

THEORETICAL EXERCISES

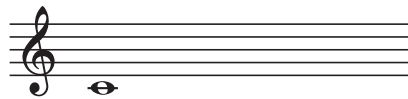
EJERCICIOS TEÓRICOS

To reach a comprehensive understanding of this Harmonic System, the first step to be taken consists in defining, identifying and establishing the tonal center, in other words the tonic or root note.

La primera tarea para la comprensión de este Sistema Armónico será definir, reconocer, establecer el centro tonal o tónica.

EXAMPLE I

EJEMPLO I



The second task consists in defining the mode as major or minor, according to the thirds relating to the bass note.

La segunda tarea consistirá en definir el modo mayor o menor según las terceras con respecto al bajo.

EXAMPLE II

EJEMPLO II

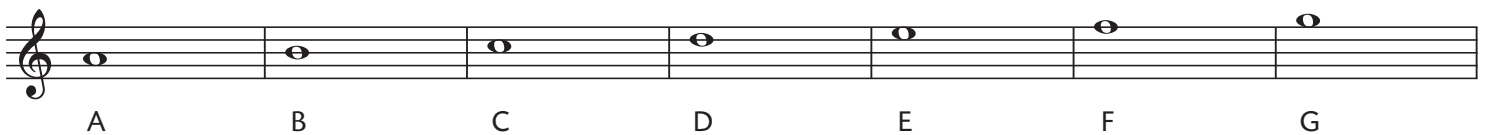


The third task only applies to those musicians that use a solmization system to denominate their notes and/or chords as is done, for instance, in Spanish-speaking countries. In this case, the syllables used in the solmization system have to be replaced by the appropriate nomenclature of the alphabetic system – A to G - and assigned to the respective tones of the standard scale.

La tercera tarea consistirá en reconocer la sustitución por los sonidos occidentales de nuestra escala regular empleando la nomenclatura propia de los bajos cifrados.

EXAMPLE III

EJEMPLO III

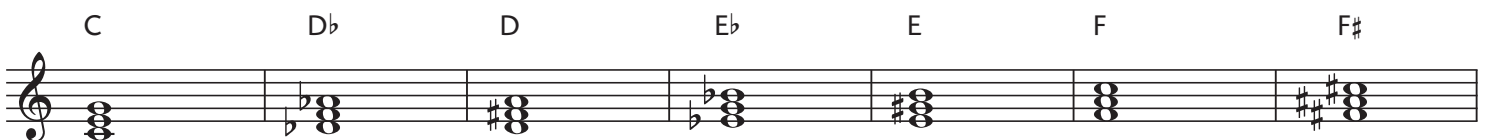


Once these parameters have been established, we can employ the chord notation system for the formation and identification of familiar chords composed of perfect major triads.

Establecidos estos parámetros podemos aplicar el sistema de cifrados para la construcción e identificación de acordes conocidos mediante triadas perfectas mayores.

EXAMPLE IV *Perfect Major Triads*

EJEMPLO IV *Triadas Perfectas Mayores*



The next step consists in proceeding towards altering the harmonic structure of the perfect major triad by incorporating a bass note.

El próximo paso consistirá en proceder a la alteración de la estructura armónica de triada perfecta mayor, incorporando una nota bajo.

EXAMPLE V

EJEMPLO V

The minor chord is composed of a bass note and a perfect major chord starting from the minor third. This combination results in a minor chord consisting of a minor third, a perfect fifth and a minor seventh.

El acorde menor se construye de una nota bajo y un acorde perfecto mayor a partir de la tercera menor, de esta combinación obtendremos un acorde menor con tercera menor, quinta justa y séptima menor.

EXAMPLE VI

EJEMPLO VI

EXAMPLE VII *Perfect Major Chords*

EJEMPLO VII *Acordes Perfectos Mayores*

EXAMPLE VIII *Minor Chords*

EJEMPLO VIII *Acordes Menores*

EXERCISE 4

EJERCICIO 4

Musical notation for Exercise 4, consisting of three staves of music. The first staff contains measures 1-4 with chord voicings D^b/C , C/B , B/A^\sharp , and B^b/A . The second staff contains measures 5-8 with chord voicings A/G^\sharp , A^b/G , G/F^\sharp , and G^b/F . The third staff contains measures 9-12 with chord voicings F/E , E/D^\sharp , E^b/D , and D/C^\sharp . The music is written in treble clef with a common time signature (C) and features eighth-note patterns.

EXERCISE 5

EJERCICIO 5

Musical notation for Exercise 5, consisting of two staves of music. The first staff contains measures 1-6 with chord voicings D^b/C , C/B , B/A^\sharp , B^b/A , A/G^\sharp , and A^b/G . The second staff contains measures 7-12 with chord voicings G/F^\sharp , G^b/F , F/E , E/D^\sharp , E^b/D , and D/C^\sharp . The music is written in treble clef with a common time signature (C) and features eighth-note patterns.

EXERCISE 26 *Minor Second*

EJERCICIO 26 *Segunda Menor*

The musical score for Exercise 26, Minor Second, is presented in seven staves. The time signature is 6/8. The key signature is one flat (Bb). The chords and their corresponding measures are as follows:

- Staff 1: Measure 1-2: D^b/C ; Measure 3-4: C/B
- Staff 2: Measure 5-6: D^b/C ; Measure 7-8: C/B
- Staff 3: Measure 9-10: B/A^\sharp ; Measure 11-12: B^b/A
- Staff 4: Measure 13-14: A/G^\sharp ; Measure 15-16: A^b/G
- Staff 5: Measure 17-18: G/F^\sharp ; Measure 19-20: G^b/F
- Staff 6: Measure 21-22: F/E ; Measure 23-24: E/D^\sharp
- Staff 7: Measure 25-26: E^b/D ; Measure 27-28: D/C^\sharp



Glow

Orlando Sánchez (Cubajazz)

A

VAMP on cue

Piano

$E_b\Delta^{#11}$ $D_b\Delta^{#11}$ $E_b\Delta^{#11}$ $D_b\Delta^{#11}$ B/F

4

E_b/E E/E_b D_b/D

B

7

A/B b B/G C/D b E_b/E E/F D_b/E

10

1. E_b^{11} B/D

2. $E_b\Delta^{#11}$ $D_b\Delta^{#11}$



Obrigado

Orlando Sánchez (Cubajazz)

AbΔ⁹ G7 Gb7 F7 Bb-9 C-9 C#-9 Eb7

AΔ⁹ Ab7 G7 F#7 B-9 C#-9 D-9 E7

A A-9 AbΔ⁹ G-9 GbΔ⁹

1. B/Eb E/C C#-9 DΔ⁹

B GΔ⁹ D/F# G/F C/E CΔ⁹ FΔ⁹ BbΔ⁹ Bbsus⁴/Eb

16 C/Ab DbΔ⁹ FΔ^{#11} 2. E/C F/Db D-9 EbΔ⁹

C Eb-9 Ab-9 E-9 A-9 CΔ⁹

21 FΔ⁹ A11 B11 CΔ^{#11} Gb/Db CΔ⁹ FΔ⁹ A11 B11 A/C# Eb11 Eb11 AbΔ⁹ D.C.



Por Las Calles De La Aduana

Orlando Sánchez (Cubajazz)

Piano

4x **A** 1, 2, 3.

5 4. **B**

9 **C**

13 **C**

17 D.C.

E-9 E-9 F-9 E-9 E-9 F-9

E-9 AΔ⁹ GΔ⁹ FΔ⁹

E_bΔ⁹ D_bΔ⁹ BΔ⁹ AΔ⁹

GΔ⁹ B_b- A¹¹ F/A_b

D_b/G F_#Δ⁹ G_b/B_b F_#- FΔ^b13

Detailed description: This is a piano score for the piece 'Por Las Calles De La Aduana' by Orlando Sánchez. The score is written in common time (C) and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The first system (measures 1-4) features a 4-measure phrase 'A' repeated four times, with a first ending of three measures. The second system (measures 5-8) is a 4-measure phrase 'B'. The third system (measures 9-12) is a 4-measure phrase 'C'. The fourth system (measures 13-16) is another 4-measure phrase 'C'. The fifth system (measures 17-20) concludes with a double bar line and the instruction 'D.C.'. Chord symbols are placed below the bass staff, and melodic lines are in the treble staff. The piece uses a variety of jazz chords, including 9ths, 11ths, and 13ths, as well as slash chords and altered chords.