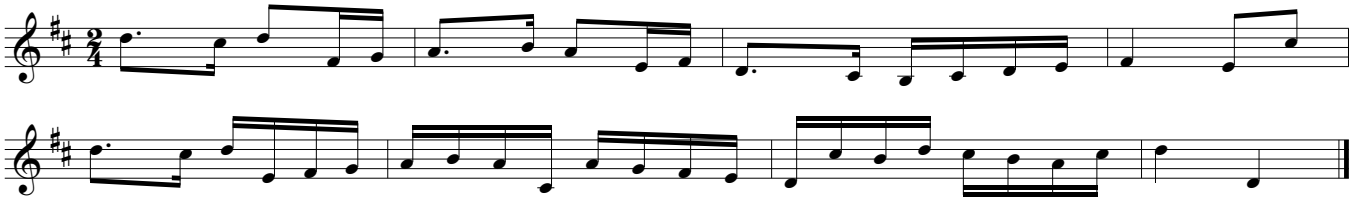
12 **A**

Notas escapadas.
Ejercicios que contienen notas no cordales ubicadas en tiempo débil que parten por grado conjunto de una cordal y llegan por salto y dirección contraria al grado conjunto a otra cordal.



Capítulo III

1 **A** En tonalidad mayor, vi como sustituto de I.
El vi es tónica secundaria.



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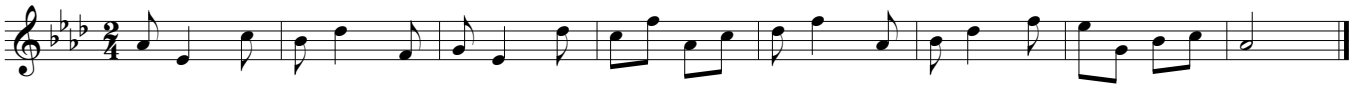

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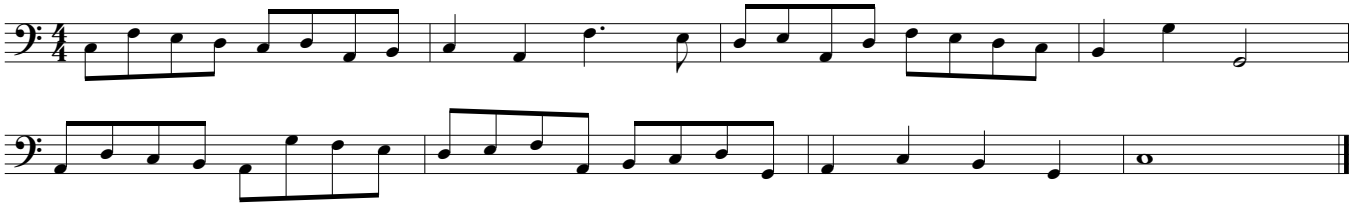
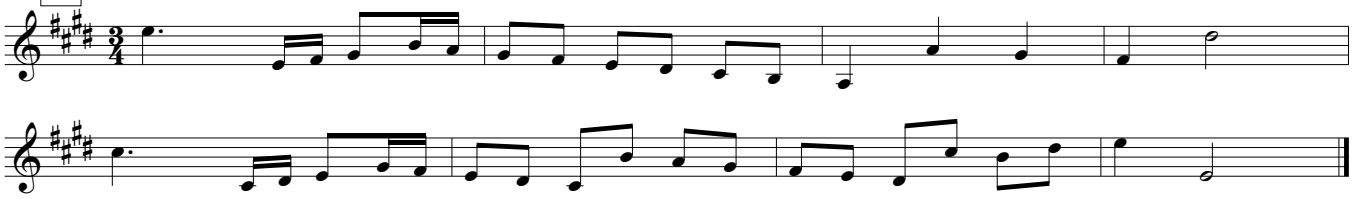
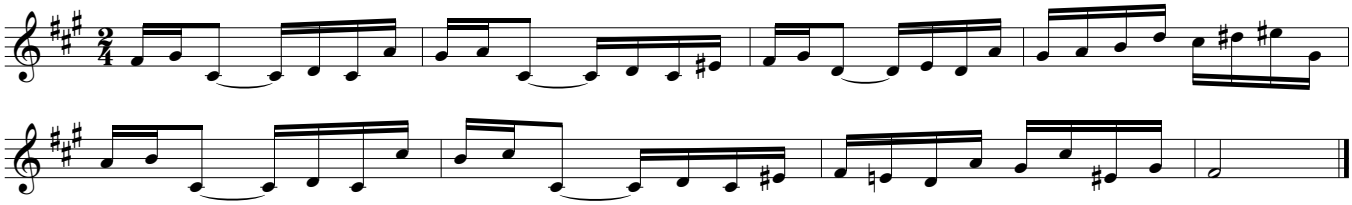


D



2 **A** En tonalidad menor, bVI como sustituto de i.



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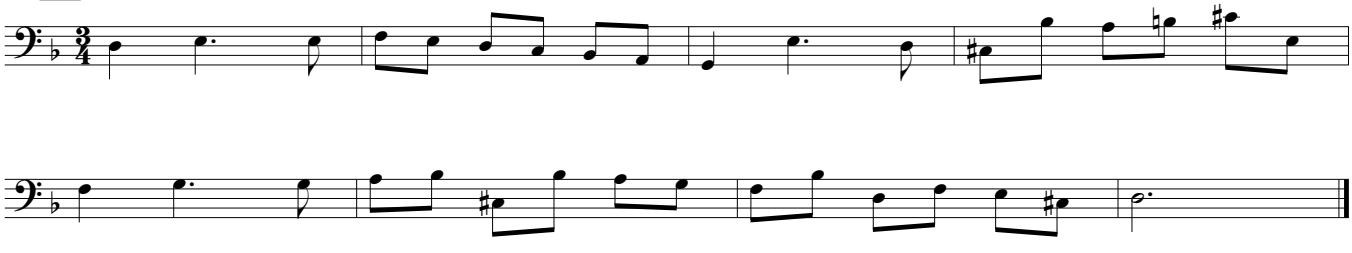

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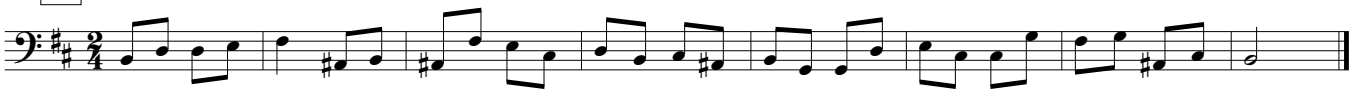

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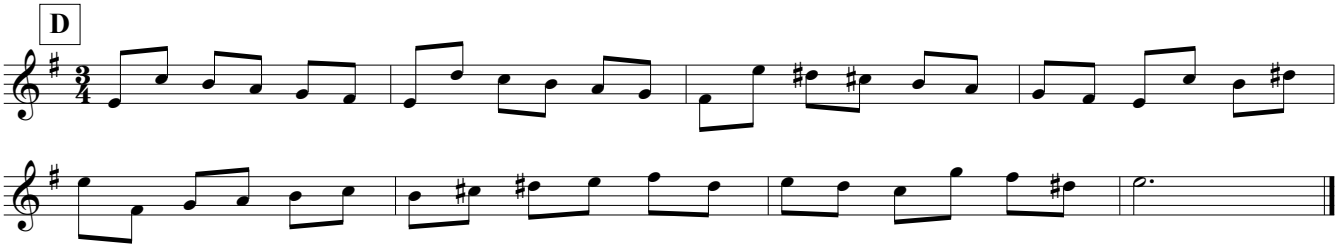
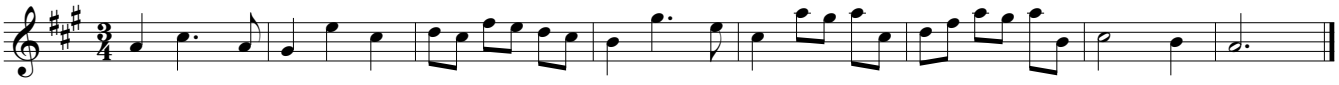


3 **A** En tonalidad mayor, iii.
El iii como expansión de I.



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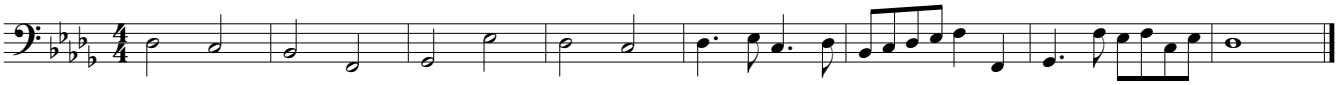

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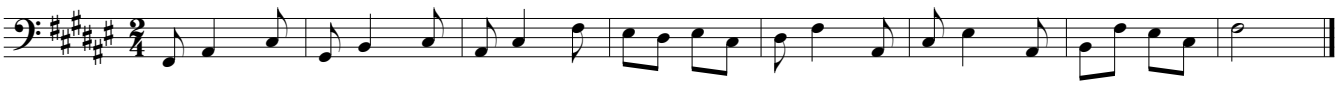

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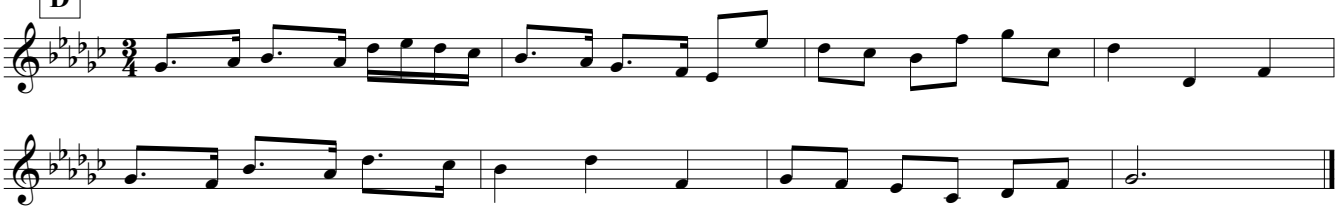
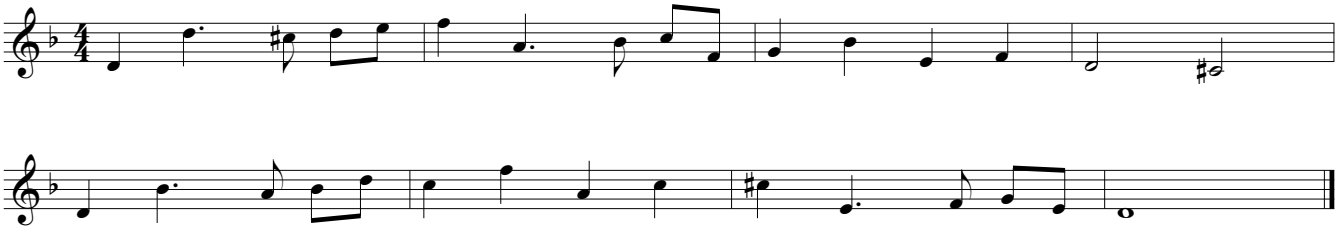
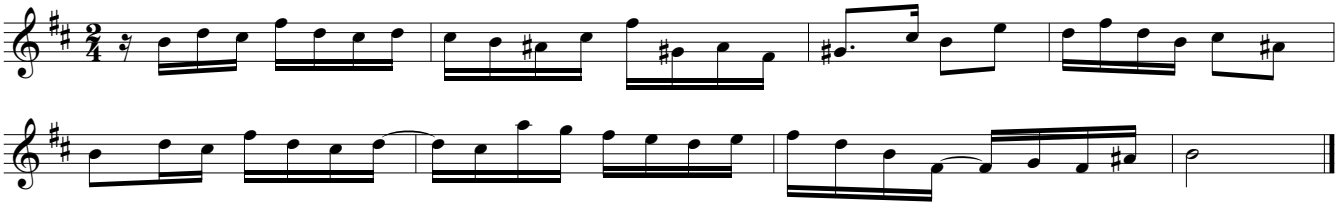


4 **A** En tonalidad menor, bIII.



B



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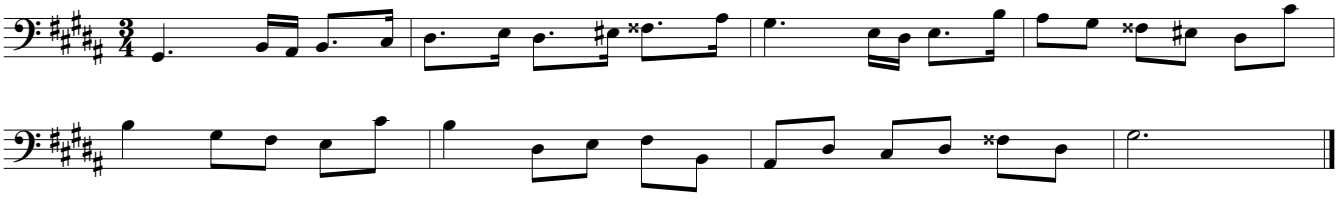
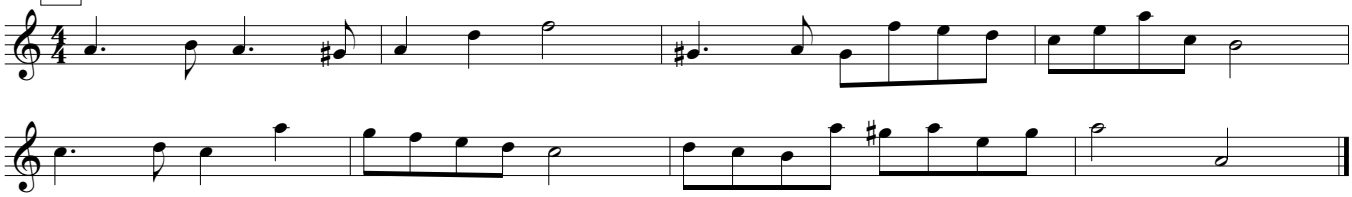
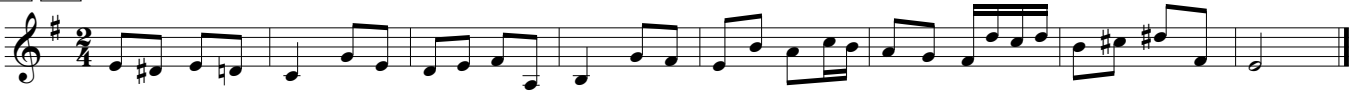


D



5 **A** En tonalidad menor, bVII que conduce a bIII.



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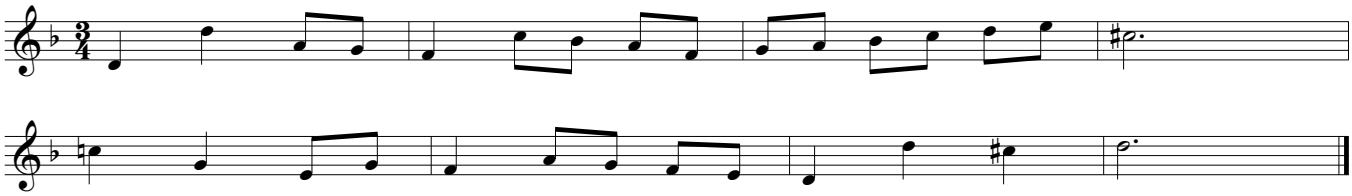

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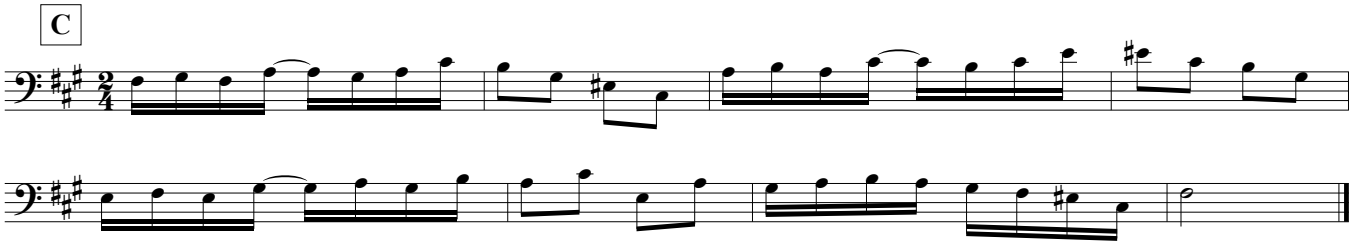

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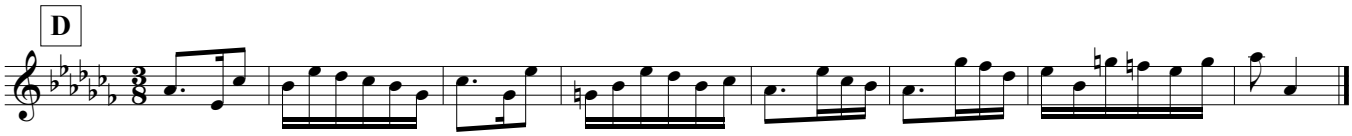
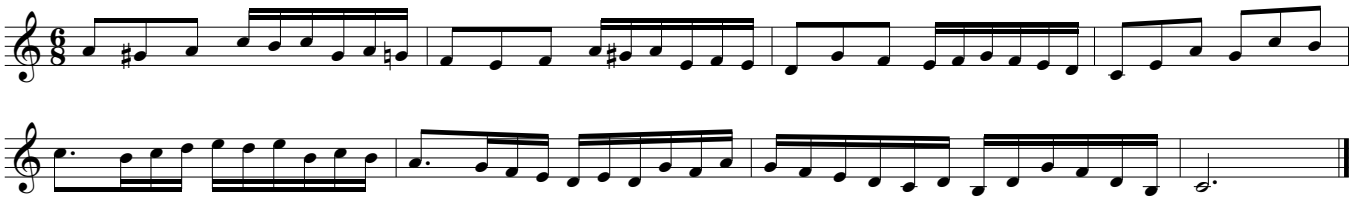


6 **A** En tonalidad menor, modulación al relativo mayor.



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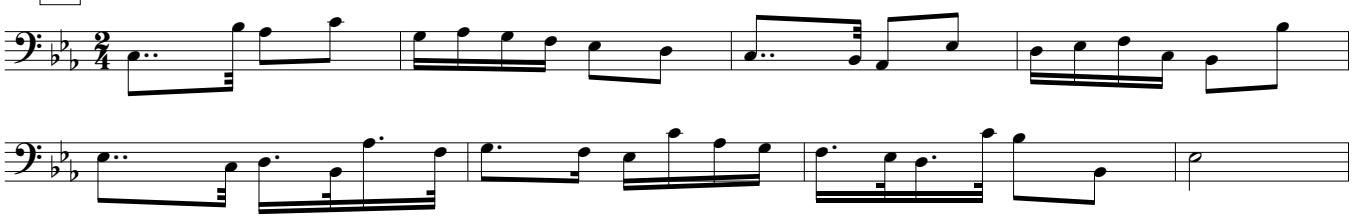

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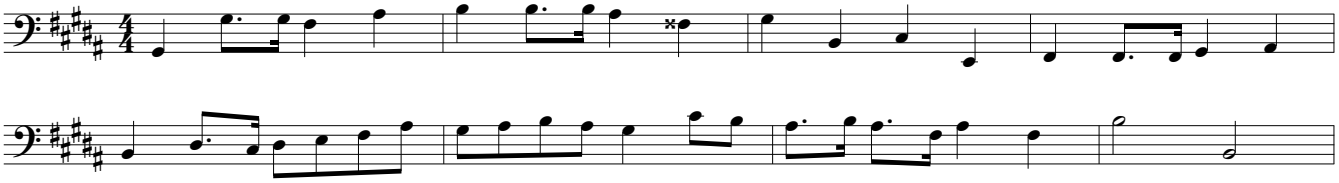

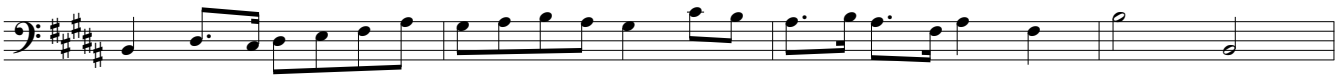

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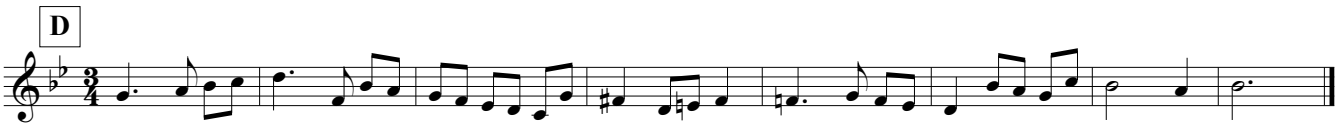
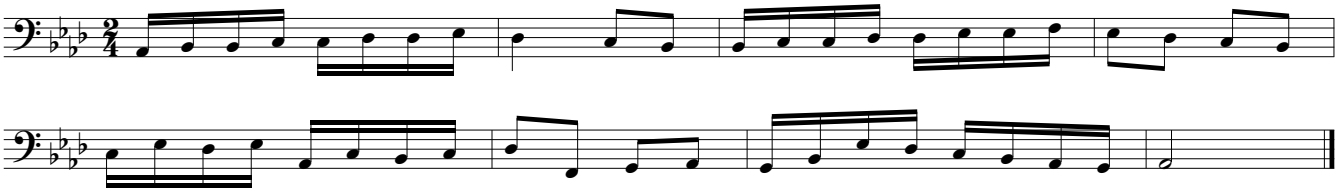


7 **A** Notas apoyantes.
Ejercicios que contienen notas no cordales en tiempo fuerte y resuelven a notas cordales.



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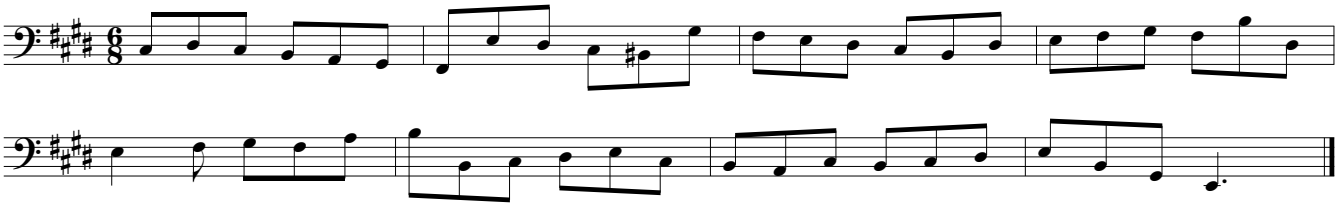

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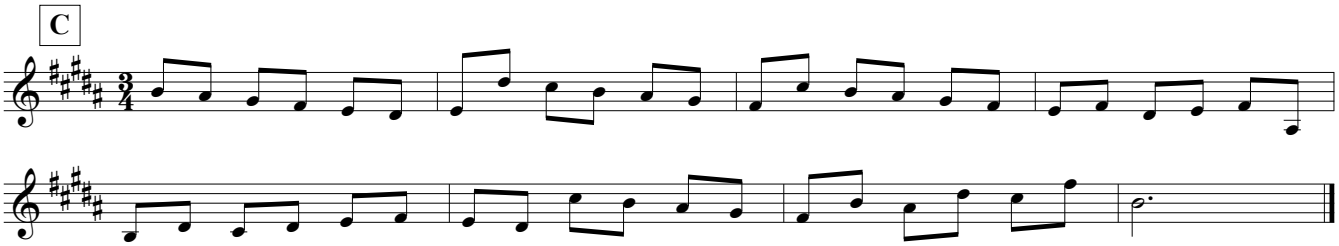

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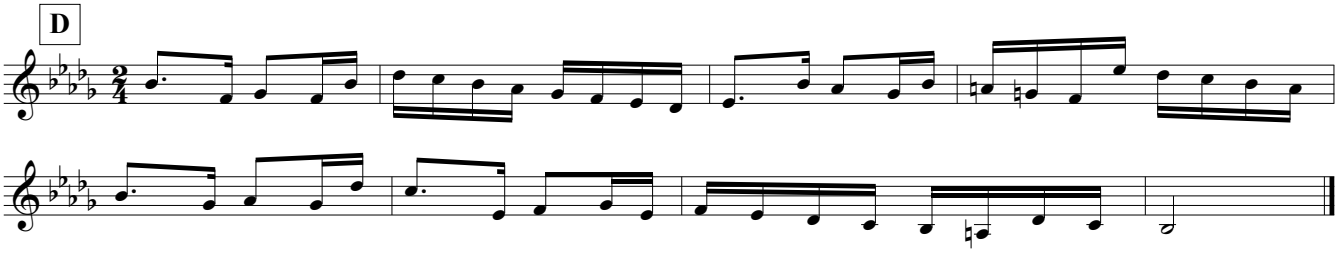
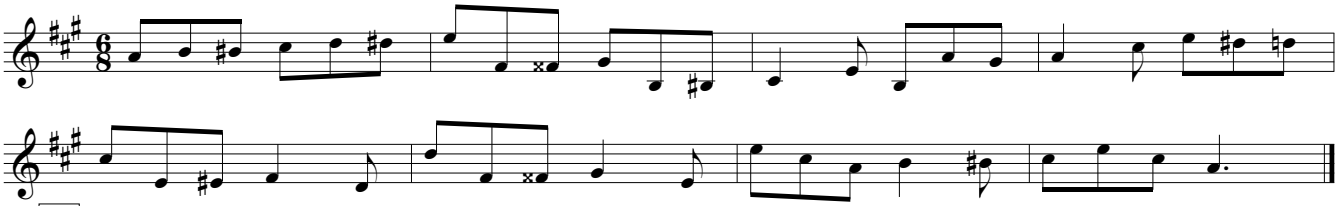


8 **A** Notas de paso cromáticas.



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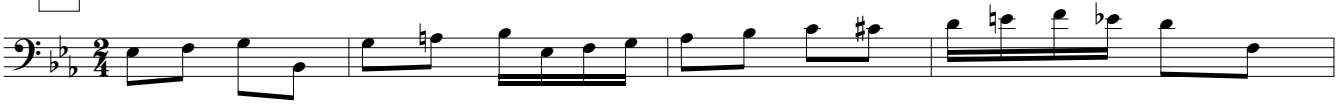

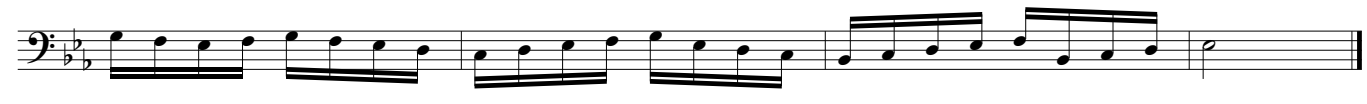

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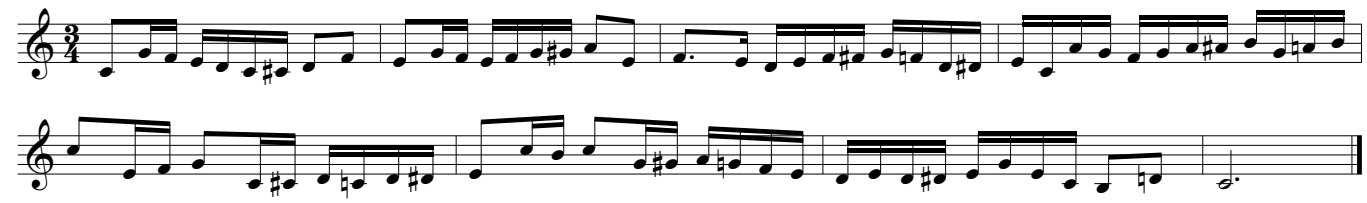

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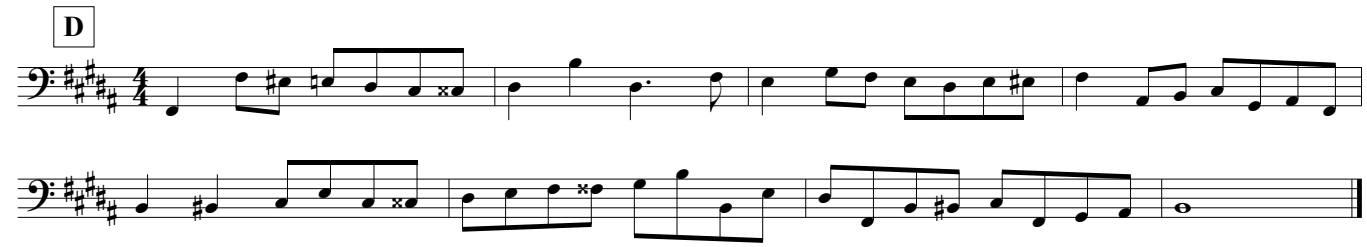
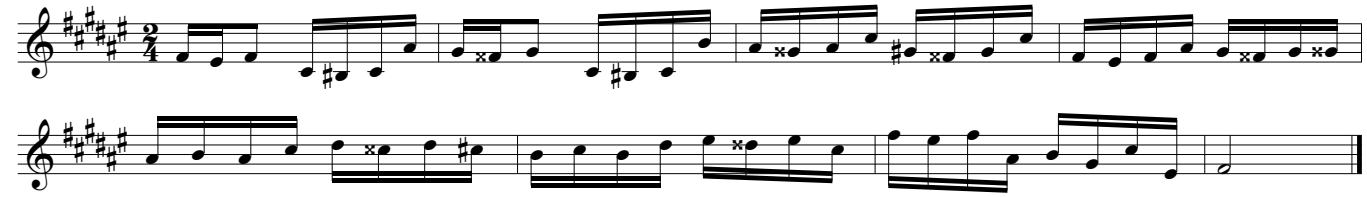


9 **A** Notas bordantes cromáticas.



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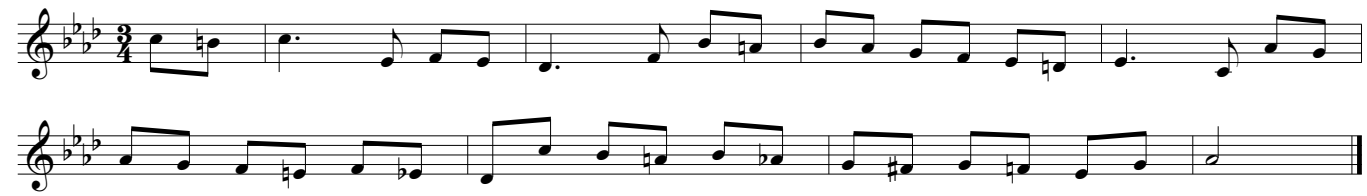

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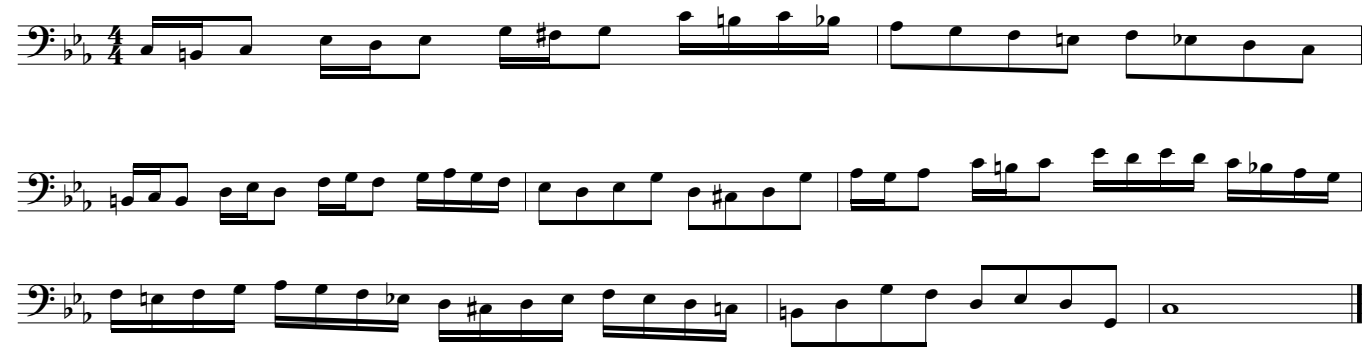

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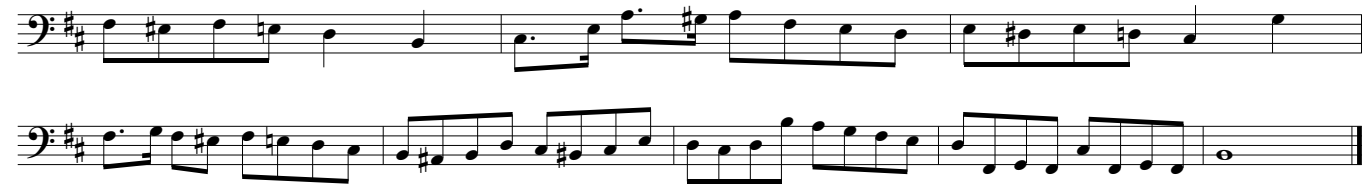
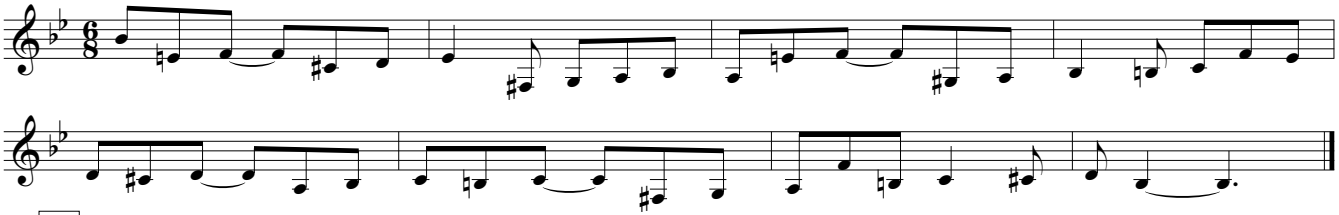


10 **A** Nota cambiada cromática.



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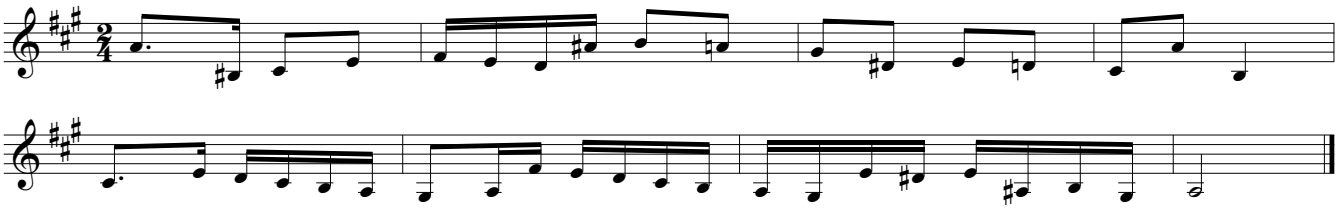

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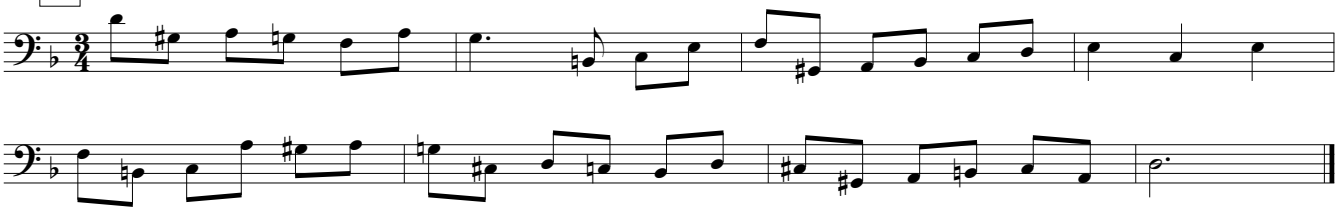

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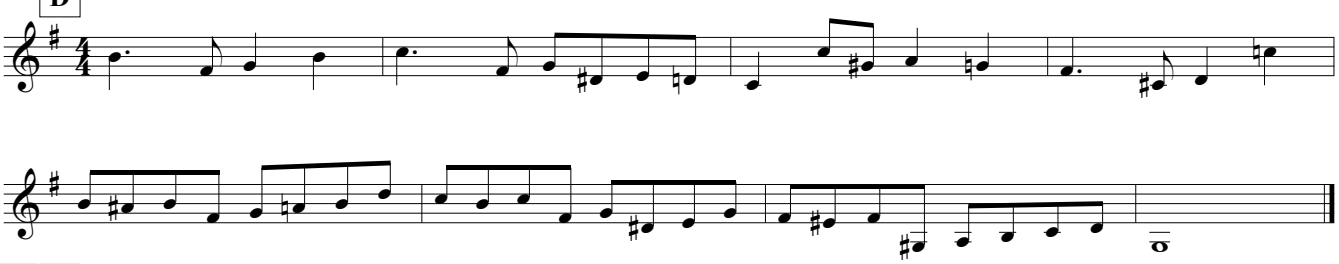
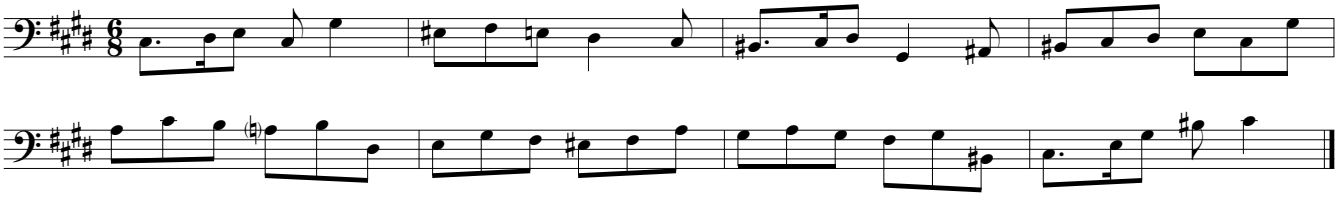


11 **A** Nota apoyante cromática.



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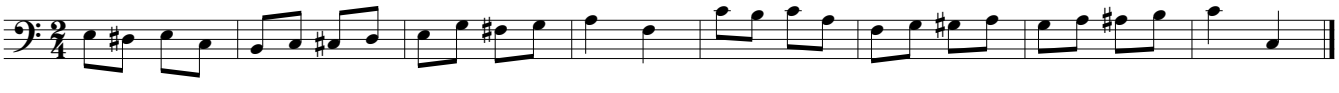

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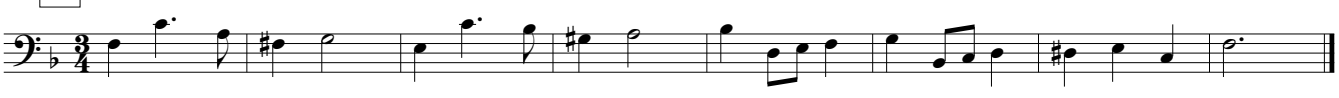

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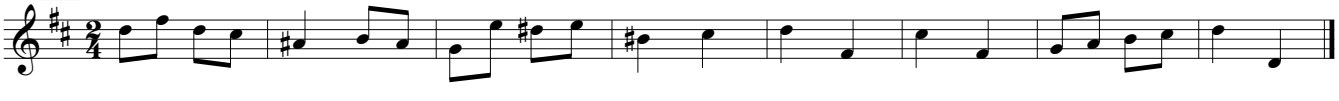
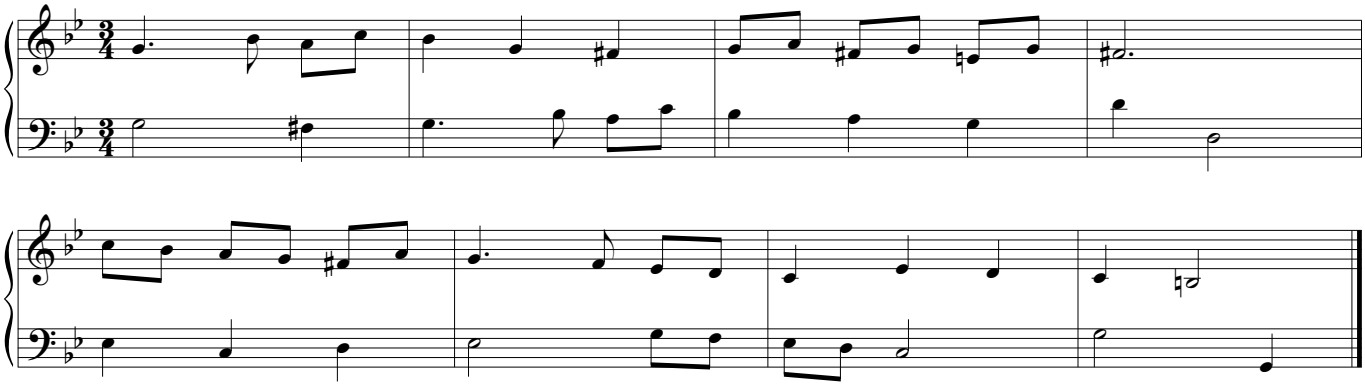


Capítulo IV

1 **A** Cadencia rota (V-iv o V-bIV), cadencia plagal (IV-I o iv-i) y semicadencia (final de frase sobre V).



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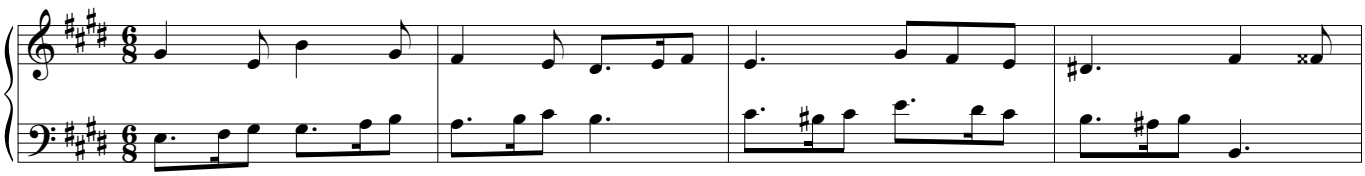

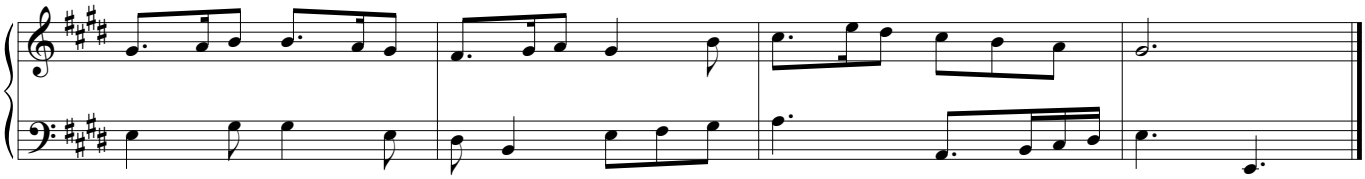

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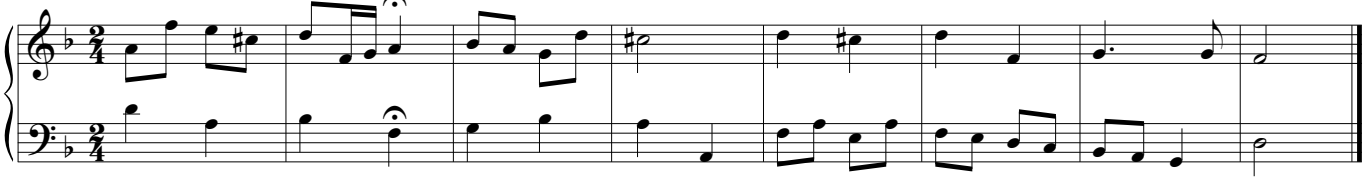
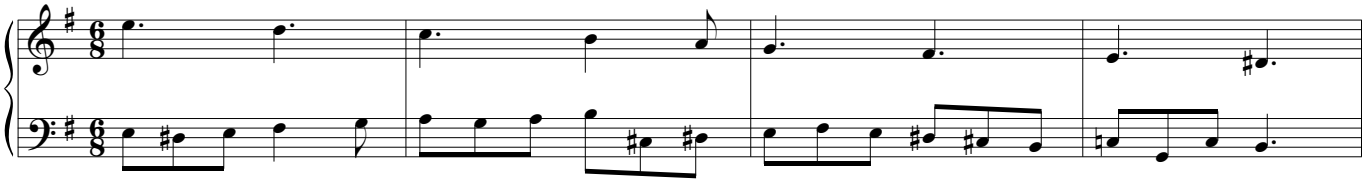
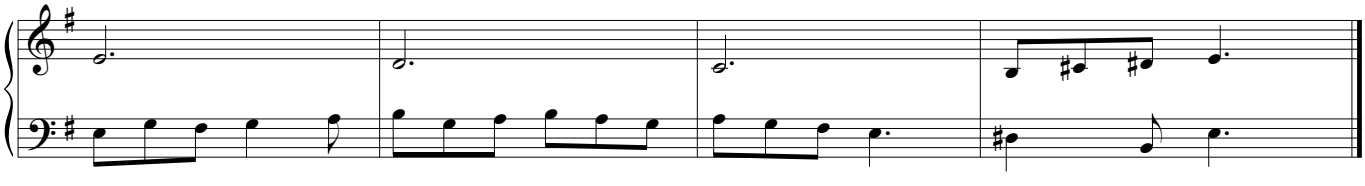


2 **A** En tonalidad menor, cadencia frigia en la voz superior.
Sobre los grados 8-7-6-5 de las escala menor natural pueden estár las siguientes armonías respectivamente:
i-bIII- iv-i o i-bIII-iv-V o i-bIIV6-iv-i o i-bIIV6-iv-V.





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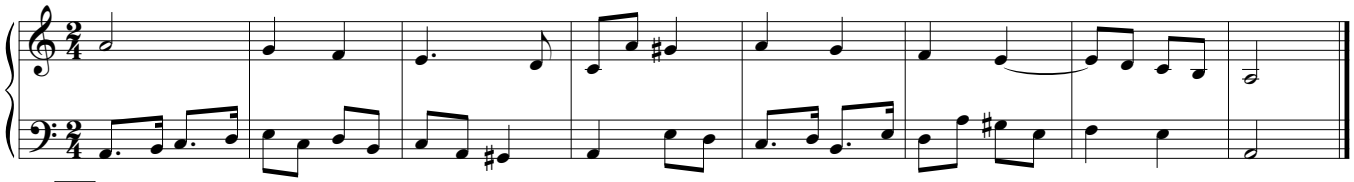

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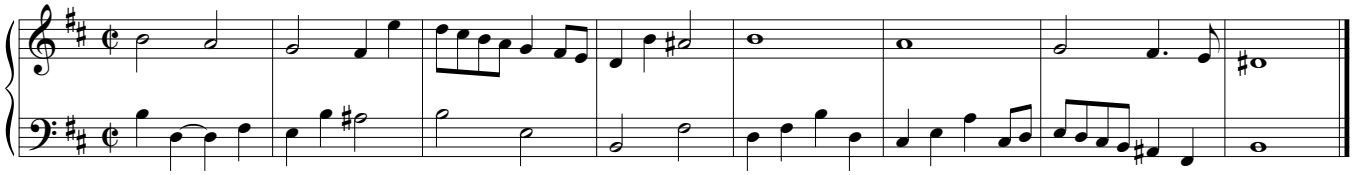
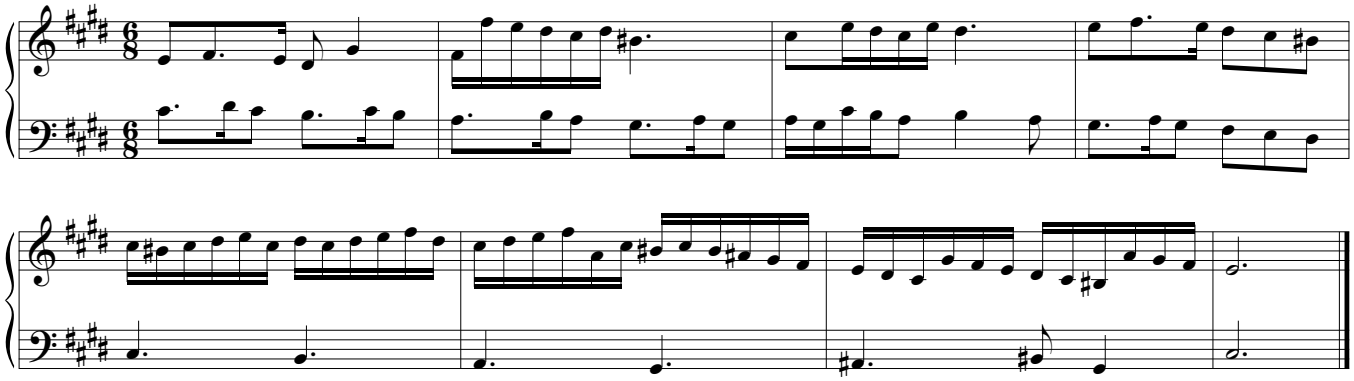


3 **A**

En tonalidad menor, cadencia frigia en la voz inferior.
Sobre los grados 8-7-6-5 de las escala menor natural pueden estár las siguientes armonías respectivamente:
i-v6-iv6-V o i-bVII-iv6-V.



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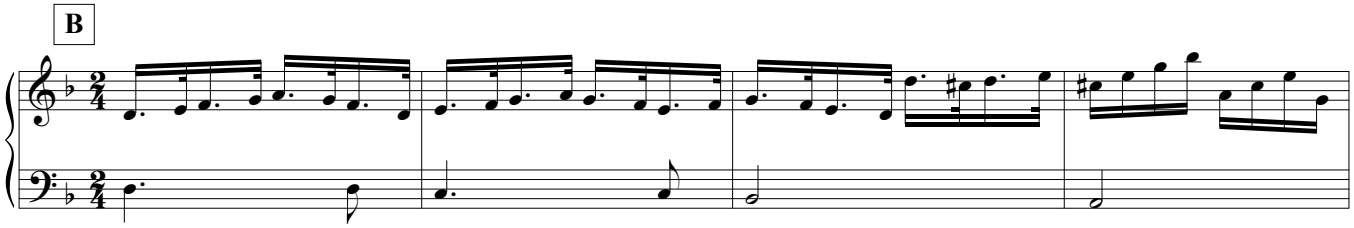

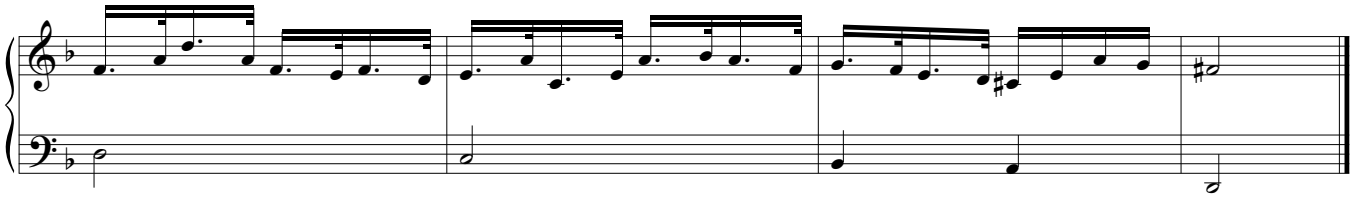

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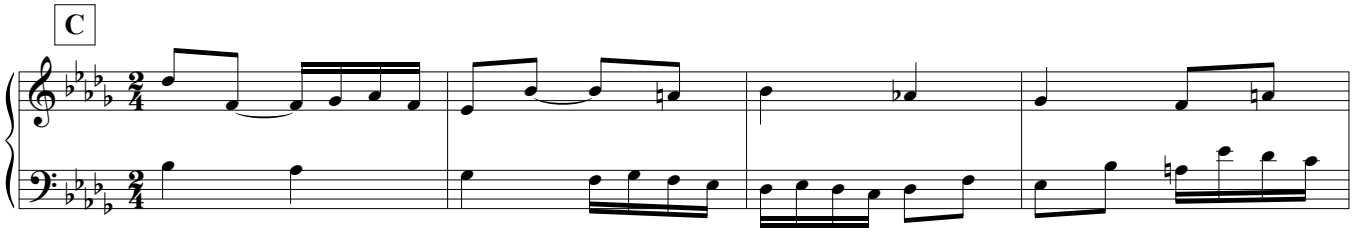
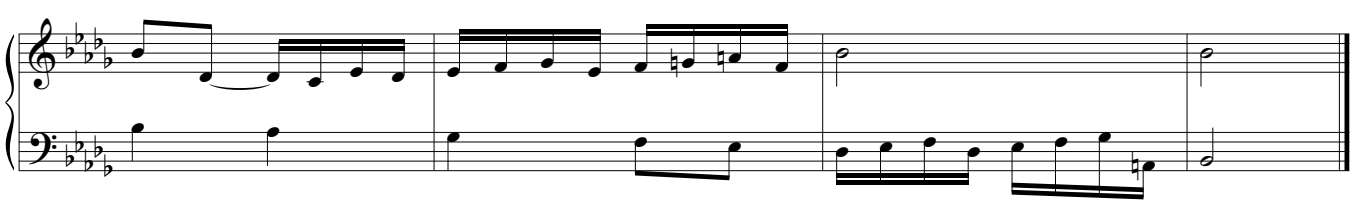
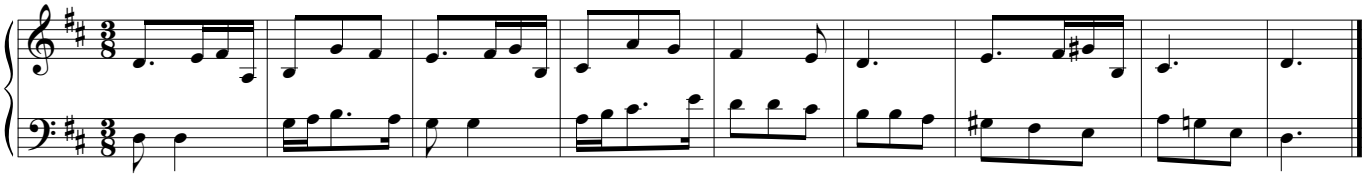




4 **A** En tonalidad mayor, V7 del V.
El cuarto grado de la tonalidad debe estar alterado medio tono hacia arriba para convertirse en sensible.



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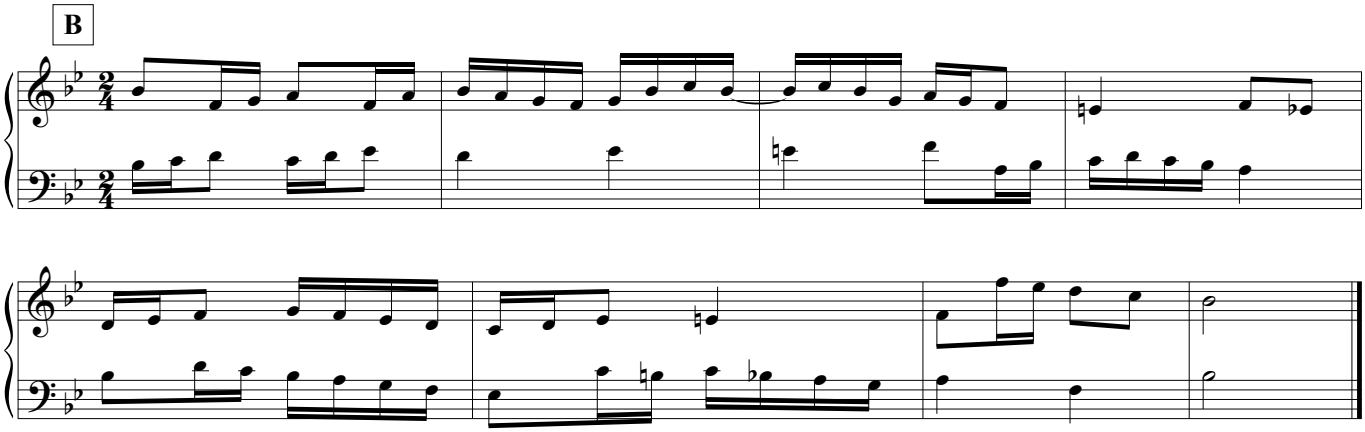

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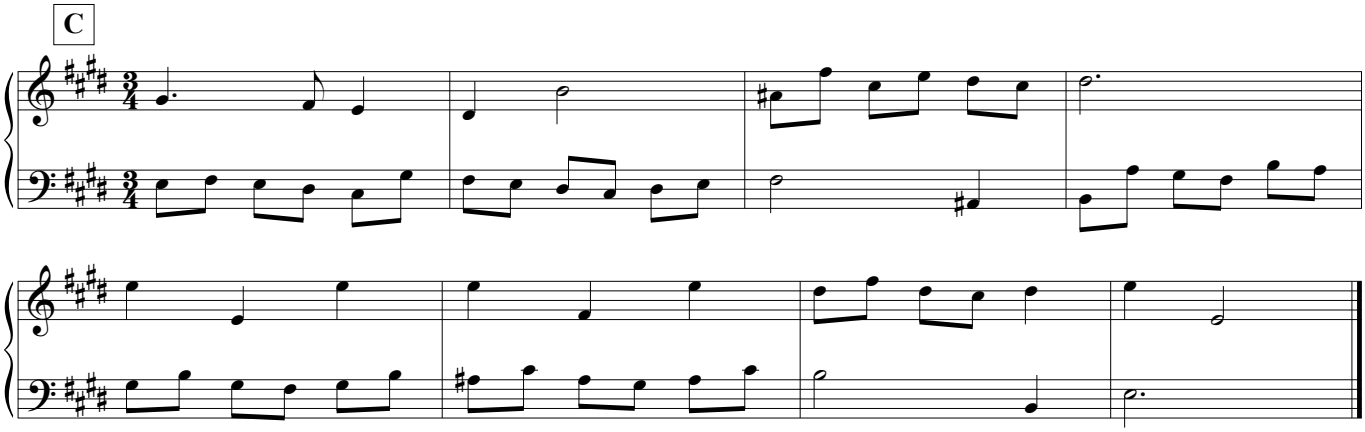
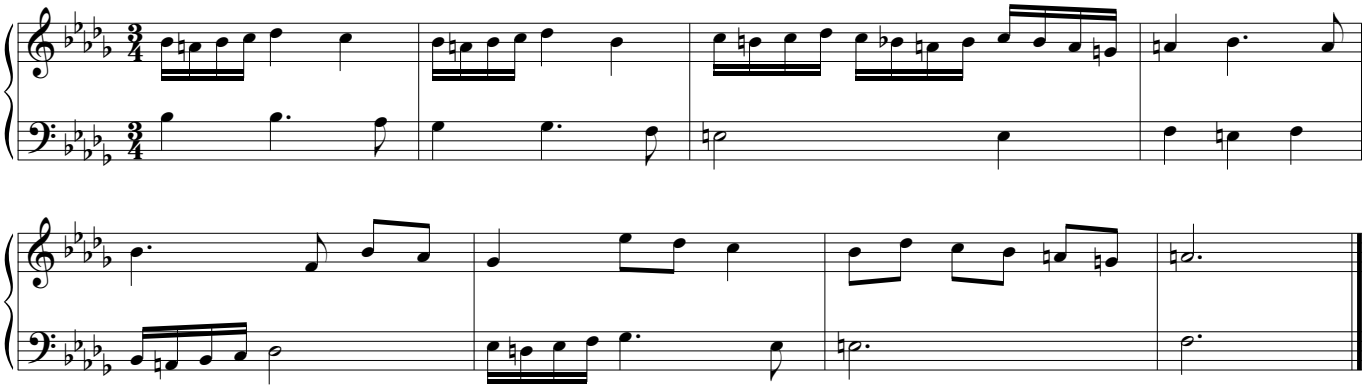


5 **A** En tonalidad menor, V7 de V.
El cuarto y el sexto grado de la tonalidad deben estar alterados medio tono hacia arriba.



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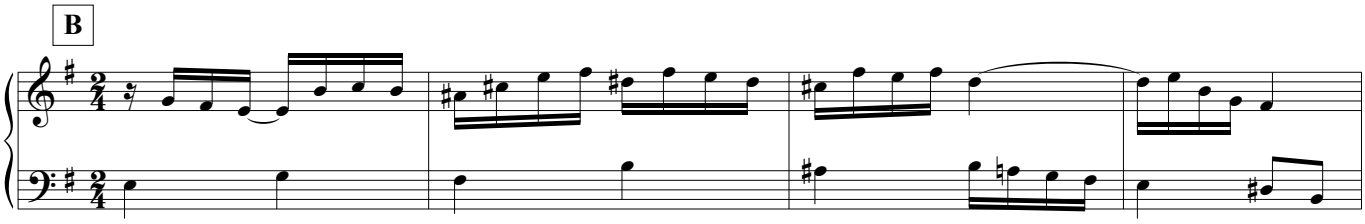
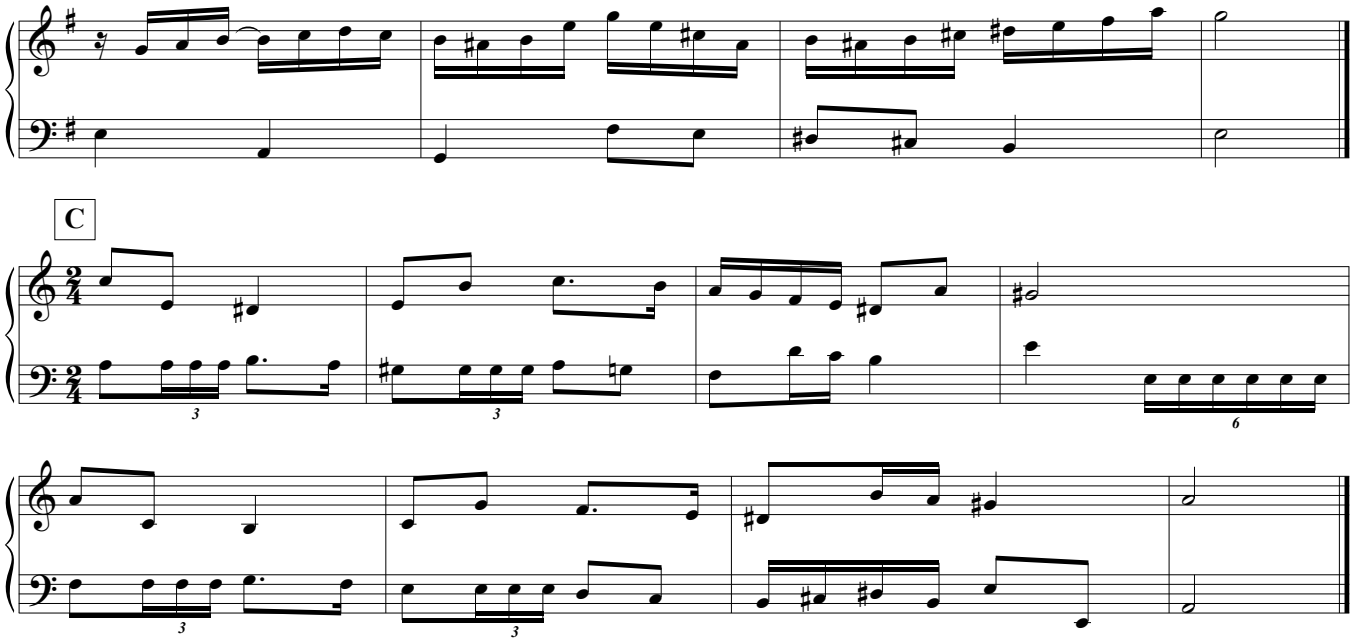
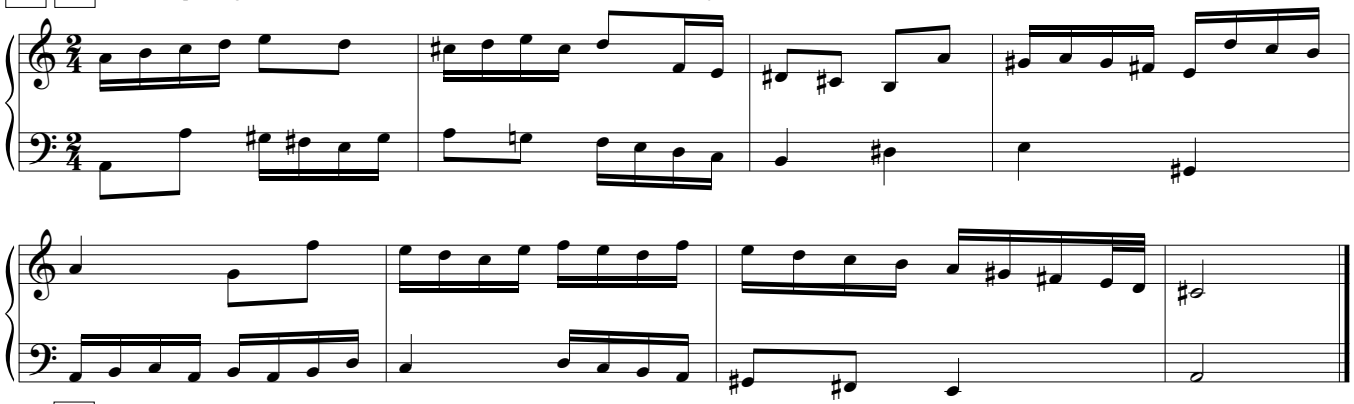




C

6 **A**

En tonalidad mayor, V7 de IV.
El séptimo grado de la tonalidad debe estar alterada medio tono hacia abajo.



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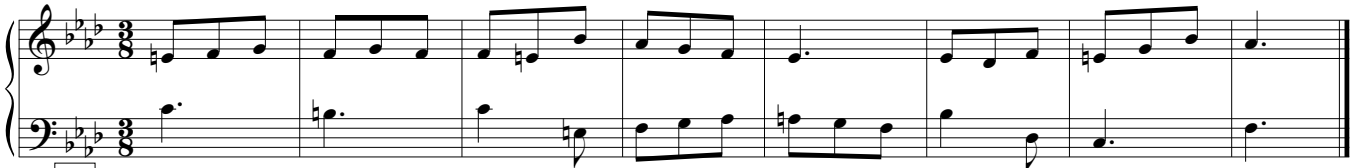

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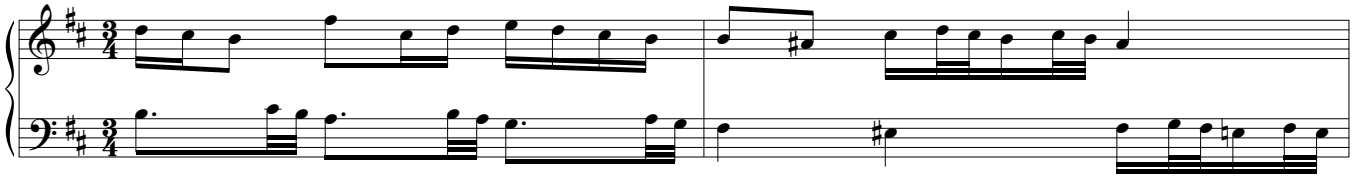
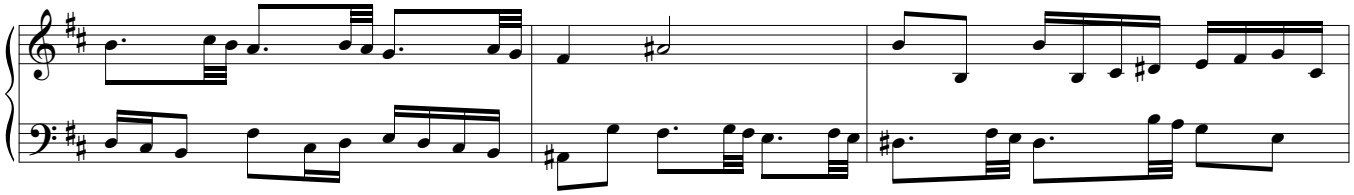
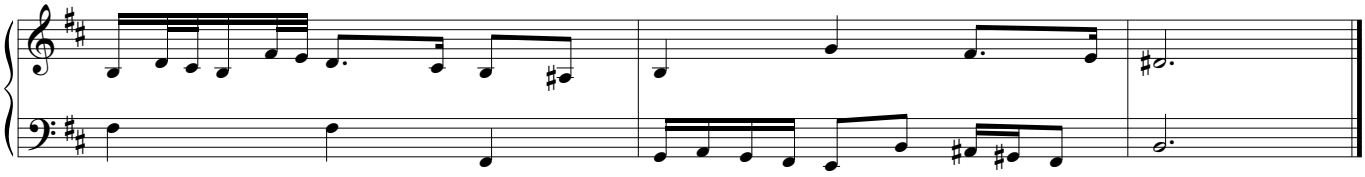
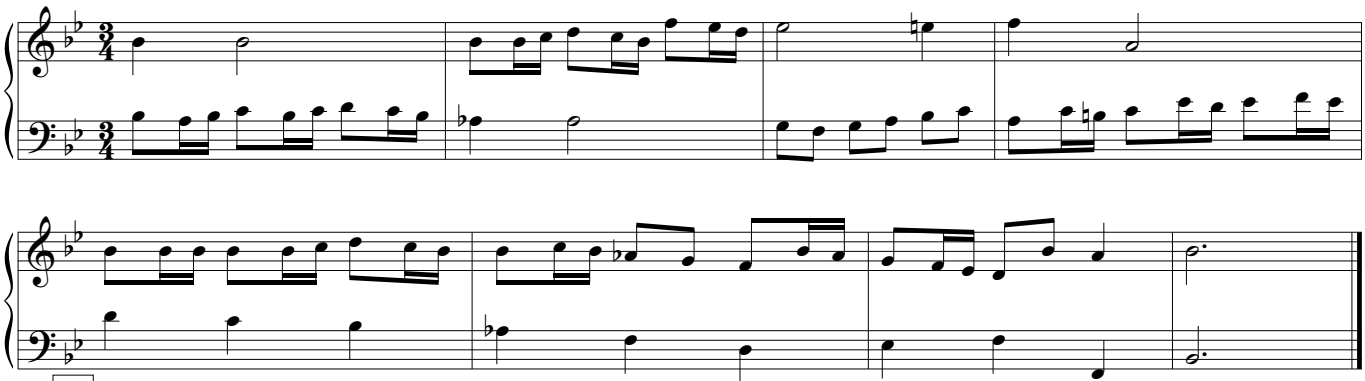






7 **A**

En tonalidad menor, V7 de iv.
El tercer grado de la tonalidad debe alterarse medio tono hacia arriba.



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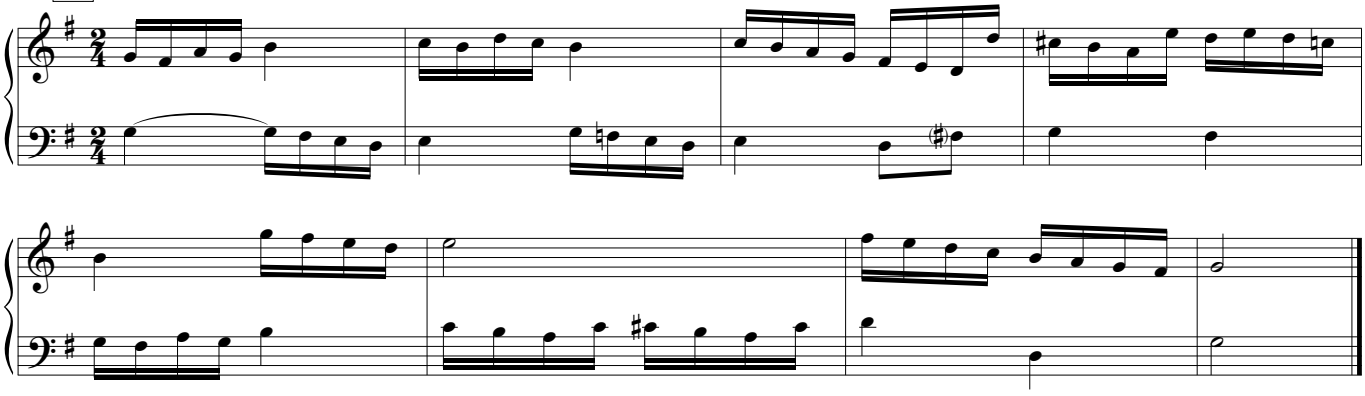

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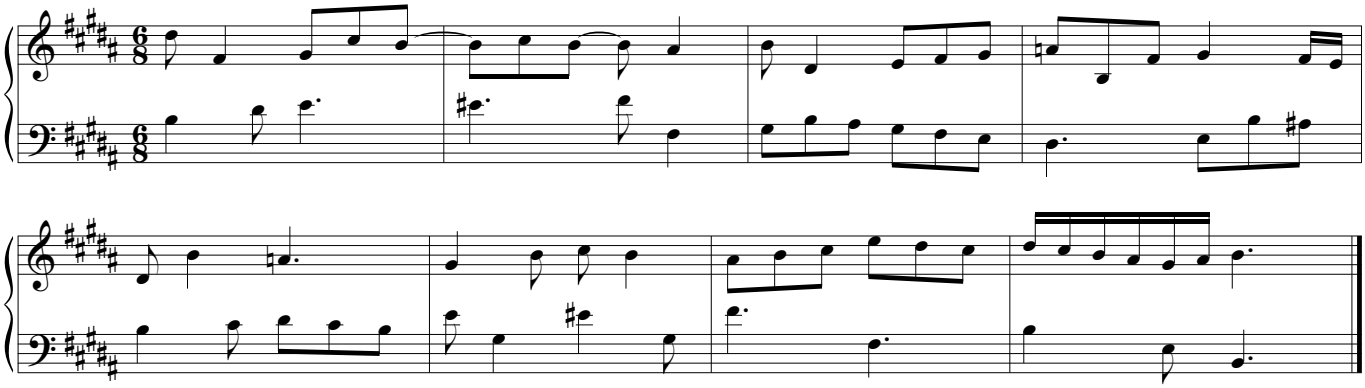
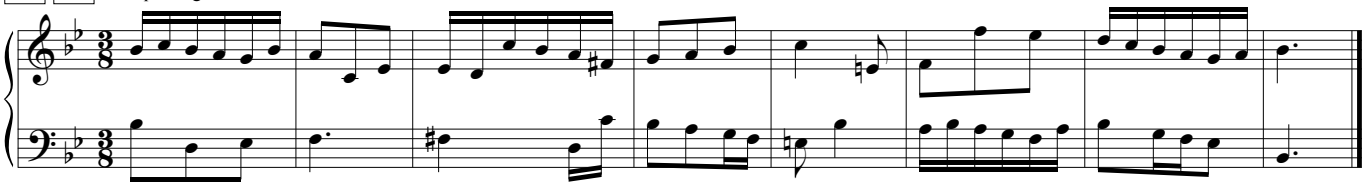


8 **A**

En tonalidad mayor, V7 de vi.
El quinto grado de la tonalidad debe estar alterado medio tono hacia arriba..



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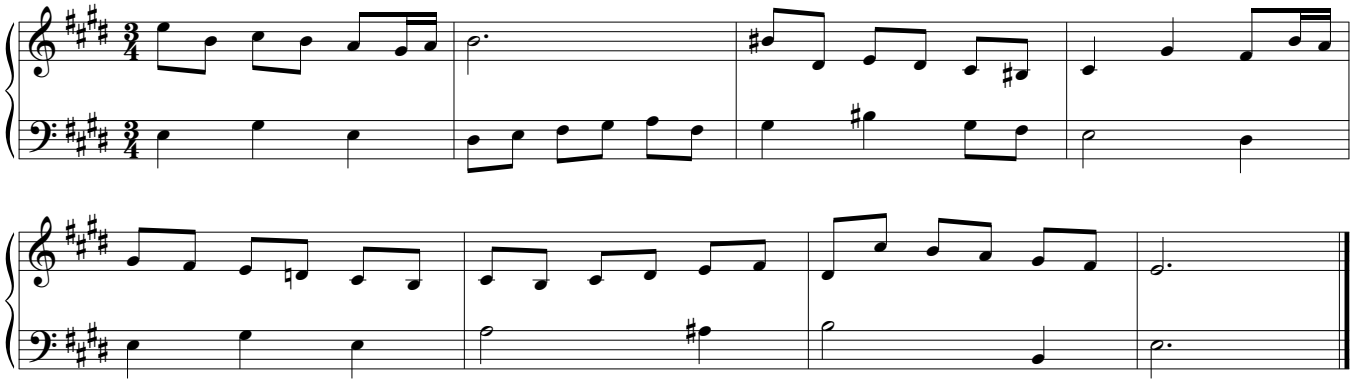

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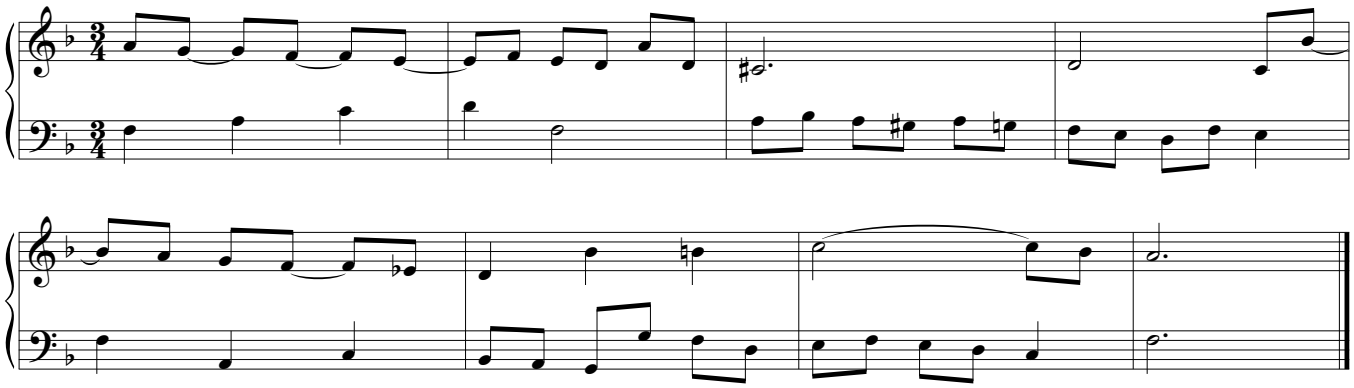
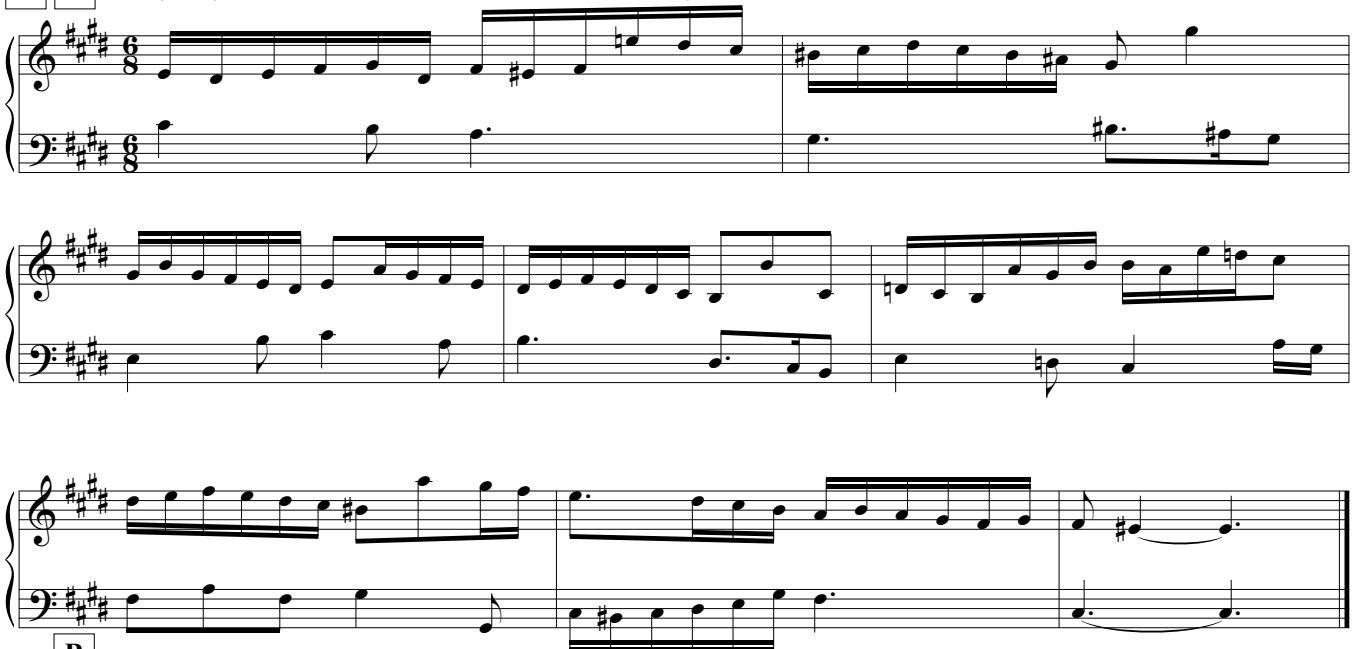


9 **A**

En tonalidad menor, V7 de bVI.
El segundo grado de la tonalidad debe estar alterado medio tono hacia abajo.



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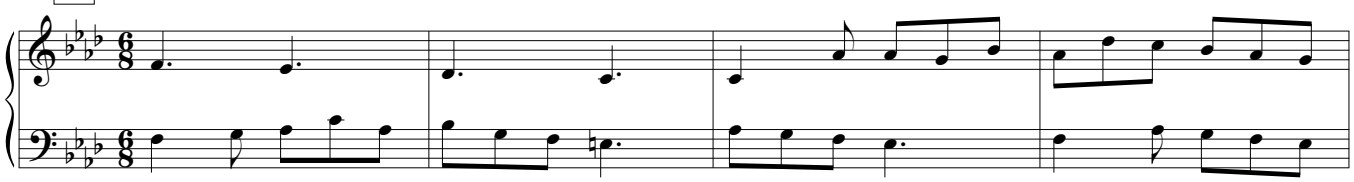

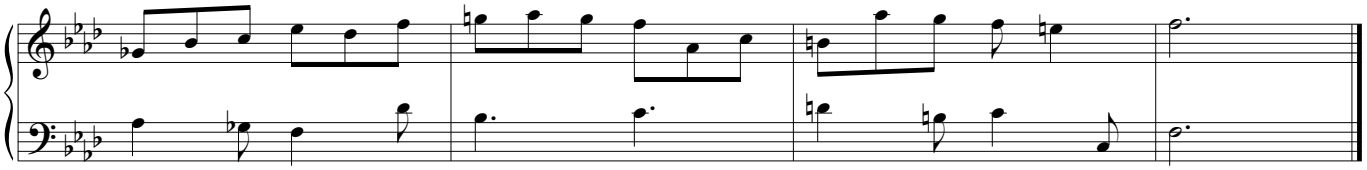

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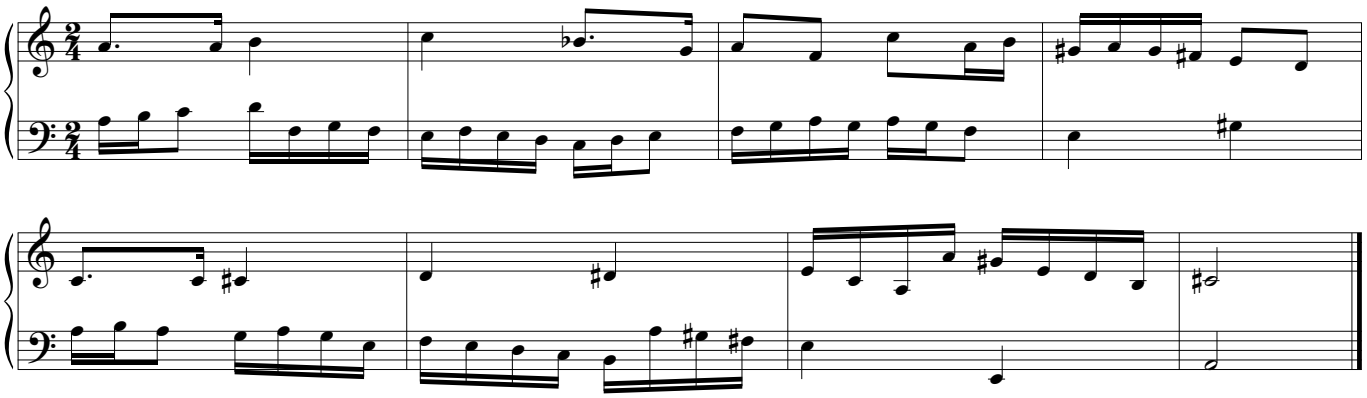
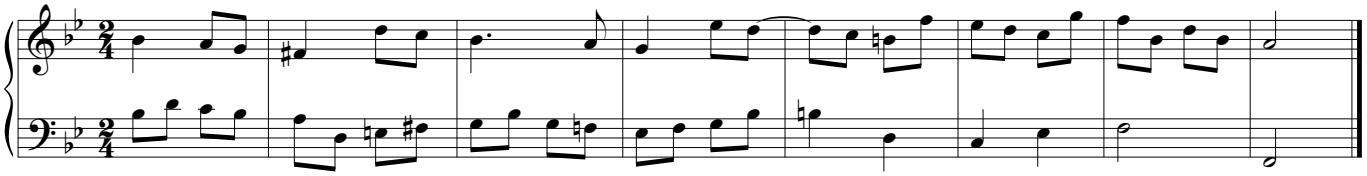


10 **A**

En tonalidad mayor, V7 de ii.
El primer grado debe estar alterado medio tono hacia arriba.



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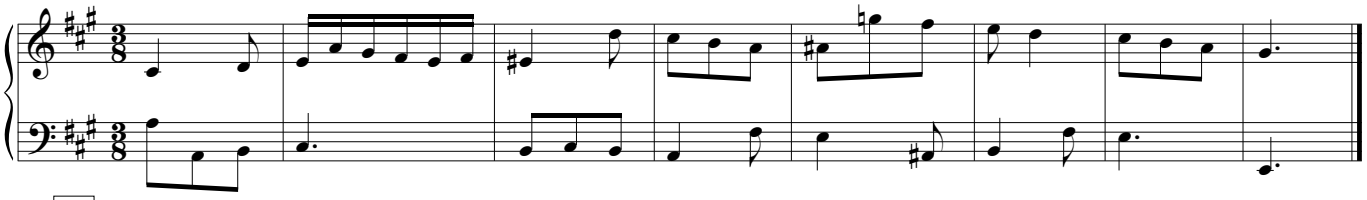

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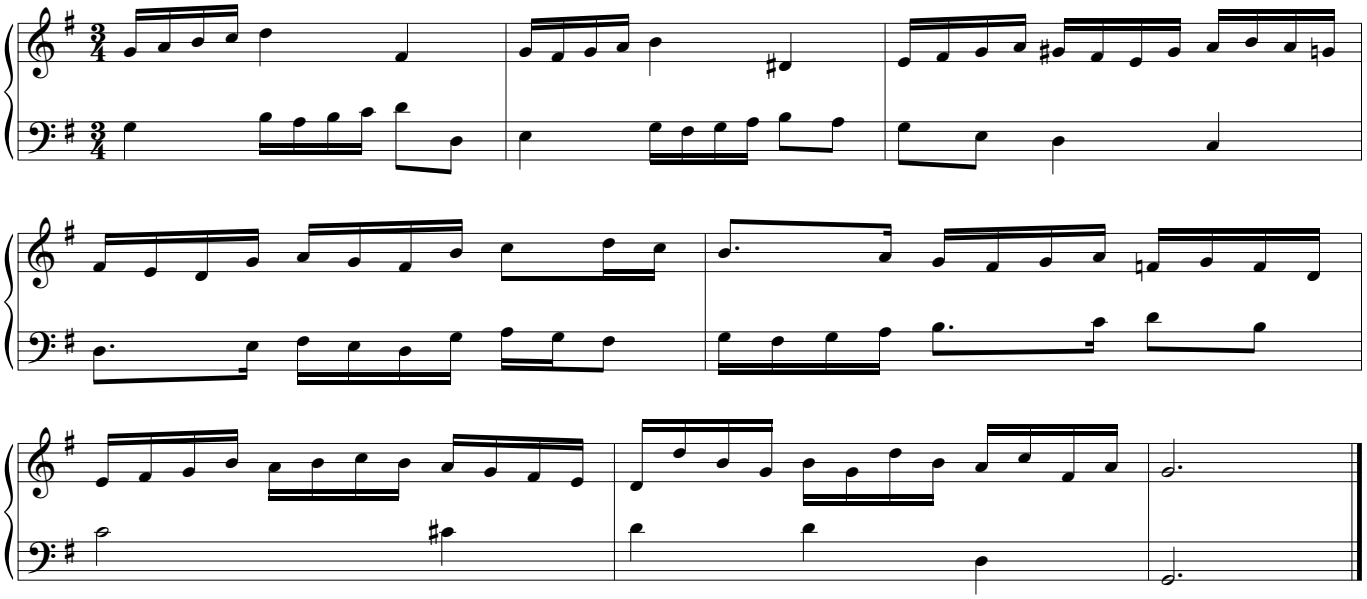
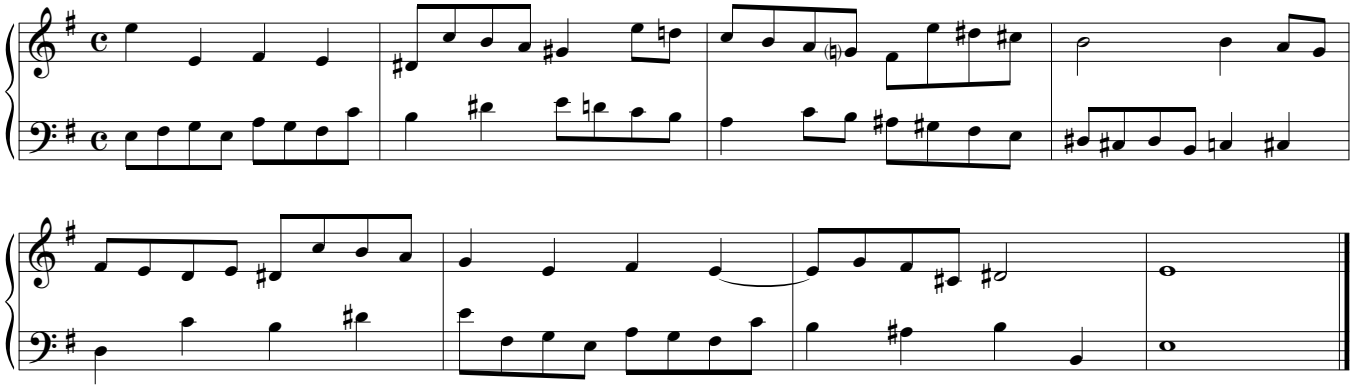


11 **A**

En tonalidad menor, V7 de bVII.
El sexto grado de la tonalidad debe estar alterado medio tono hacia arriba.



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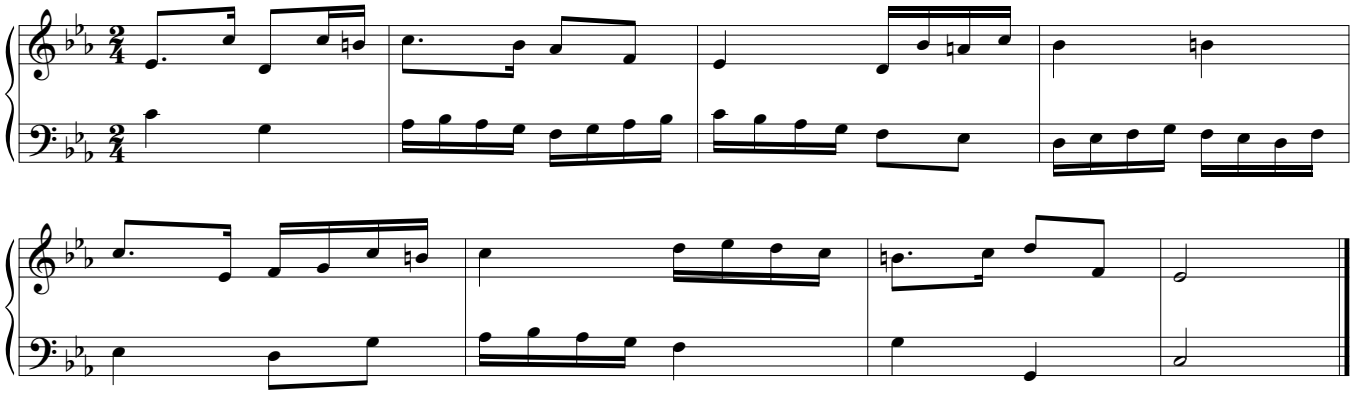

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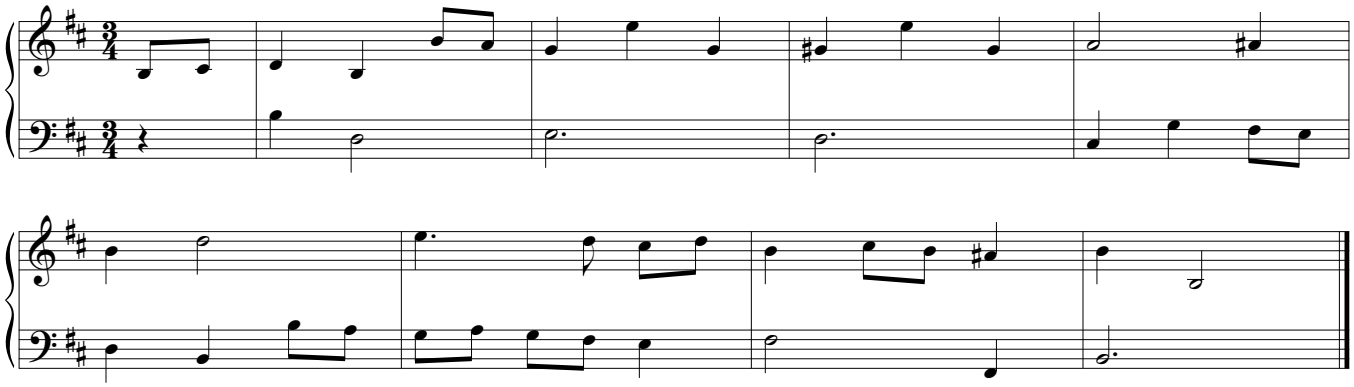
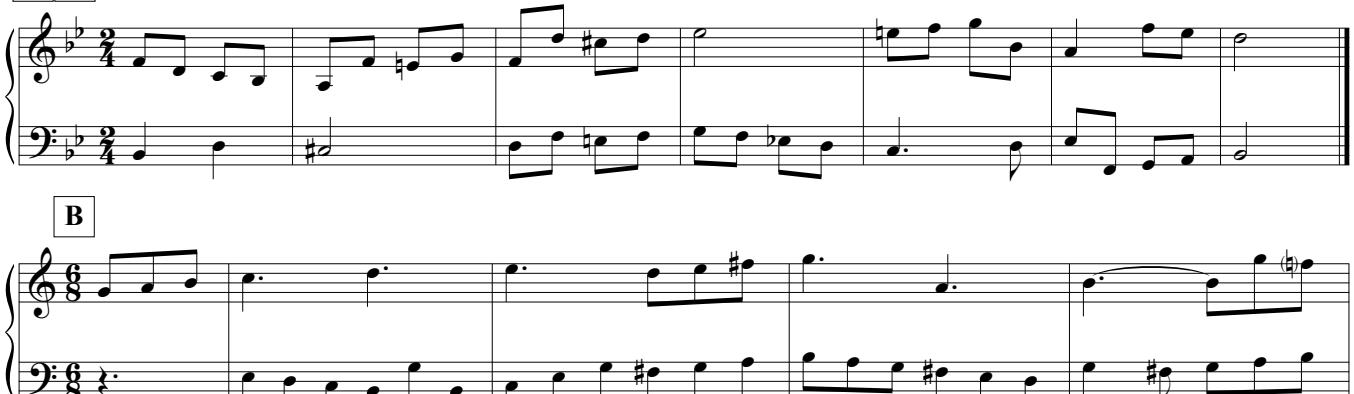


12 **A**

En tonalidad mayor, V7 de iii.
El segundo y el quinto grado de la tonalidad deben estar alterados medio tono hacia arriba.



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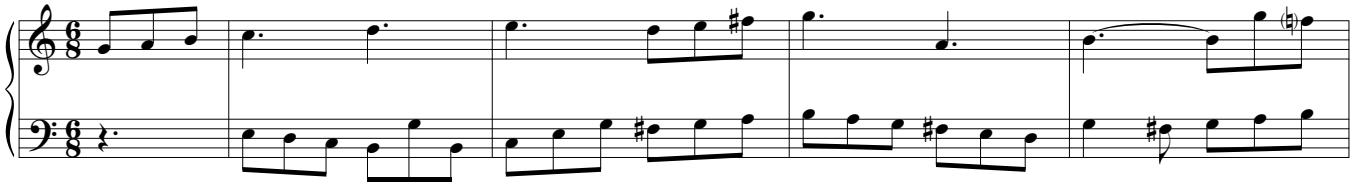
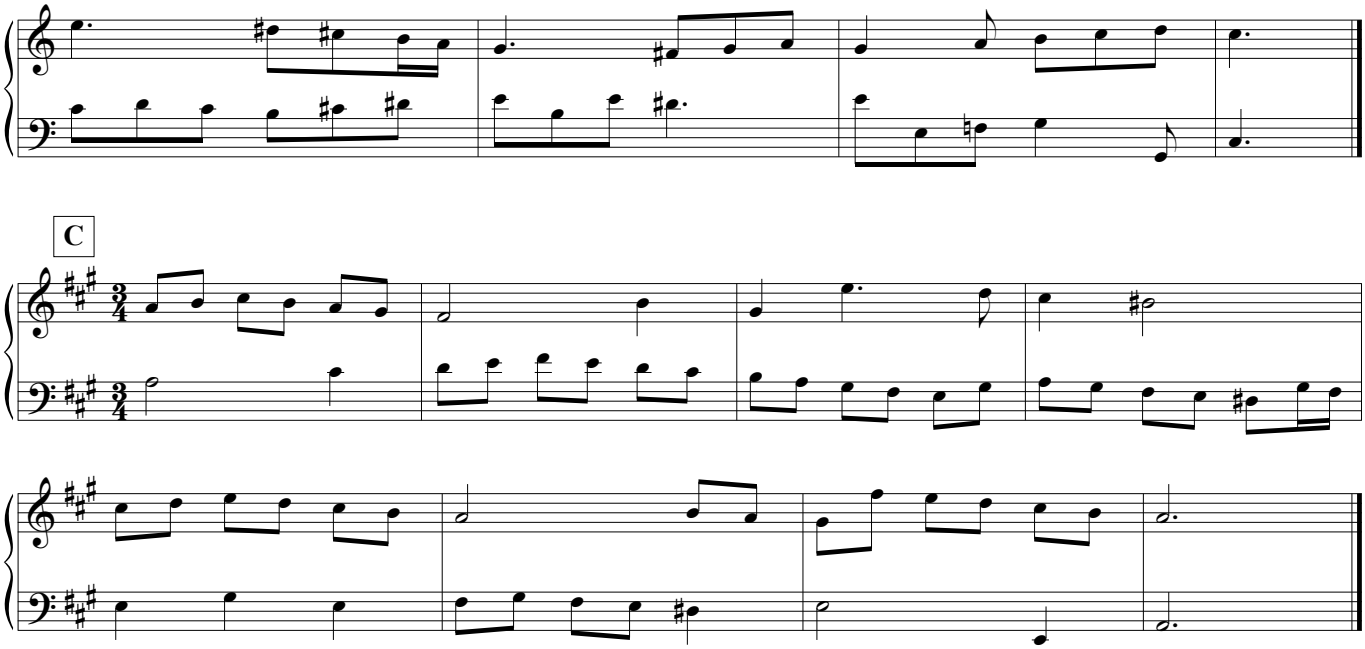


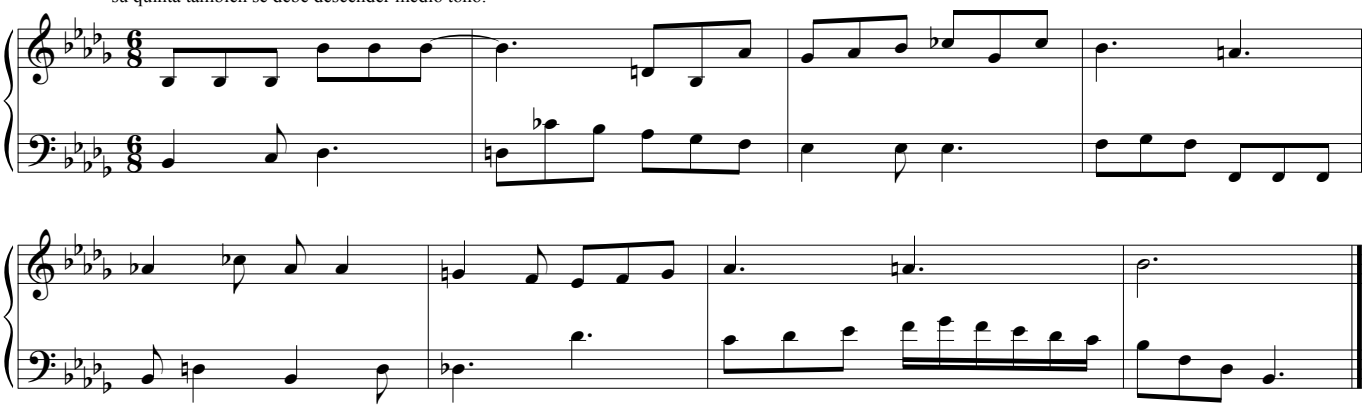


C

Capítulo V

1 **A**

En tonalidad menor, bII (Napolitano, mixtura modal).
Tiene función subdominante apartir del segundo grado descendido, si es empleado en tonalidad mayor,
su quinta también se debe descender medio tono.



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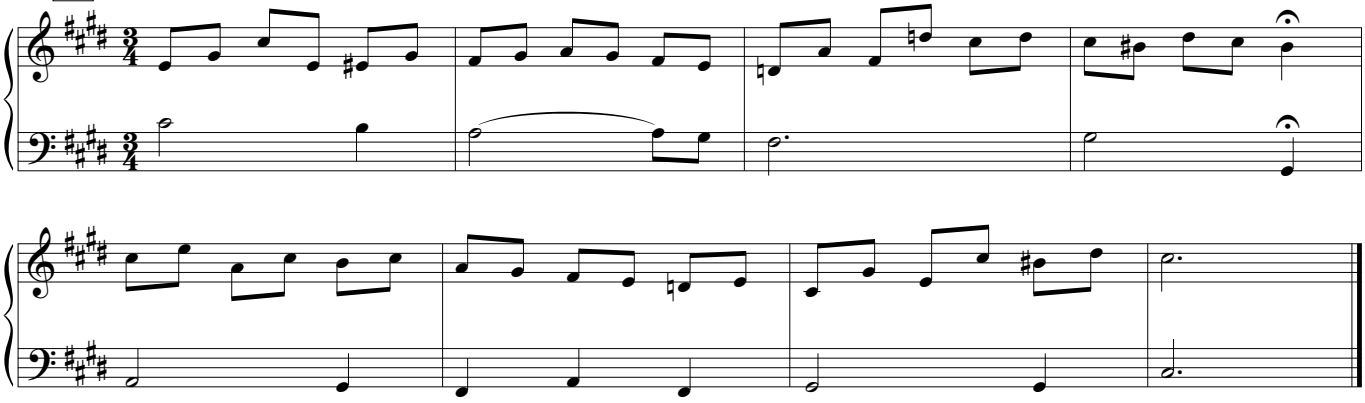

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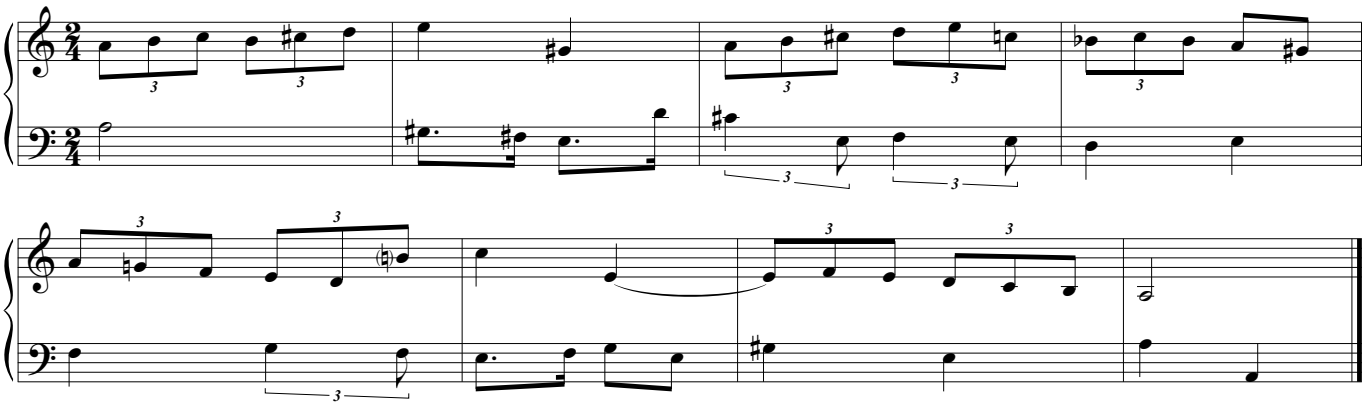
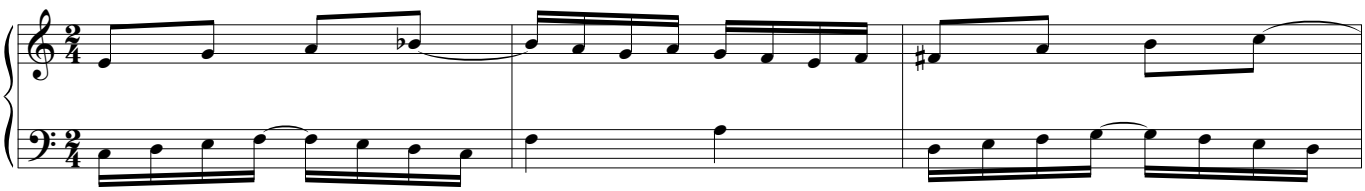
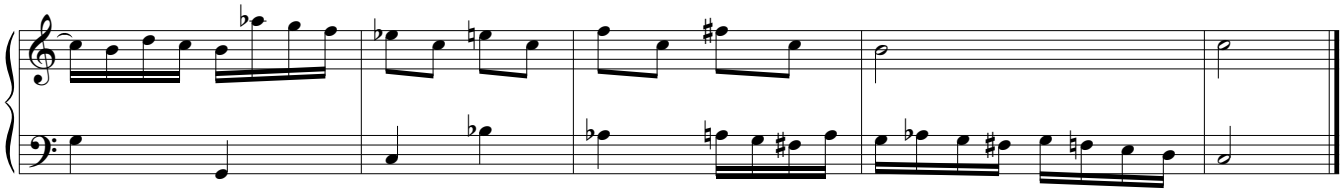


2 **A**

En tonalidad mayor, modulación al paralelo menor.





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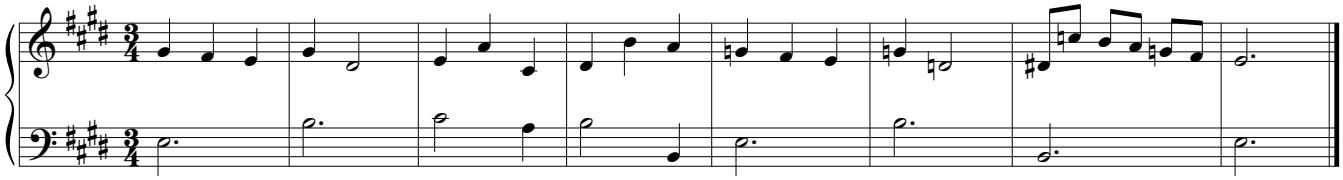

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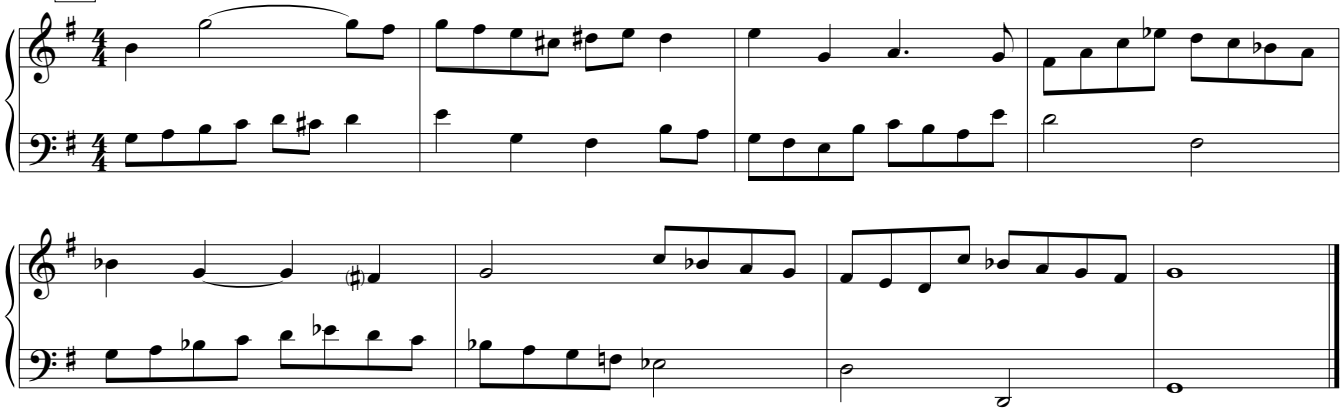
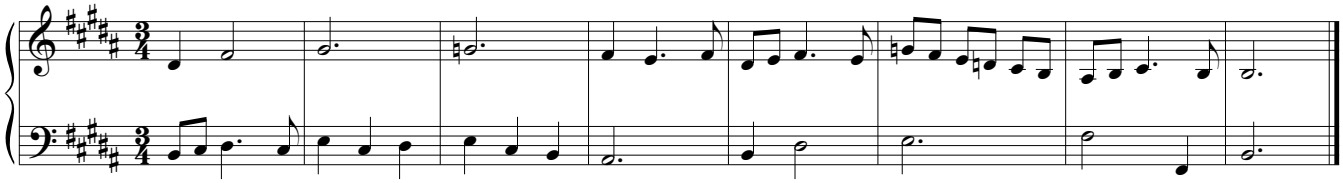


3 **A** En tonalidad mayor, ii° (mixtura tonal).
El sexto grado de la tonalidad debe estar alterado medio tono hacia abajo.



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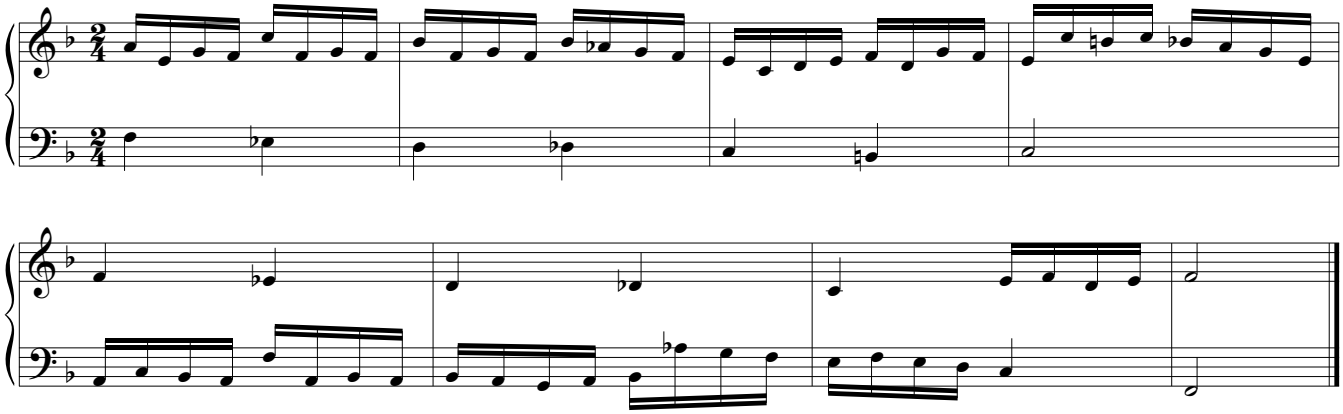

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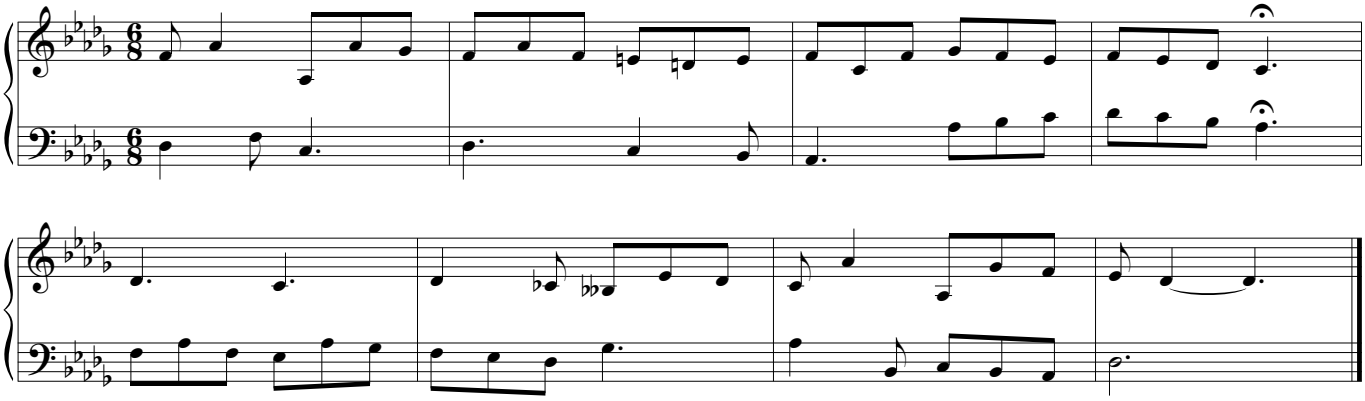
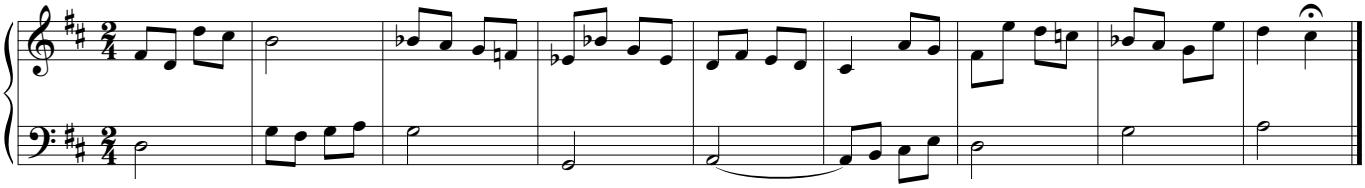


4 **A**

En tonalidad mayor, iv (mixtura tonal).
El sexto grado de la tonalidad debe estar alterado medio tono hacia abajo.



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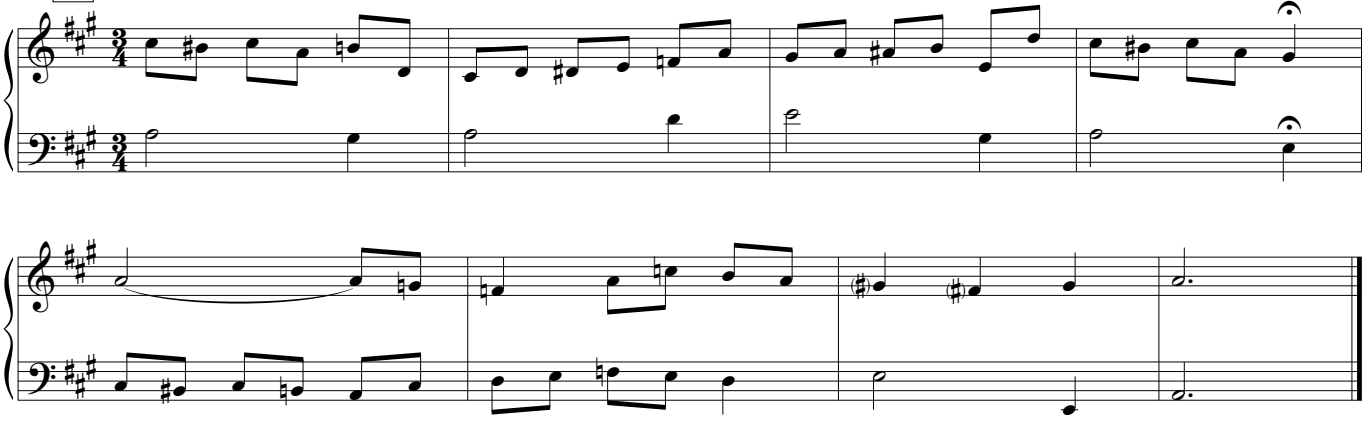

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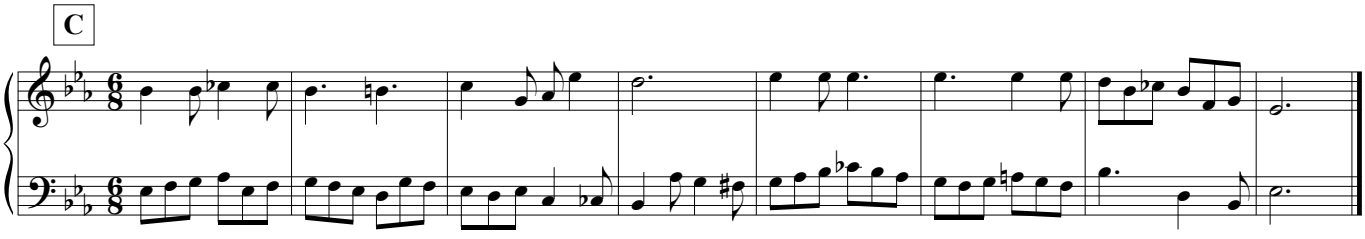
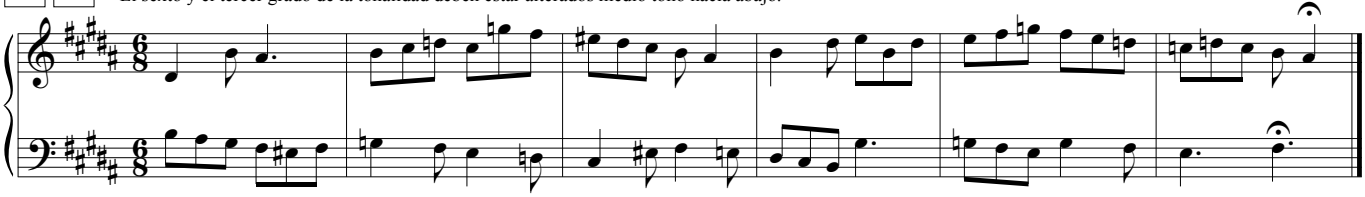


5 **A**

En tonalidad mayor bVI (mixtura tonal).
El sexto y el tercer grado de la tonalidad deben estar alterados medio tono hacia abajo.



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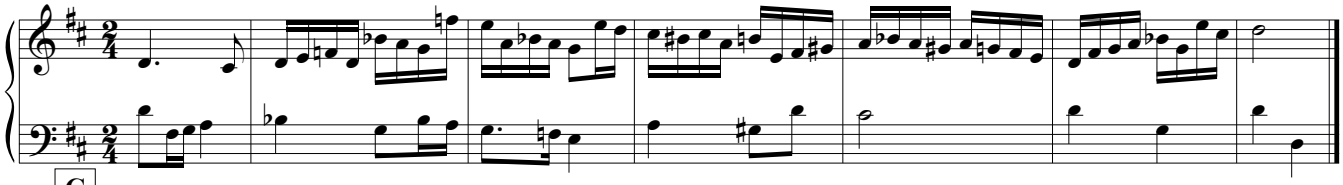

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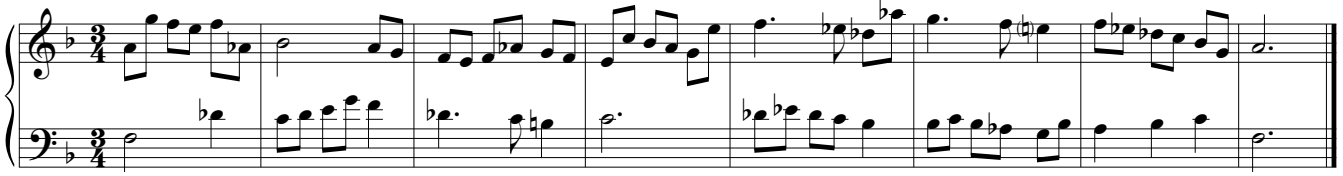
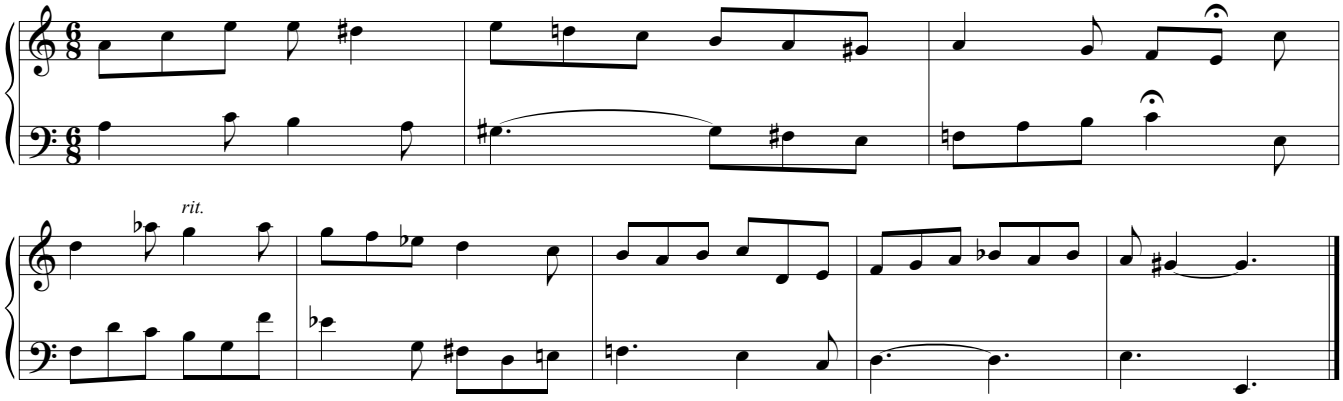


6 **A** En tonalidad mayor, bIII (mixtura tonal).
El séptimo y el tercer grado de la tonalidad deben estar alterados medio tono hacia abajo.



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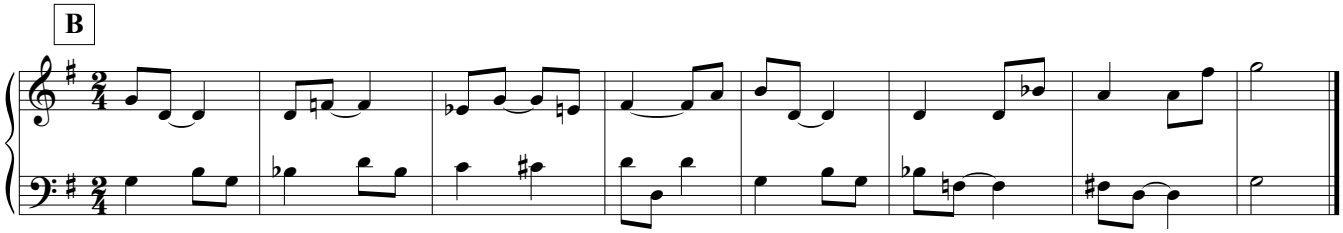

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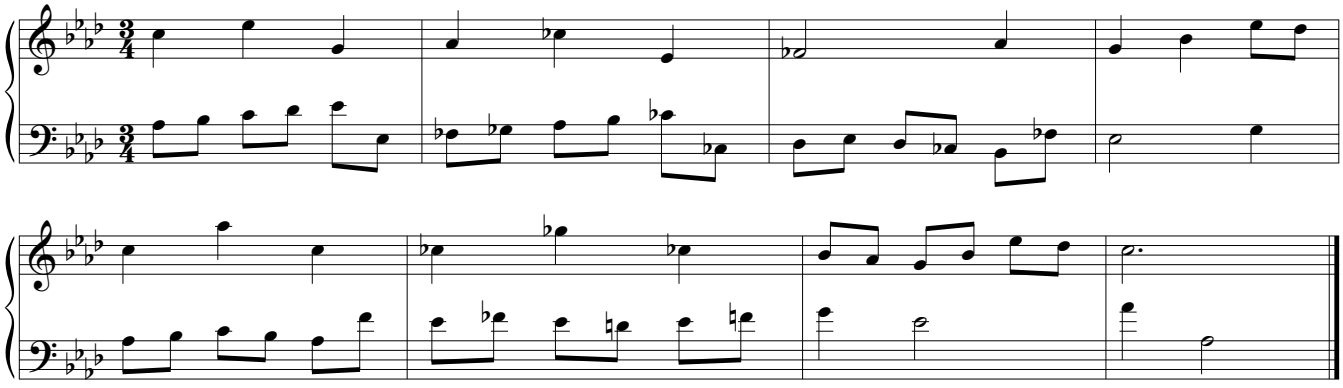
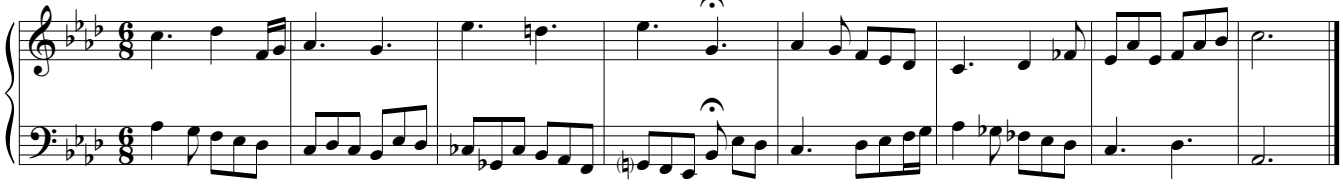


7 **A** En tonalidad mayor bVII.
El séptimo grado de la tonalidad debe estár alterado medio tono hacia abajo .



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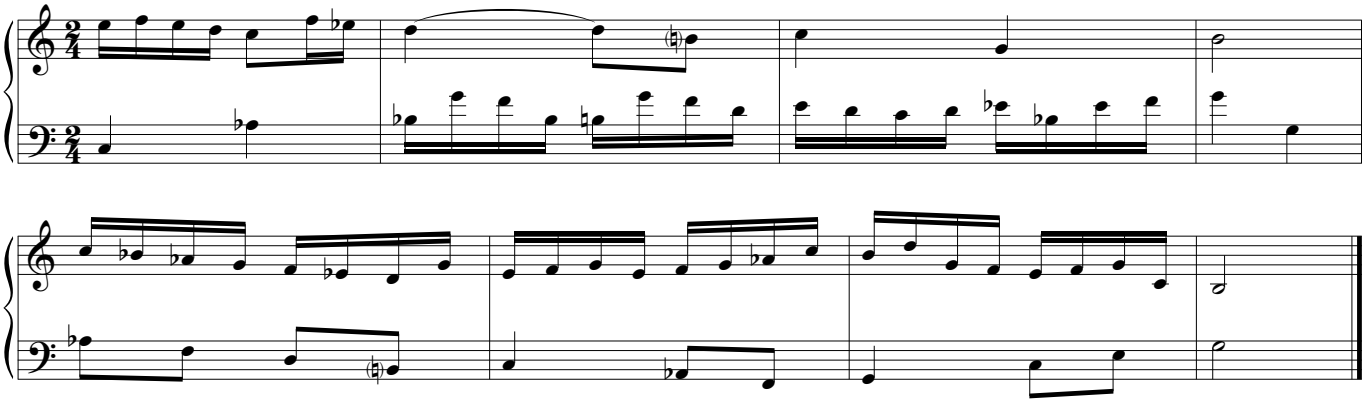

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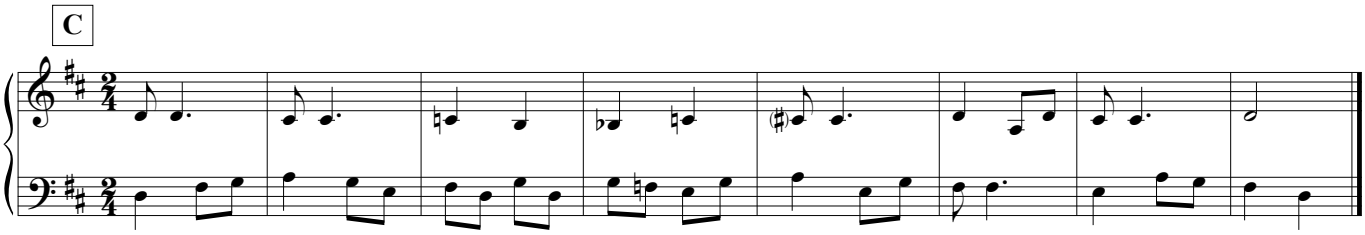
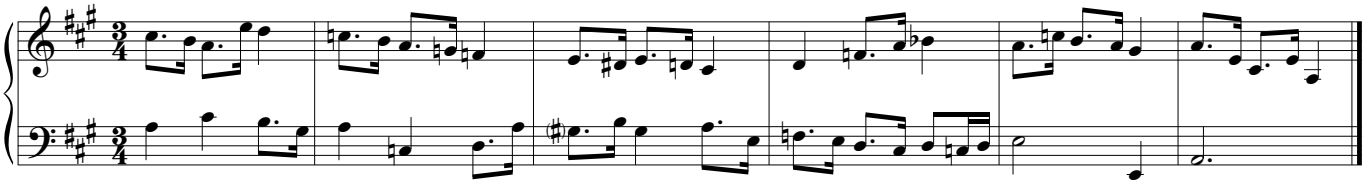


8 **A** En tonalidad mayor, i (mixtura tonal).
El tercer grado de la tonalidad debe estar alterado medio tono hacia abajo.



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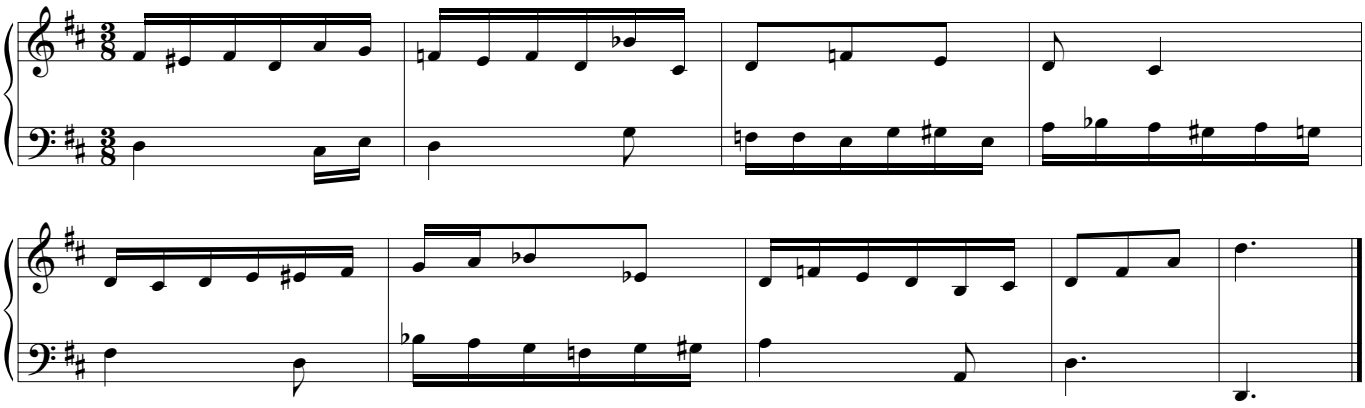

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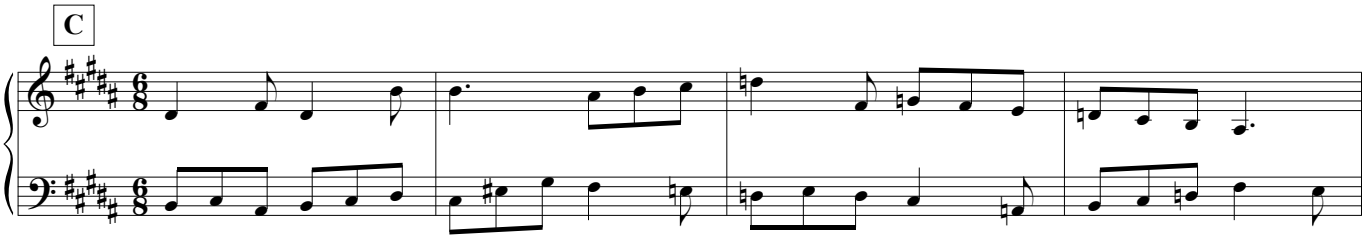
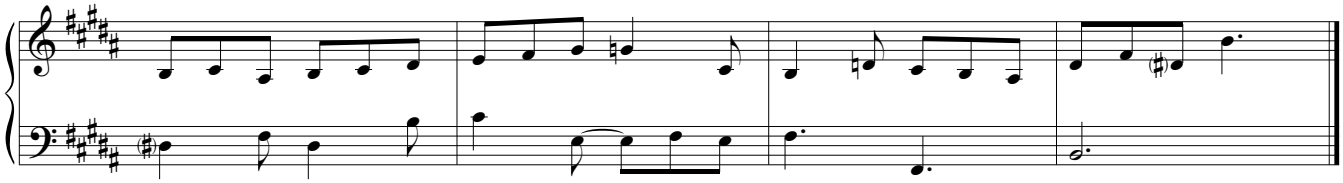
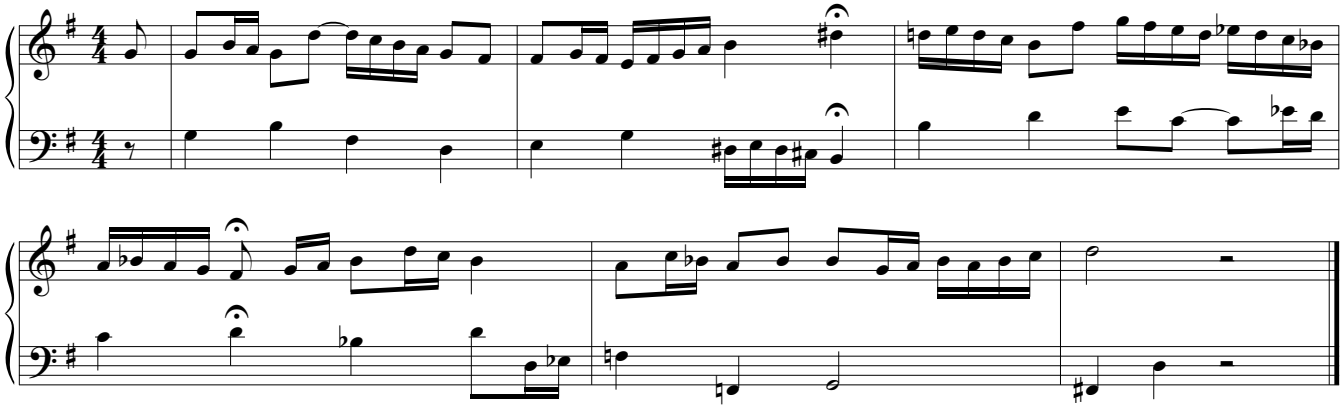
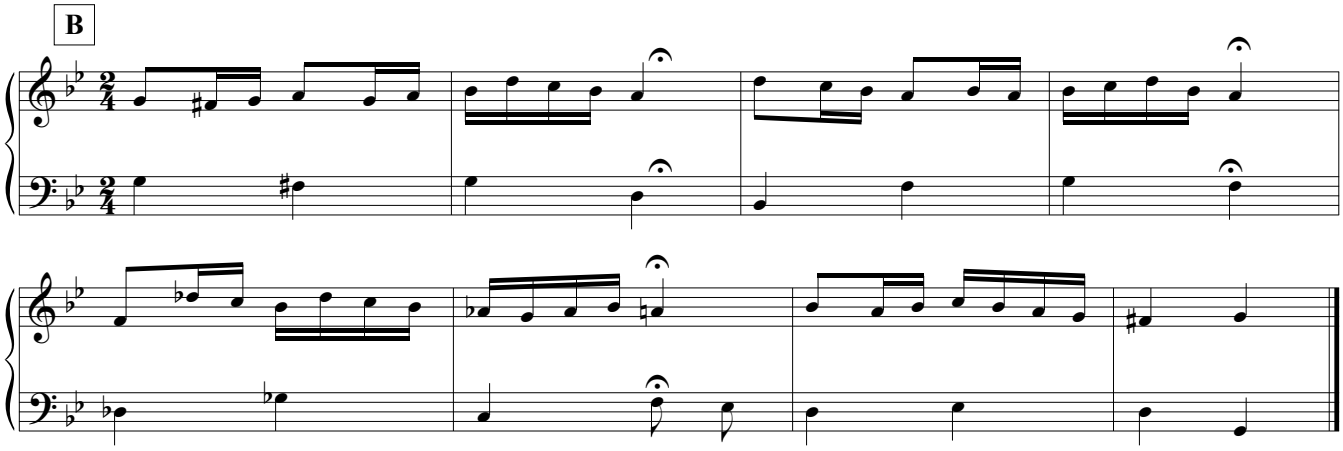




9 **A** Acordes de mixtura que se convierten en acordes diatónicos de una nueva tonalidad.



B



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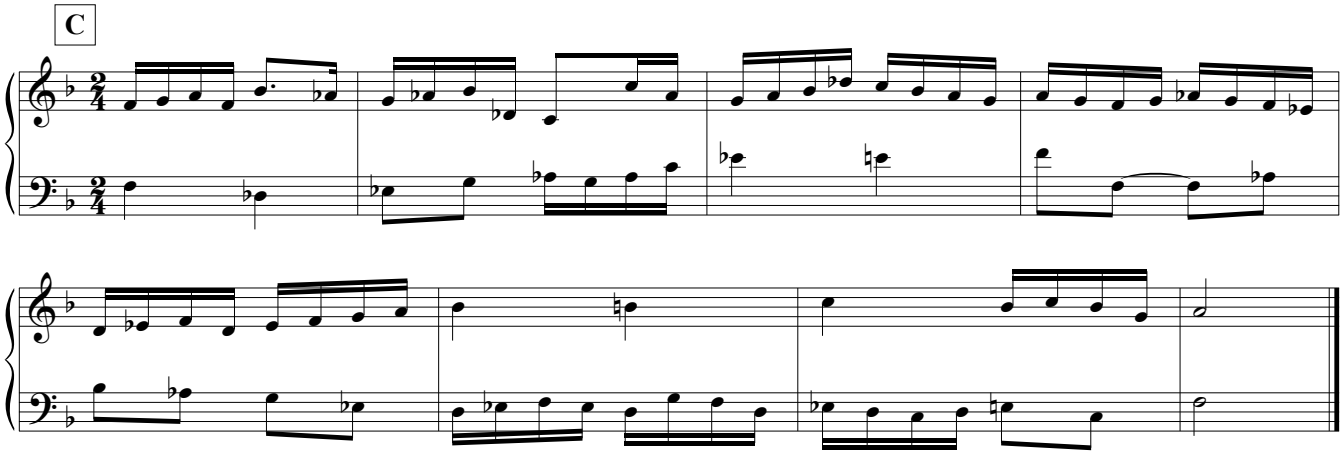
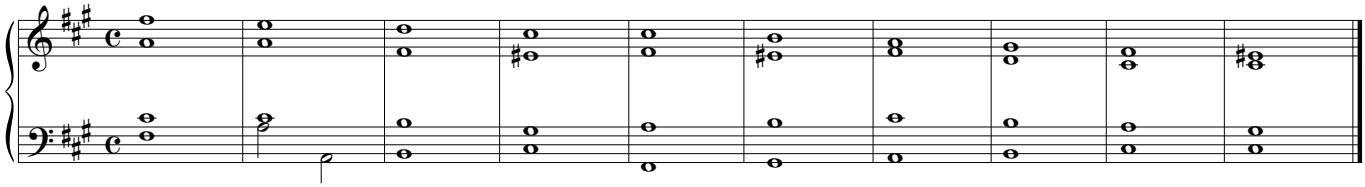


Capítulo VI

1 **A** Enlaces de acordes diatónicos.



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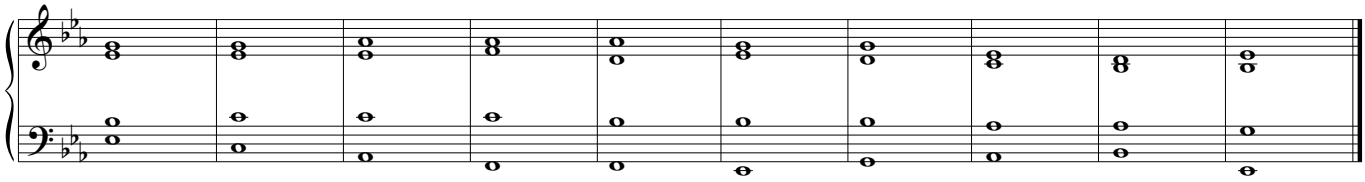
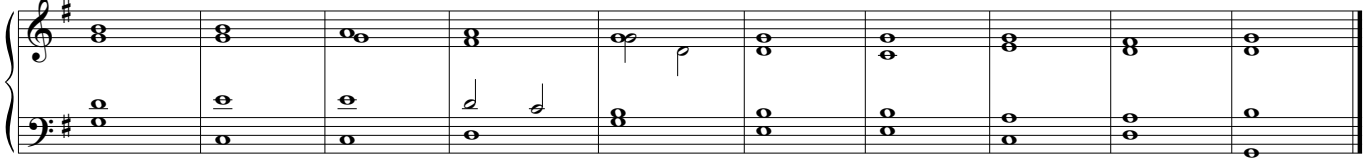


2 **A** Enlaces de acordes diatónicos con séptima.
La séptima de cualquier acorde diatonico excepto la del Vdebe estar preparada
por nota común o grado conjunto y debe resolver por grado conjunto descendente.



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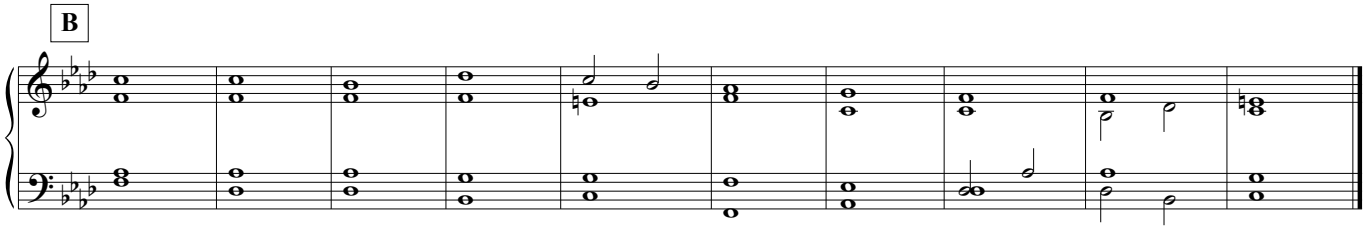
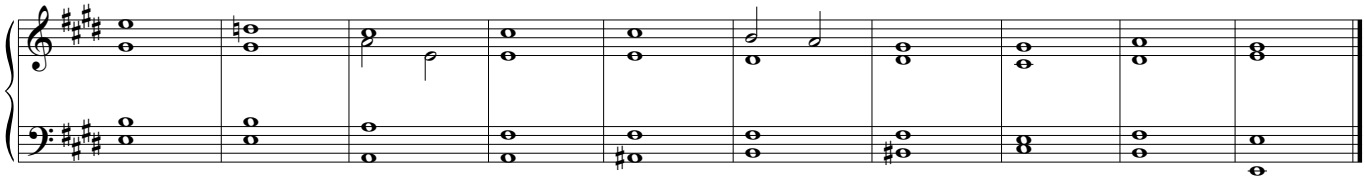


3 **A** Dominantes aplicadas a todos los acordes diatónicos.
El movimiento cromático debe concluirse en la la voz que lo comienza (evitar falsa relación cromática).



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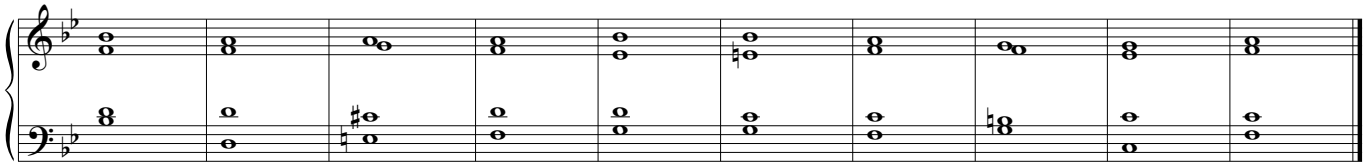
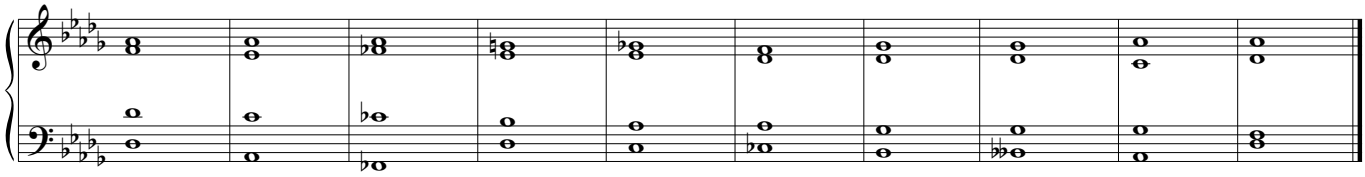


4 **A** Mixtura tonal.



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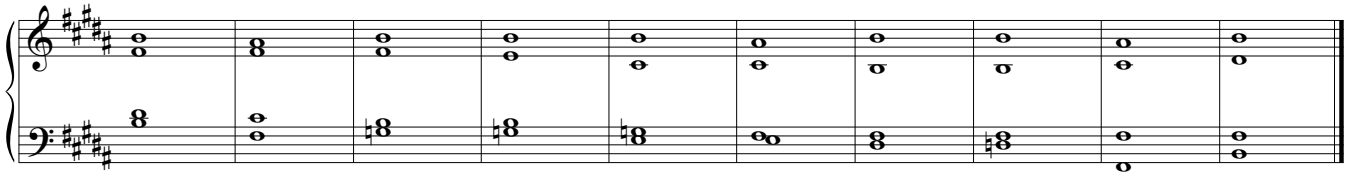
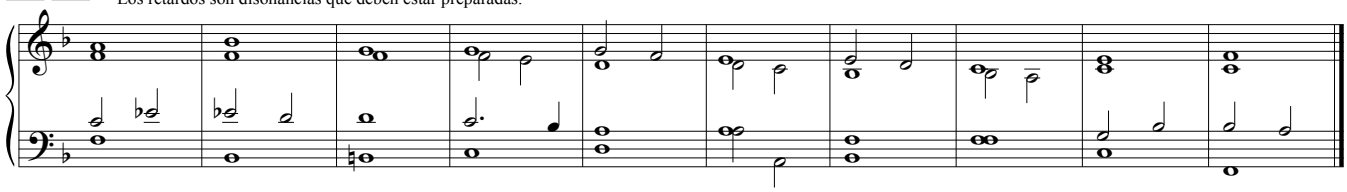


5 **A**

Retardo 4-3
La cuarta desde el bajo suplanta a la tercera y luego resuelve a ella.
Los retardos son disonancias que deben estar preparadas.



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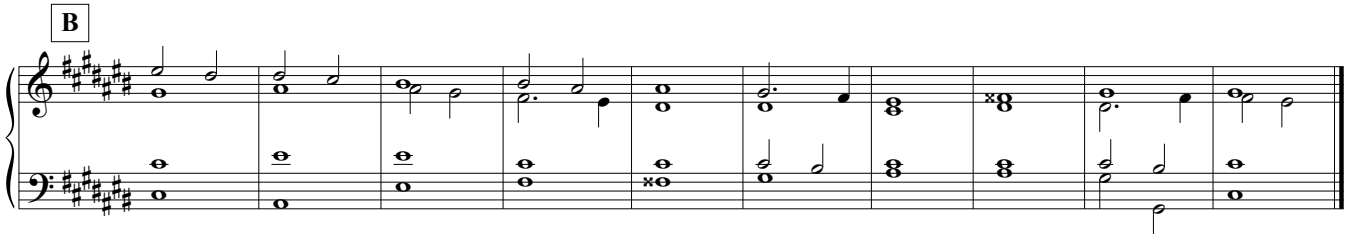
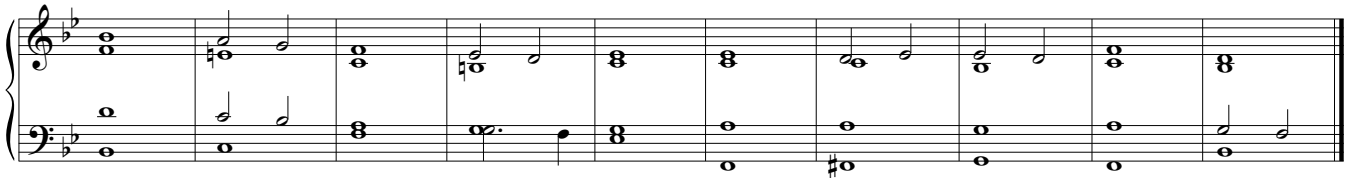


6 **A**

Retardo 6-5.
La sexta desde el bajo suplanta a la quinta y luego resuelve a ella.



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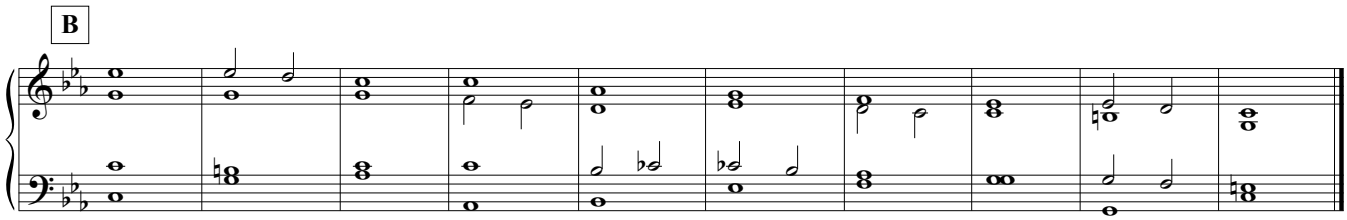
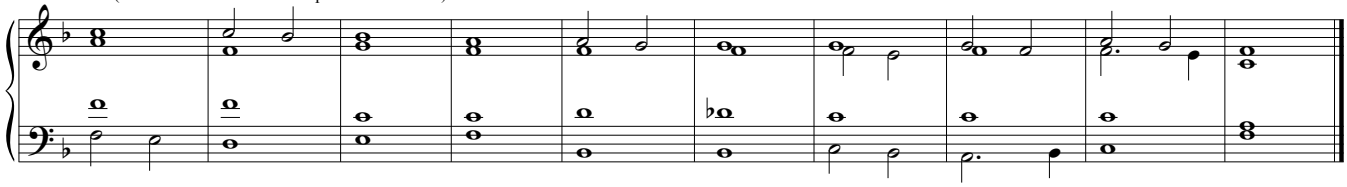


7 **A**

Retardo 7-6.
La séptima desde el bajo suplanta a la fundamental y luego resuelve a ella
(el acorde resultante está en primera inversión).



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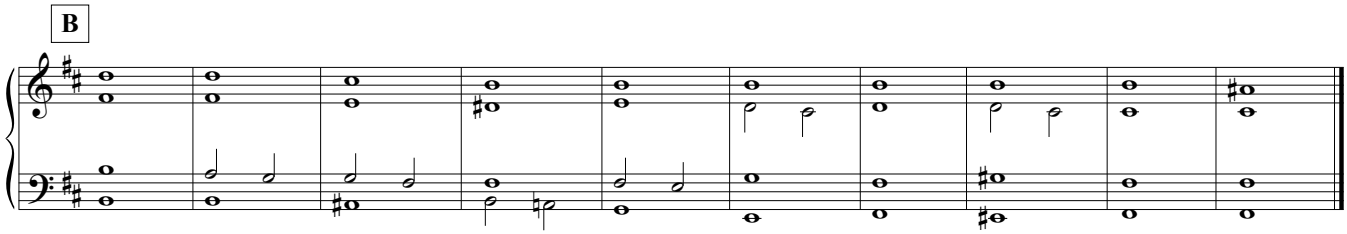
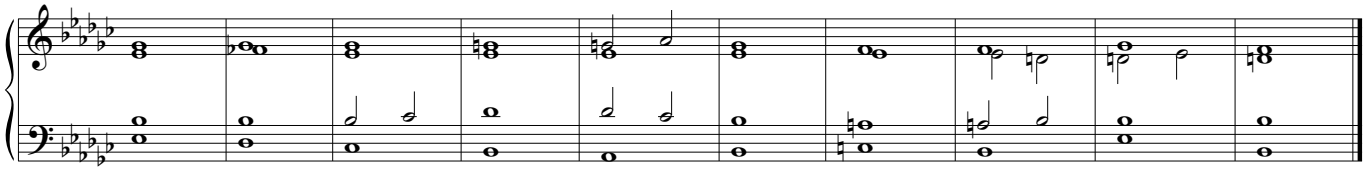


8 **A**

Retardo 7-8.
La séptima desde el bajo retarda a la octava, la nota retardante se encuentra a medio tono por debajo (sensible).



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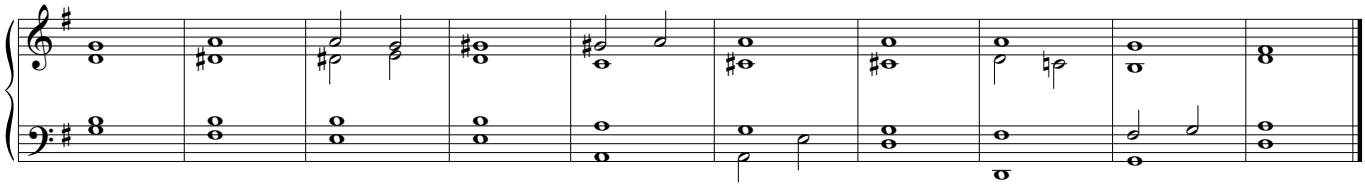
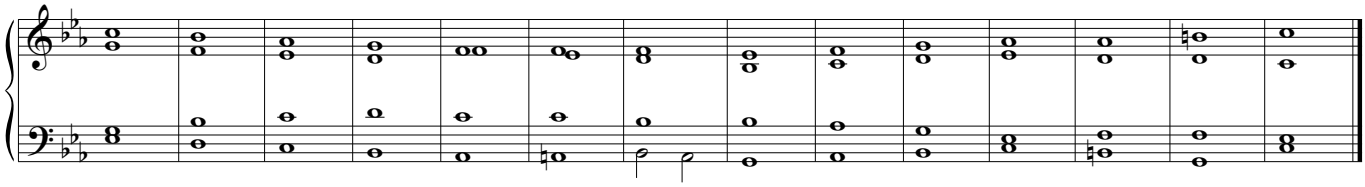


9 **A**

Fabordon.
Acordes paralelos en primera inversión (con este recurso no es necesario respetar la funcionalidad).



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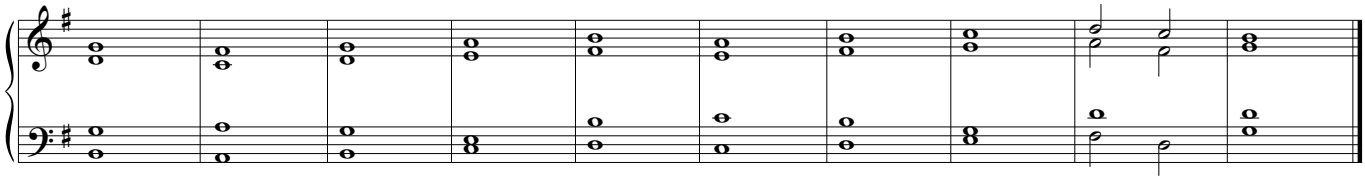
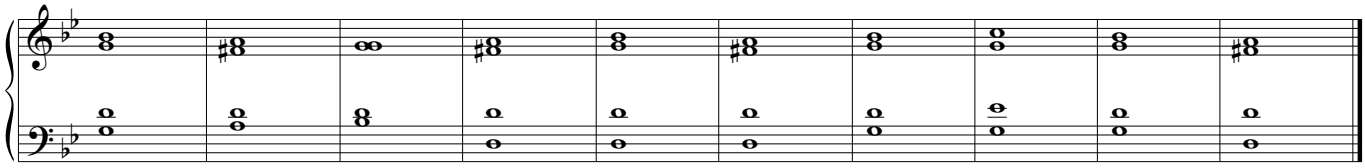


10 **A**

Acordes en segunda inversión que expanden una función.
Estos acordes no se emplean para generar una función sino para expandir otra.



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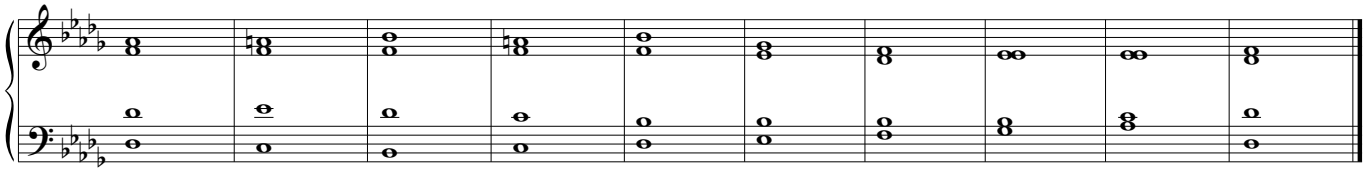
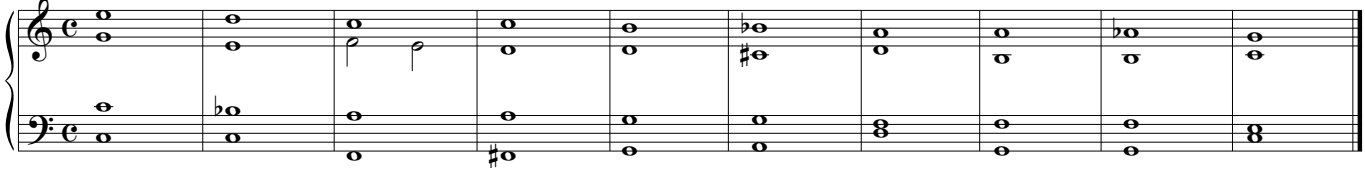


Capítulo VII

1 **A**

Dominantes con novena.
La novena debe estar en la voz superior y debe resolver por grado conjunto descendente, al acorde debe estar en posición fundamental y tener séptima.



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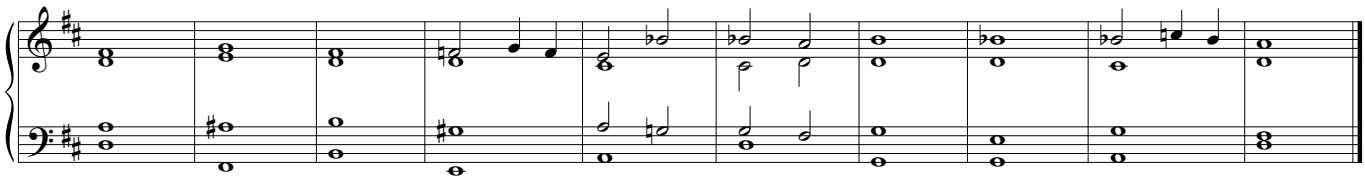
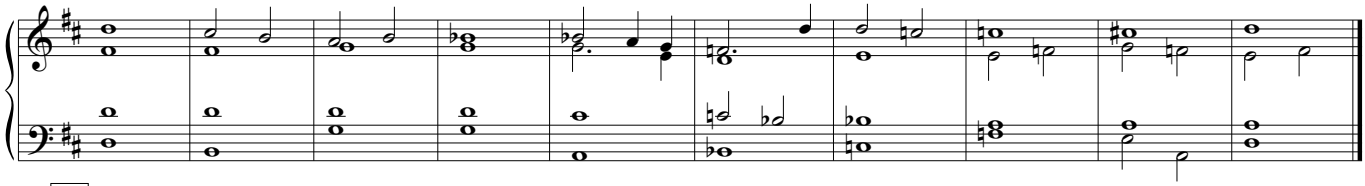


2 **A**

Acordes con novena sin función de dominante.
La novena debe estar por encima de la fundamental y el acorde debe tener quinta.



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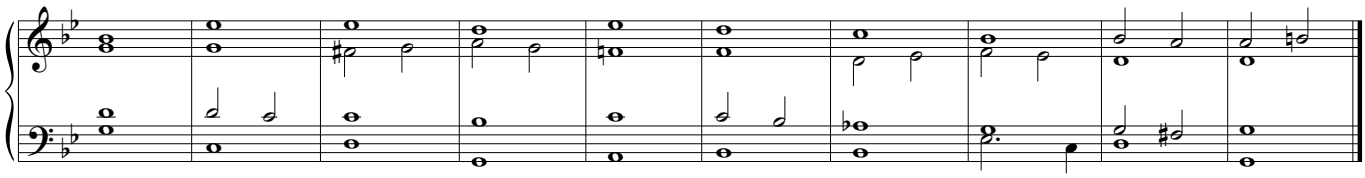
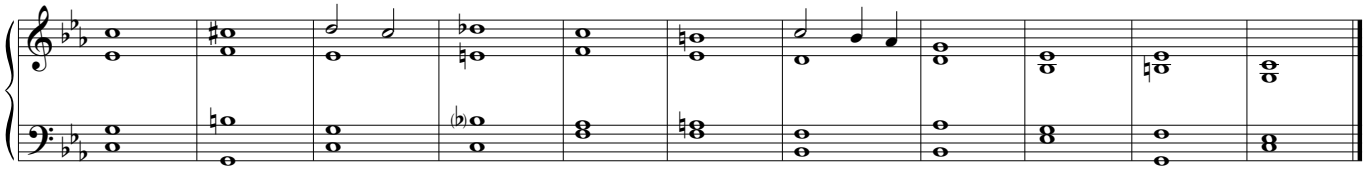


3 **A**

Dominantes con oncena aumentada o trecena.
La oncena aumentada debe estar en la voz superior y resuelve por grado conjunto ascendente a la novena del siguiente acorde. La trecena debe estar en la voz superior y resuelve por salto de tercera descendente a la fundamental del siguiente acorde. Estos acordes deben estar en posición fundamental y tener séptima.



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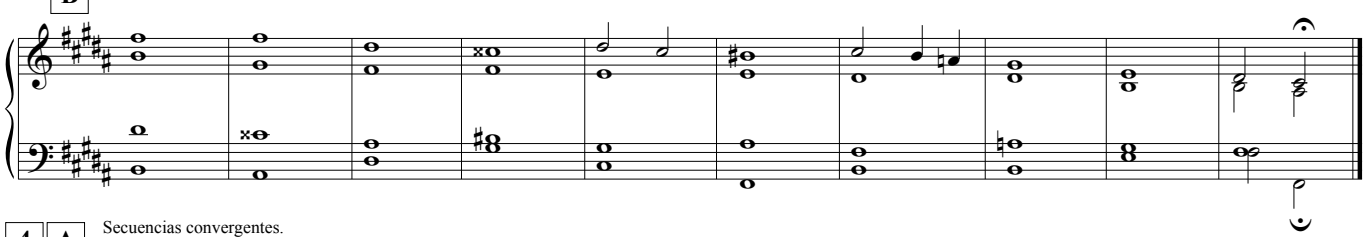
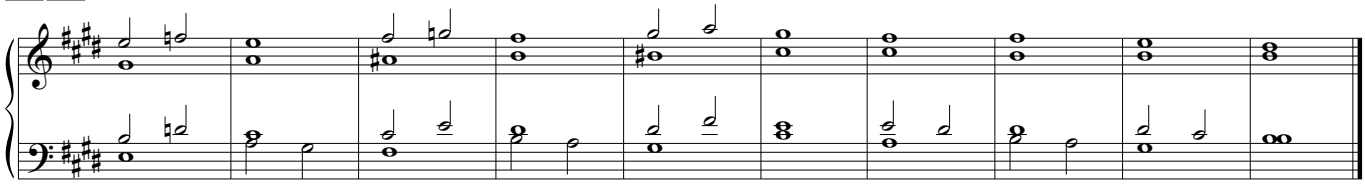


4 **A**

Secuencias convergentes.
Secuencias que no se alejan del eje tonal.



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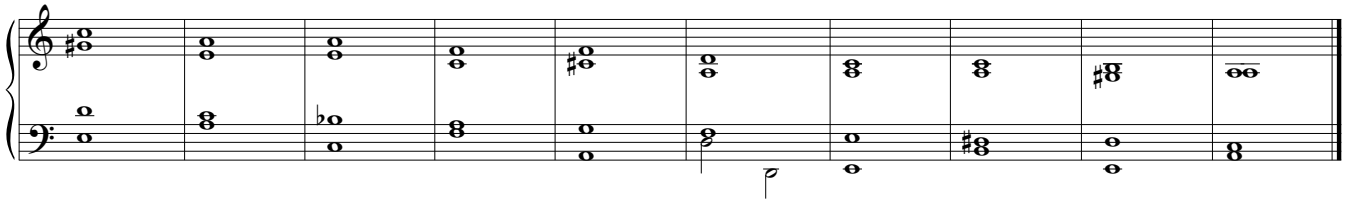
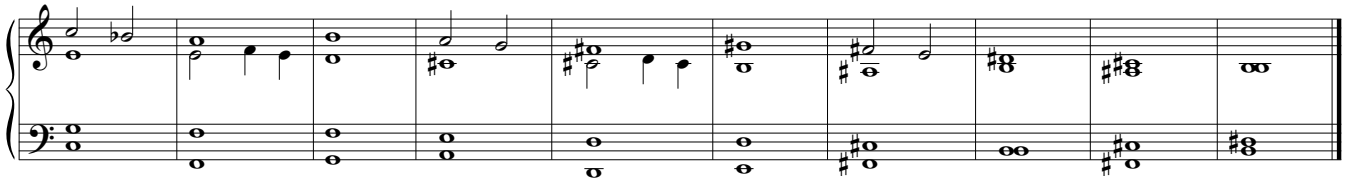


5 **A**

Secuencias divergentes.
Secuencias que se alejan del eje tonal (los intervalos armónicos y melodicos resultantes de la célula inicial son iguales en las demás células).



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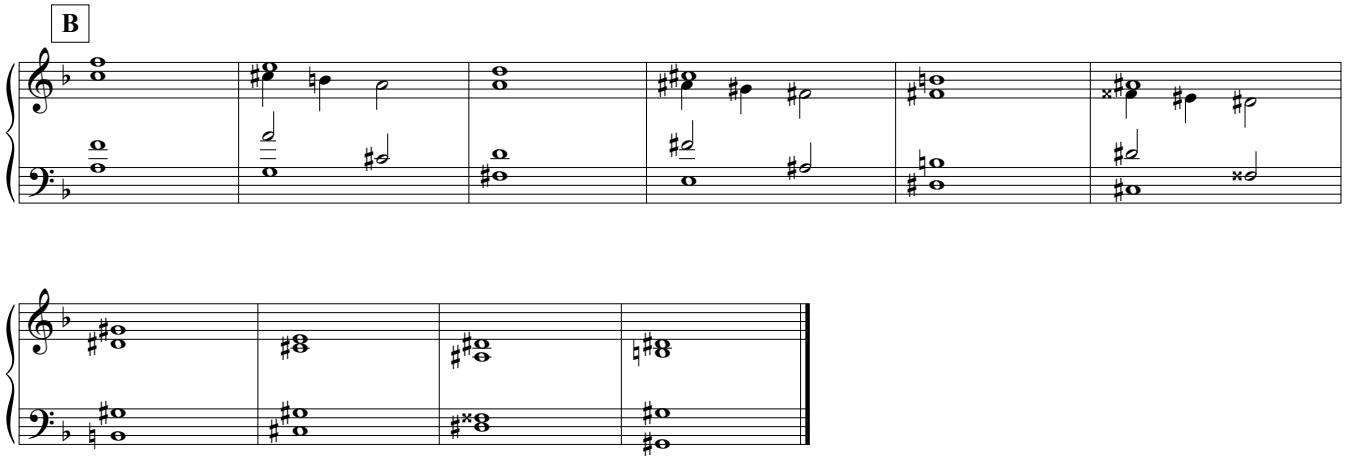
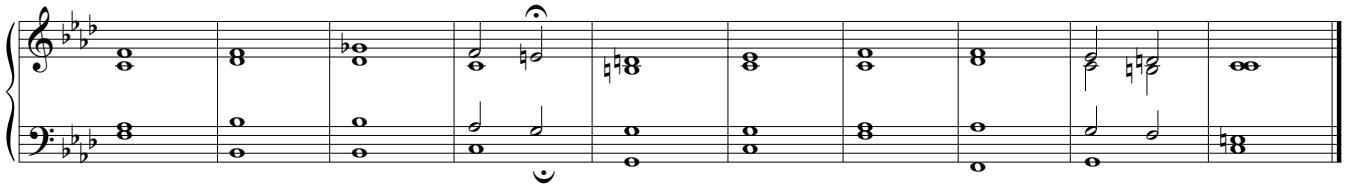


6 **A**

bII (napolitano), mixtura modal.



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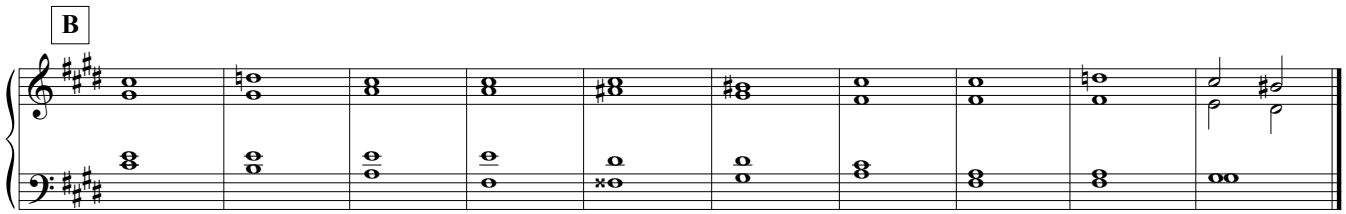
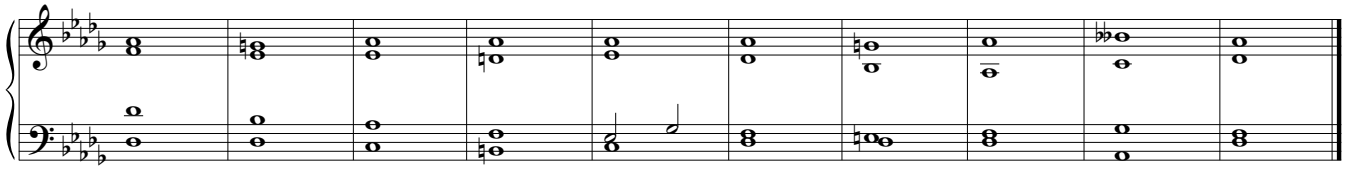


7 **A**

#ii°7 como subdominante de paso.
Su fundamental se encuentra a distancia de segunda aumentada por encima de la fundamental del acorde mayor del que parte y al que resuelve. Las resoluciones de las notas de este acorde son: Fundamental a tercera, tercera a quinta, quinta a quinta o a la séptima menor y séptima es nota común con la fundamental.



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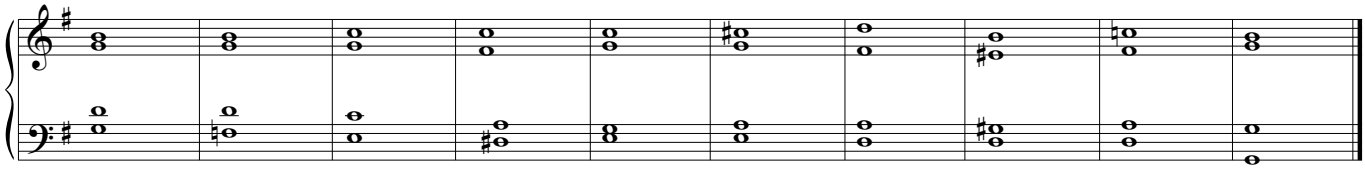
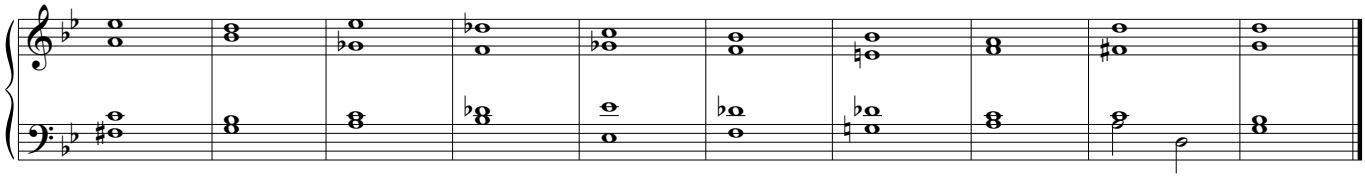


8 **A**

vii°7 como acorde común.
Cada nota del acorde se puede convertir en la fundamental de otro vii°7. Este acorde tiene la posibilidad de resolver a ocho tonalidades diferentes.



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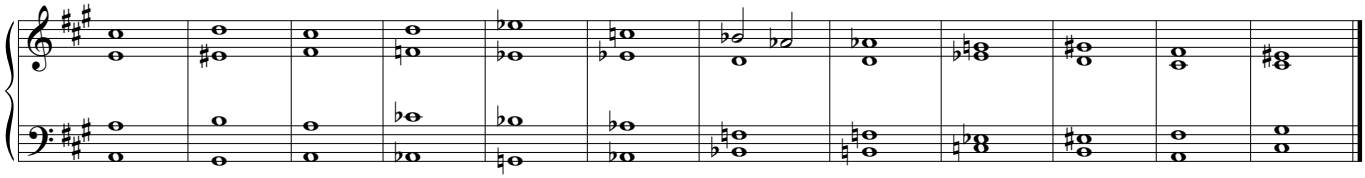
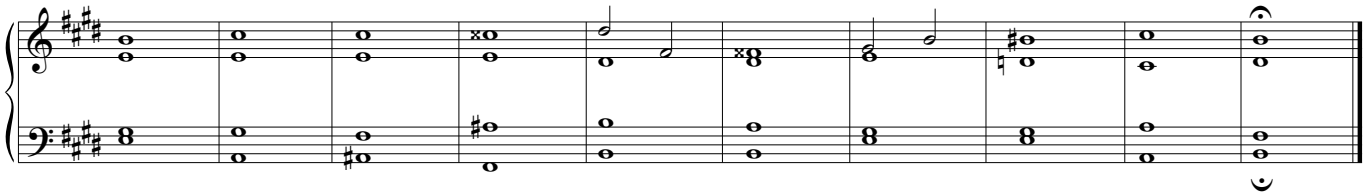


9 **A**

V con quinta aumentada.
Resuelve a un acorde mayor. La quinta aumentada se encuentra en la voz superior y resuelve a la tercera del siguiente acorde, este acorde debe estar en posición fundamental.



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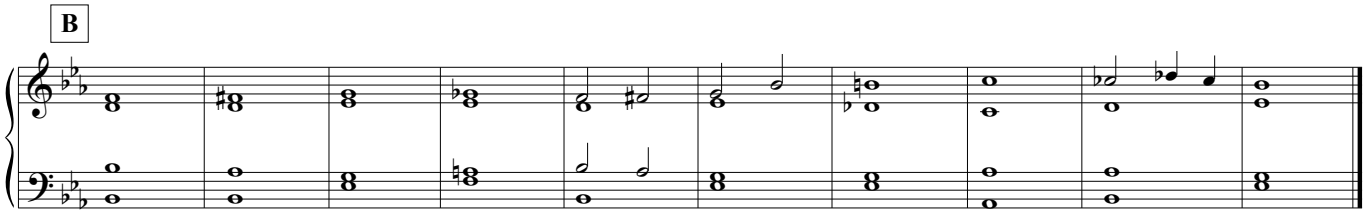
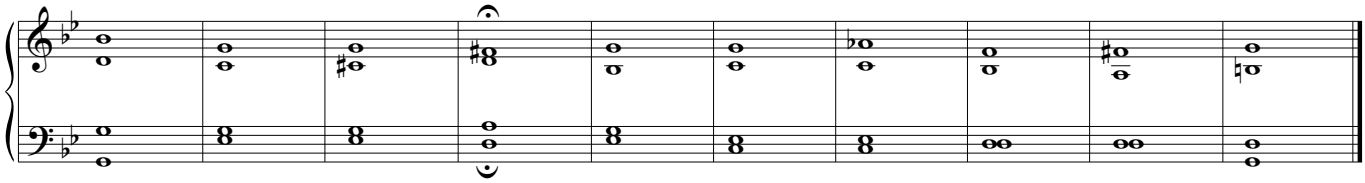


10 **A**

vii°6, b3 (Italiano) como dominante de la dominante.
El intervalo de sexta aumentada debe ser resuelto a octava, la quinta debe ser duplicada.



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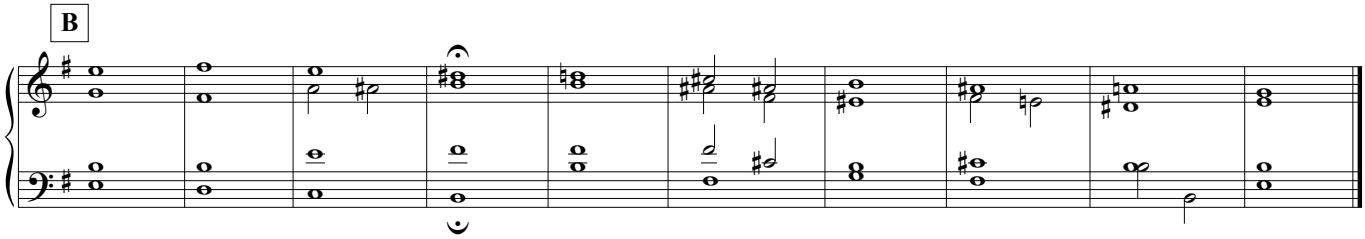
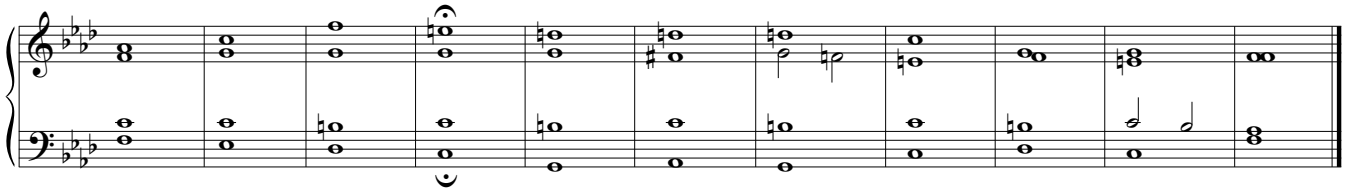


11 **A**

V4/3, b5 (Francés) como dominante de la dominante.
El intervalo de sexta aumentada debe ser resuelto a octava.



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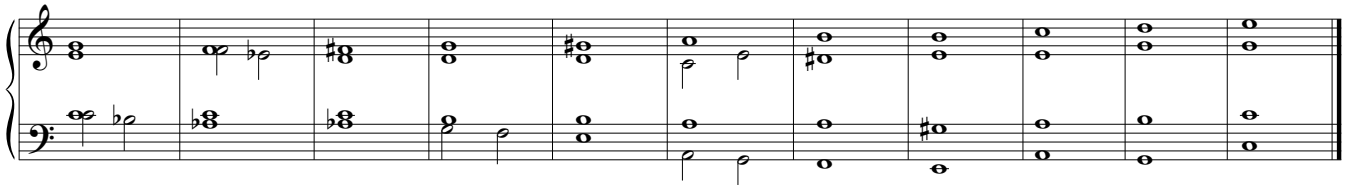
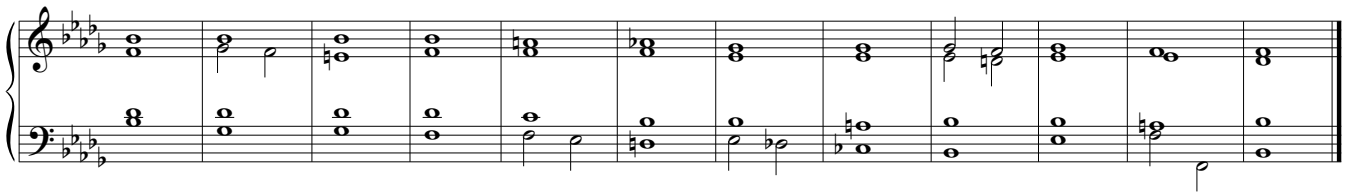
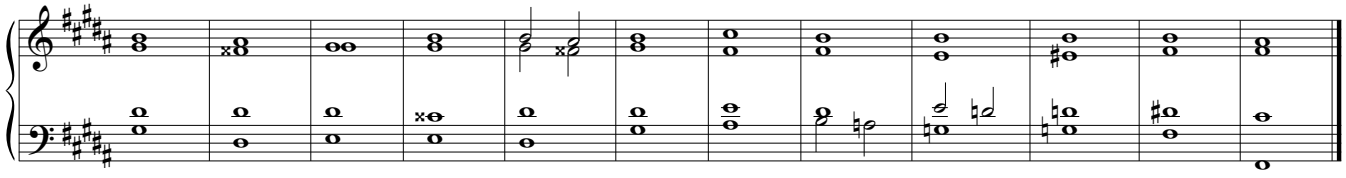


vii°6/5, b3 (Alemán) como dominante de la dominante.
El intervalo de sexta aumentada debe ser resuelto a octava. Para evitar paralelismos, este acorde resuelve a un I6/4 o i6/4.

12 **A**



B