Escalas Básicas Para Armónica Cromática

Escalas Cromáticas y Escalas Mayores

Por Javier Vitali

Chromatic Harmonica Basic Scales

Chromatic Scales and Major Scales

By Javier Vitali

1ª EDICIÓN

1st EDITION

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PRESENTACIÓN

He hecho este libro, por **3** motivos:

(1) Las escalas cromáticas y las mayores me parecen, no solo fundamentales, sino **las más** fundamentales de todas: Para facilitar la ejecución de la mayoría de los temas, para aumentar la precisión melódica, para no perderse en el instrumento, para mejorar la improvisación y la ornamentación, para desarrollar el oído, y, además, para lograr una base mental que facilita el aprendizaje y ejecución de todos los demás tipos de escalas.

(2) El material equivalente que -al menos, yo- he encontrado para armónica cromática, es **demasiado abreviado**.

(3) Y **por lo que expone este meme** de mi autoría.

El libro está escrito para **la armónica cromática más común** o **popular**, la de **12 agujeros** o **48 notas** (incluyendo el **RE final** obtenido aspirando el agujero 12 con la palanca presionada). Sin embargo, creo que también puede resultar útil en otros tamaños, adaptándose un poco al mismo.

Independientemente de los títulos de cada escala, el libro está organizado, como indica su título, primero, por escalas cromáticas, y, luego, por escalas mayores, éstas últimas según su tonalidad, subiendo medio tono en cada sección: Escala de DO mayor, escala de #DO mayor, escala de RE mayor, etc.

> Nótese que, por razones prácticas, he evitado repetir las tonalidades enarmónicas (ej. #DO mayor y bRE mayor): En este libro he dado prioridad a la mejoría de la ejecución, y no a la mejoría de la lectura. Por la misma razón, he evitado también poner las notas altas demasiado lejos del pentagrama: Las he puesto indicando el signo de 8va. y líneas de rayas.
>
> Nótese también que, al practicar las escalas mayores, también se practicarán las **escalas menores naturales** indirectamente (las cuales se indican en el título de cada escala mayor).

Cada tipo de escala empieza con la 1ra. octava, luego con la 2da., y, luego, con la 3ra. Cada octava está organizada, primero, por orden ascendente, luego, descendente, y, luego, ascendente y descendente. Y, al final de la sección, las 3 octavas están en orden ascendente y descendente. Todo esto puede variar un poco, según el tipo de escala.

A fin de no alargar demasiado la fecha de publicación del libro -así como el libro en sí mismo-, he omitido incluir escalas en 6tas., 7mas. y 8vas. Sin embargo, intentaré incluirlas en próximas ediciones. También intentaré corregir posibles errores, para lo cual **pido a la comunidad cualquier colaboración**, informándomelo en mi **Facebook messenger**, que es "**Javier Vitali**".

El libro es **completamente gratuito**, de copia y distribución 100% libre, sin derechos de autor.

INSTRUCCIONES

Empezar cada escala con un tempo **cómodo** (por ejemplo, típicamente, a **50** ó **60** bpm la nota **negra**), e ir aumentándolo a medida que se domine el tempo anterior sin errores (al menos, durante 2 ó 3 vueltas o repeticiones). Por "cómodo", entiéndase de forma no forzada, aunque tampoco demasiado fácil, lenta y aburrida.

Durante los primeros meses, repasar cada escala **escogida** (¡no todas las del libro!) lo más posible (al menos, un par de veces por semana), y, luego, de vez en cuando. Asimismo, intenta ir aplicándolas cuando toques melodías o al improvisar (no enteras, claro).

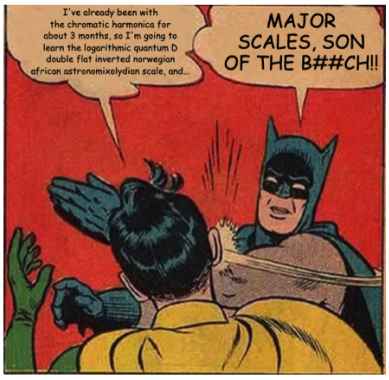
Para aprender y practicar estas escalas -y las demás escalas y ejercicios en general-, no te preocupes por tus niveles de habilidad y lectura: Recuerda que, incluso si practicas las escalas lentamente, tu nivel general mejorará, y lo comprobarás al tocar melodías e improvisar. Y, si eres principiante, que no te asusten las corcheas, ya que su duración es relativa al tempo que uses.

En las escalas con las notas **DO** y **FA naturales**, repertir cada ejercicio varias veces seguidas **sin** el botón y, luego, varias veces **con** el mismo. Conviene intentar dominar **ambas opciones** -o, al menos, practicarlas durante una buena temporada-, para, más adelante, decidir de forma permanente cuáles resultan personalmente más cómodas en general y más cómodas en determinados casos o situaciones.

Por último y por sobre todas las cosas, independientemente de lo que mejores con este libro, recuerda:

La técnica es esencial... ¡pero la pasión y el sentimiento lo son todo!

INTRODUCTION



I've made this book, por **3** reasons:

(1) Chromatic and major scales look to me, not only fundamental, but also the most fundamental of all: They facilitate performance of most melodies, increment precision, prevent to get lost in the instrument, improve improvisation and ornamentation, help to develop the ear, and, furthermore, help to adquire a base that facilitates to learn and execute all the rest of scale types.

(2) The equivalent material that -at least, me- I've found for chromatic harmonica is too abbreviatted.

(3) **For what this meme that I made raises**.

The book is written for the most common or popular chromatic harmonica, the 12 holes or 48 notes one (including the D final obtained inhalating the 12th. hole with the slide button pressed). However, I think that it may be useful too with other instrument sizes, if you adapt little to it.

Regardless of the titles of each scale, the book is organized, as its title says, firstly, by chromatic scales, and, secondly, by major scales, this ones by its key, rising half a tone in each section: C major, the #C major, D major, etc.

> Notice that, for practical reasons, I've avoided to repeat enharmonic keys: In this book I've gived priority to **execution** improvement, and not to **reading** improvement. For same reason, I've avoided to put high notes too far from the staff: I put them indicating the 8ve. sign and stripe lines.
>
> Notice too, that, practicing major scales, there will be indirectly practiced **natural minor scales** too (which are indicated in the major scales titles).

Each kind of scale starts with the **1st. octave** of the instrument, then follows the **2nd.**, and then the **3rd.** Each octave is organized, first, by **ascending** order, then **descending**, and then **ascending and descending**. And, at the end of the section, there are the 3 octaves together in ascending and descending order. All this may vary a little, depending on the kind of scale.

In order to not to delay the publishing of the book -as well as to not to make it too large-, I've omitted including scales in 6sts., 7sts. and 8ves. However, I'll try to include them in next editions. **I'll try to correct possible mistakes** too, for which **I ask community to collaborate**, reporting it to **my Facebook messenger**, which is "**Javier Vitali**".

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INSTRUCTIONS

Start each scale with a confortable tempo (for eg., typically, at 50 or 60 bmp the quarter note), and increase it as you dominate the previous tempo without mistakes (at least, during 2 or 3 laps). For "confortable", understand in a not forced way, although not too easy, slow and boring.

For the first months, practice each **chosen** scales (not all the book!) the more possible (at least, a couple of times per week), and, then, from time to time. In addition, try to apply the scales when you play melodies or when you improvise (not the whole scales, of course).

For learning and practicing this scales -and other scales and exercises in general-, don't worry abouth your skill and reading levels: Remember that, even if you practice the scales very slowly, your general level will improve, and you will check it when you play melodies and improvise. And, if you are a beginner, don't get scared by the quaver notes, because its duration is relative to the tempo you are using.

In the scales with **natural C** and **F** notes, practice repeatedly each scale **without** the button pressed and, then, repeatedly **with** the button pressed. It is convenient to dominate **both options** -or, at least to practice them for some time-, for, later, permanently decide which are personally more confortable in general and more confortable in certain cases or situations.

Finally, above all, and indepently of your improvement with this book, remember:

Technique is essential.. but passion and feeling are everything!

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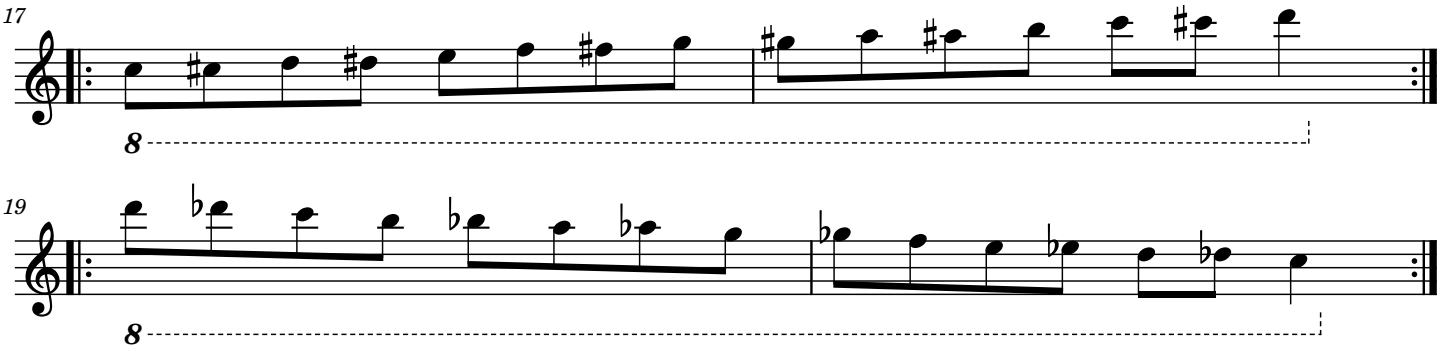
ESCALAS CROMÁTICAS / CHROMATIC SCALES

Escala Cromática Completa

Primera Octava

Segunda Octava

Tercera Octava



Las 3 octavas

Terceras Cromáticas

Primera Octava

Segunda Octava

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Tercera Octava
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Quintas Cromáticas

Primera Octava

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Segunda Octava

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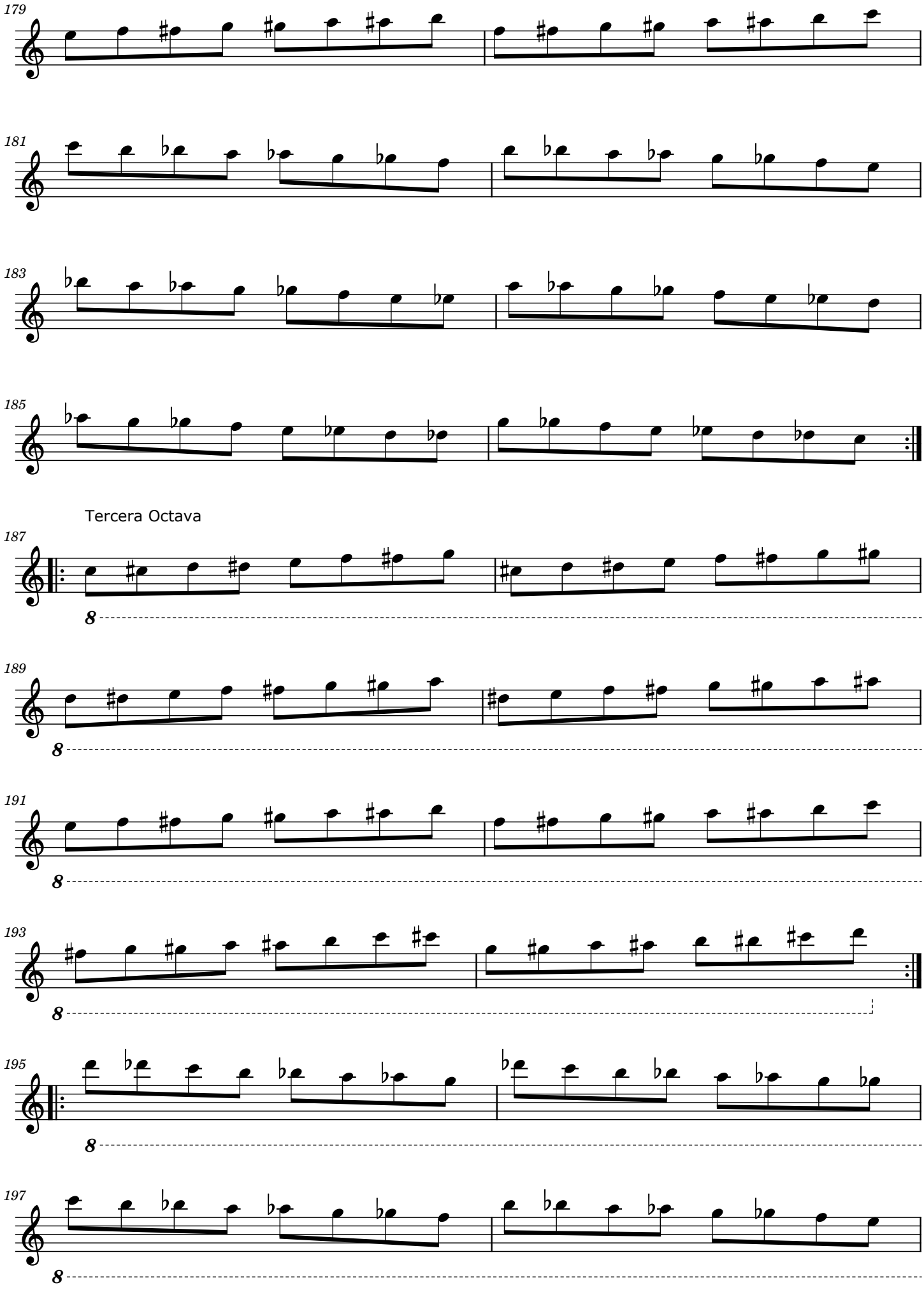
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Tercera Octava
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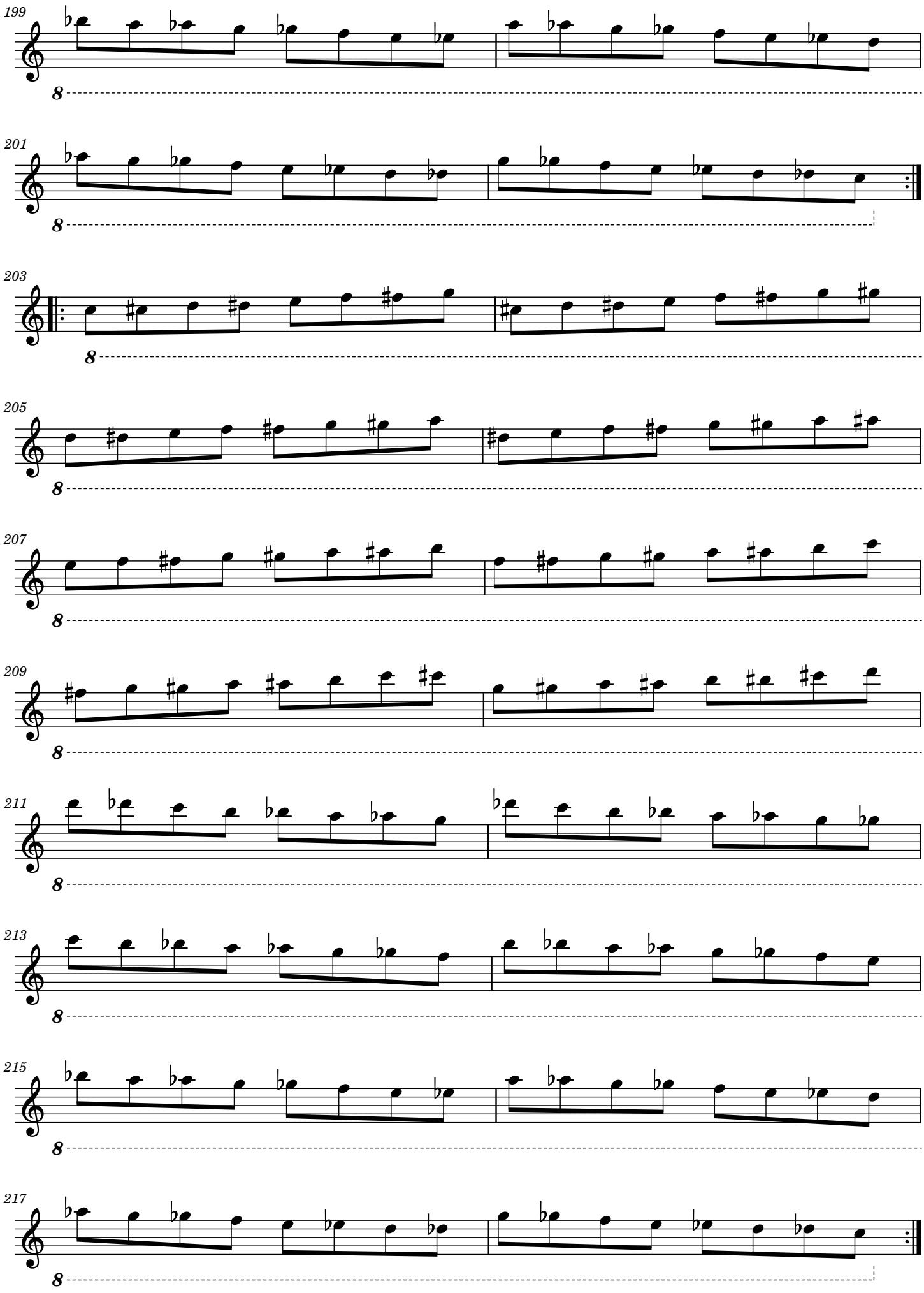
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Las 3 octavas

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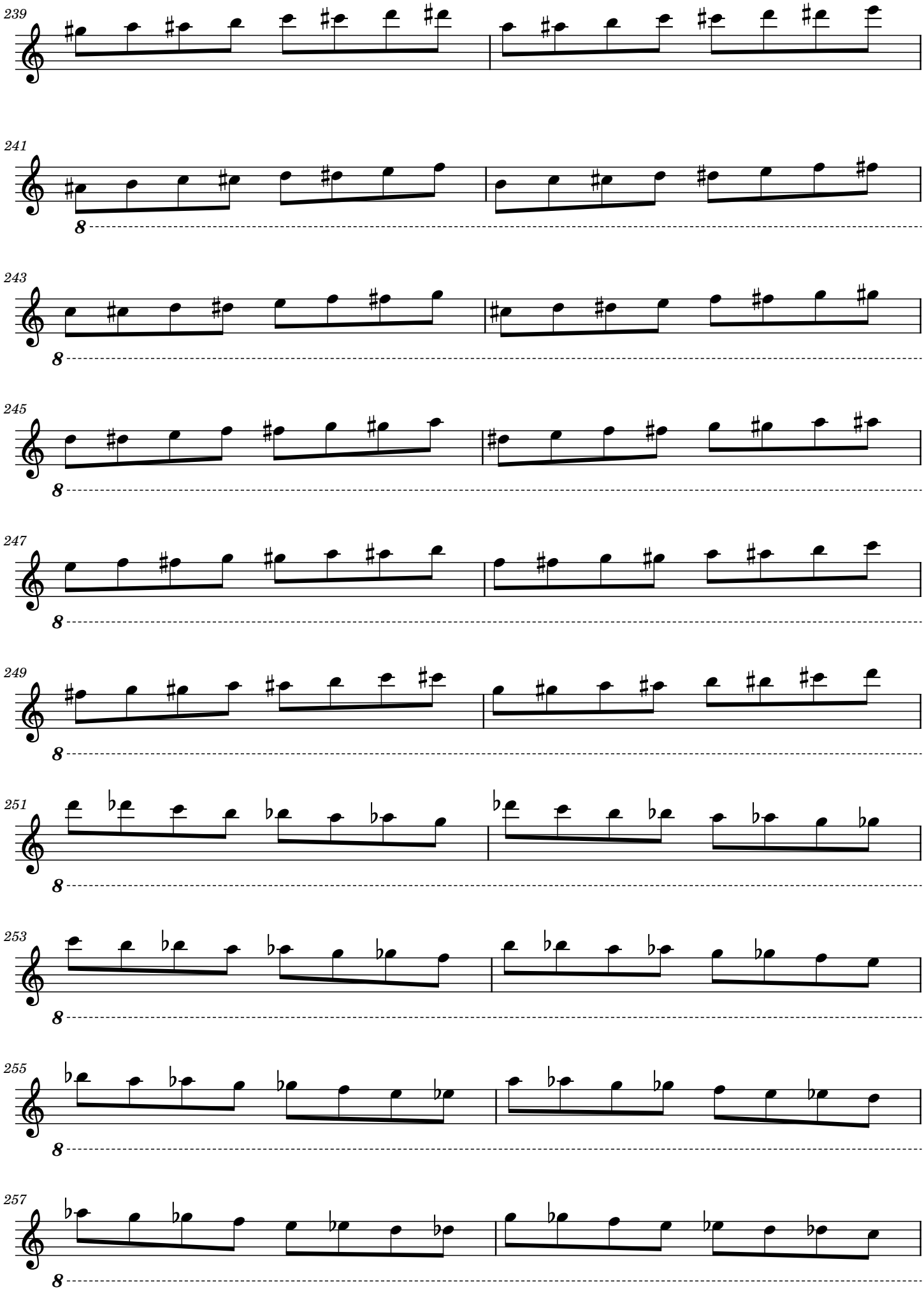
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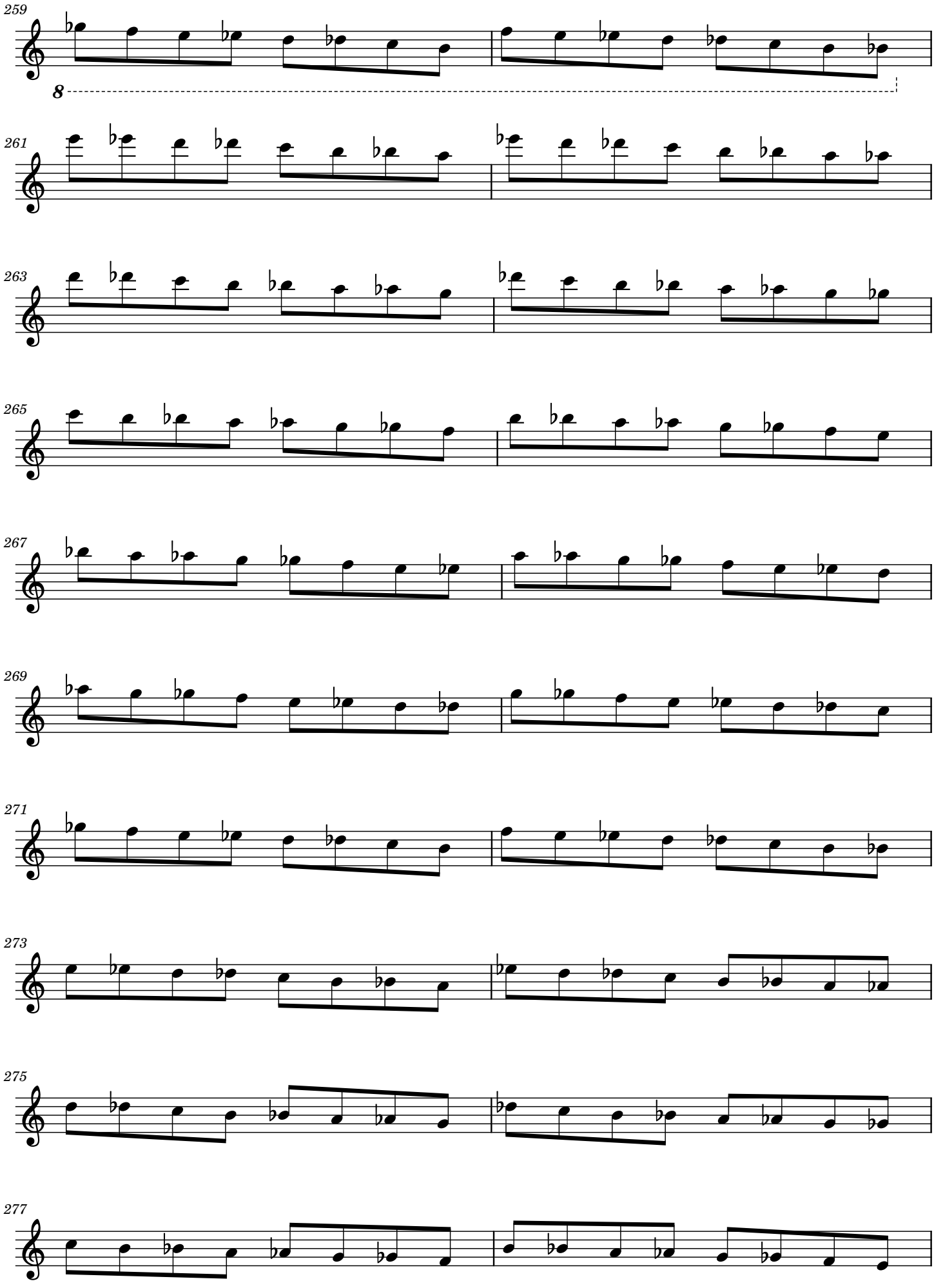
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ESCALAS MAYORES - MAJOR SCALES

DO MAYOR (LA MENOR NATURAL) / C MAYOR (A NATURAL MINOR)

Primera Octava

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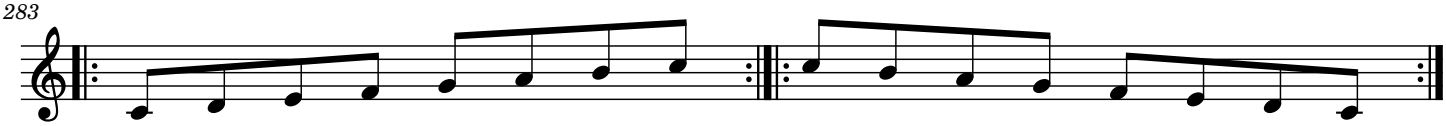

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Segunda Octava

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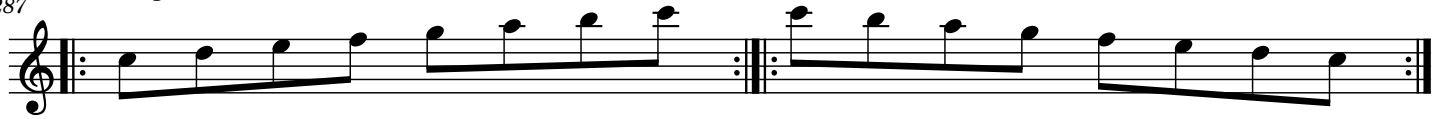

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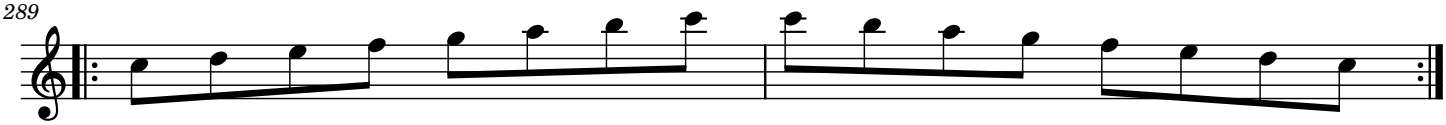

Tercera Octava

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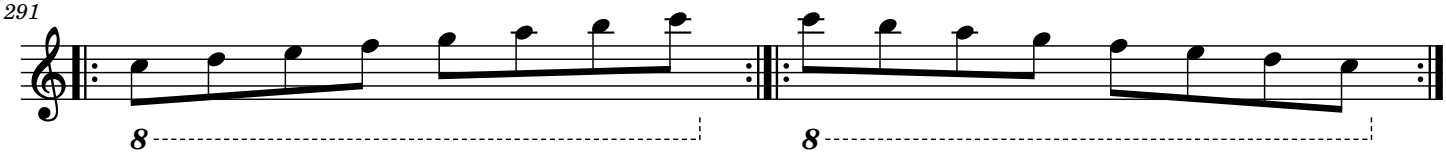

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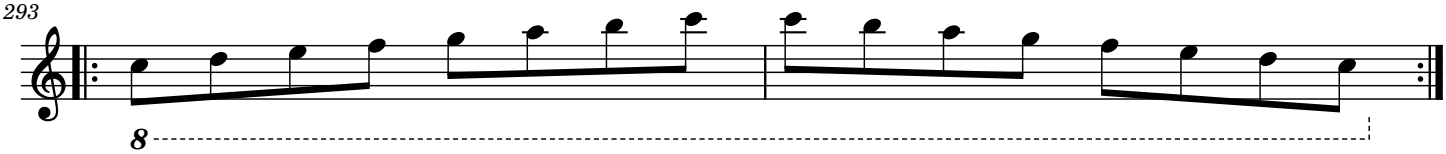

Las 3 Octavas

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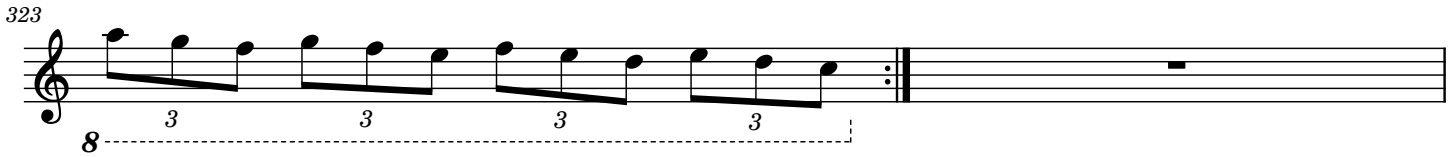
TRESILLOS

Primera y Segunda Octava

Tercera Octava



Las 3 Octavas

TERCERAS

Primera Octava

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Segunda Octava

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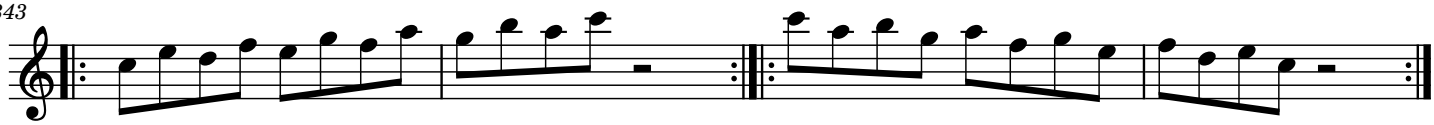

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Tercera Octava

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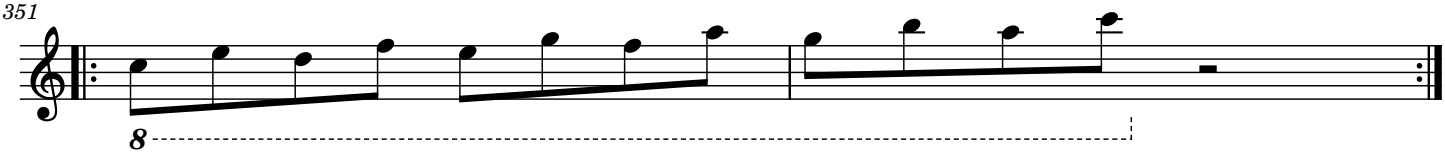

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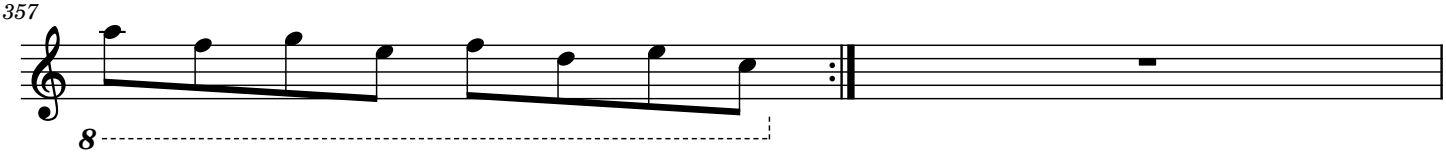

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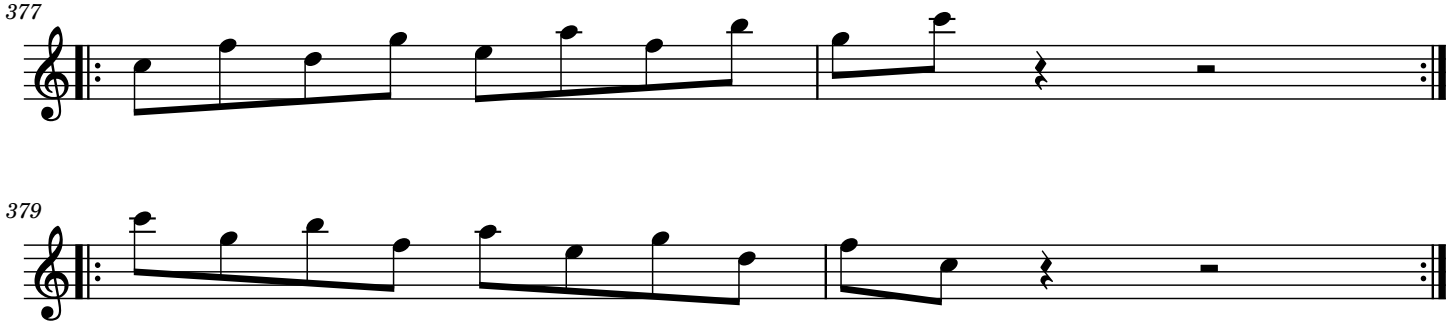
CUARTAS

Primera Octava

Segunda Octava



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Primera y Segunda Octava

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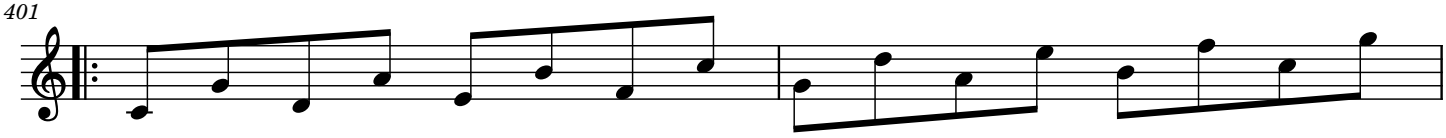

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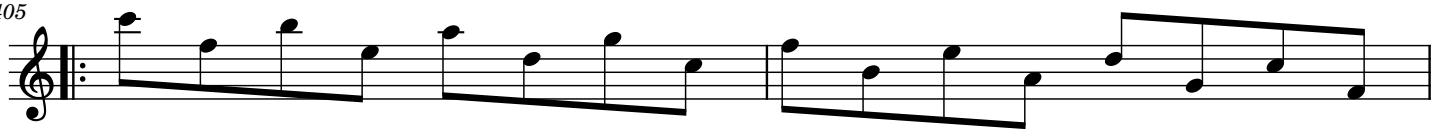

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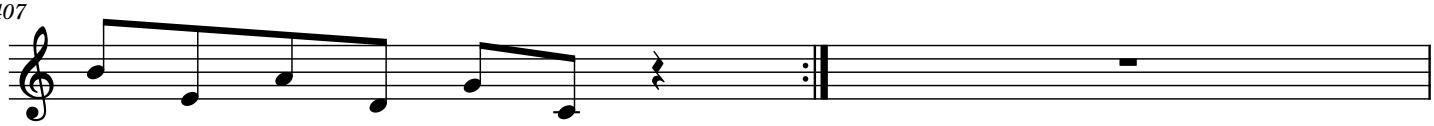

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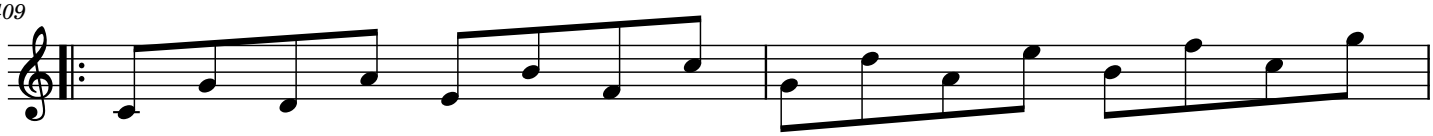

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Tercera Octava

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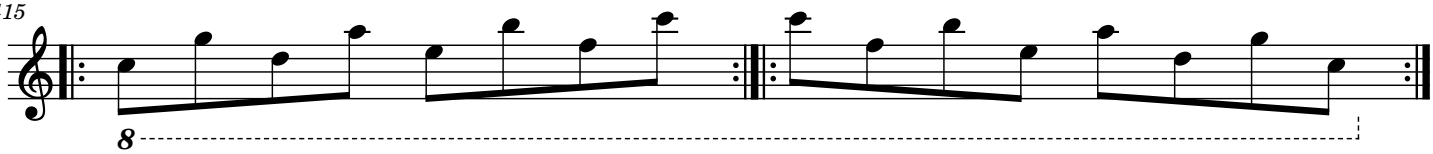

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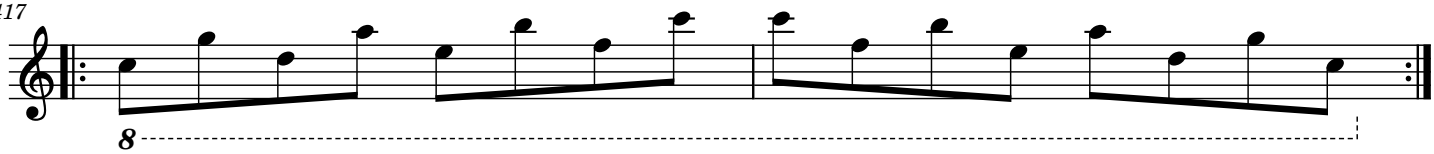

Las 3 Octavas

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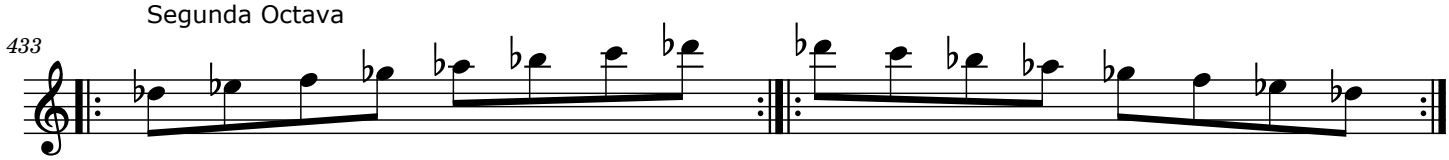
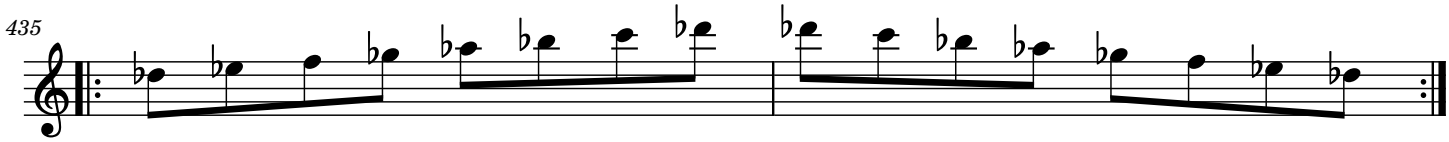
Primera Octava

Segunda Octava





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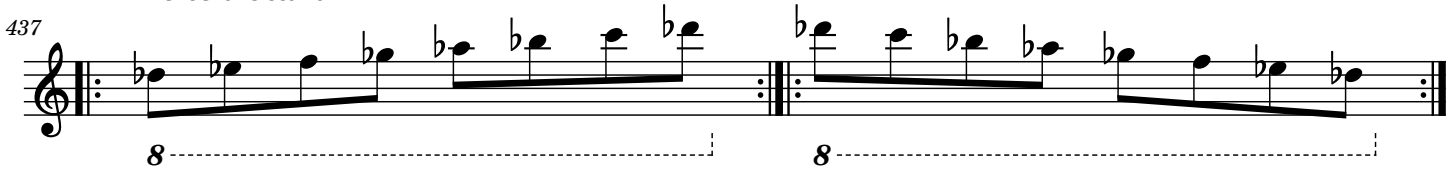
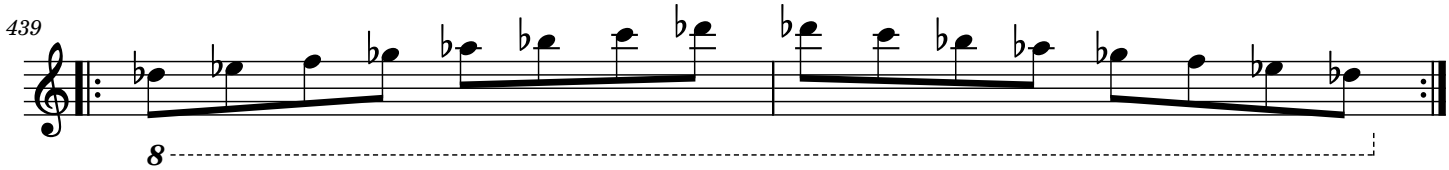
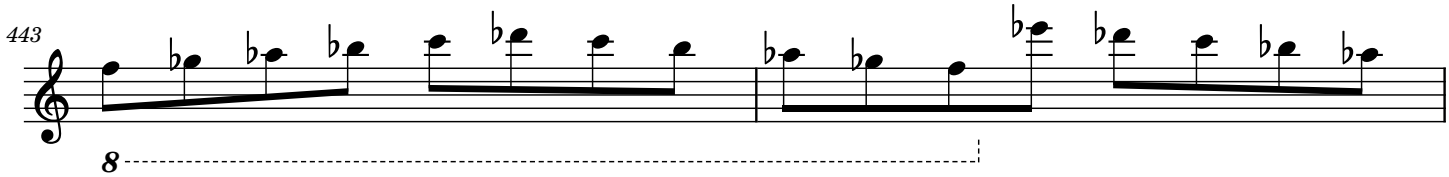




Las 3 Octavas



TRESILLOS

Primera y Segunda Octava

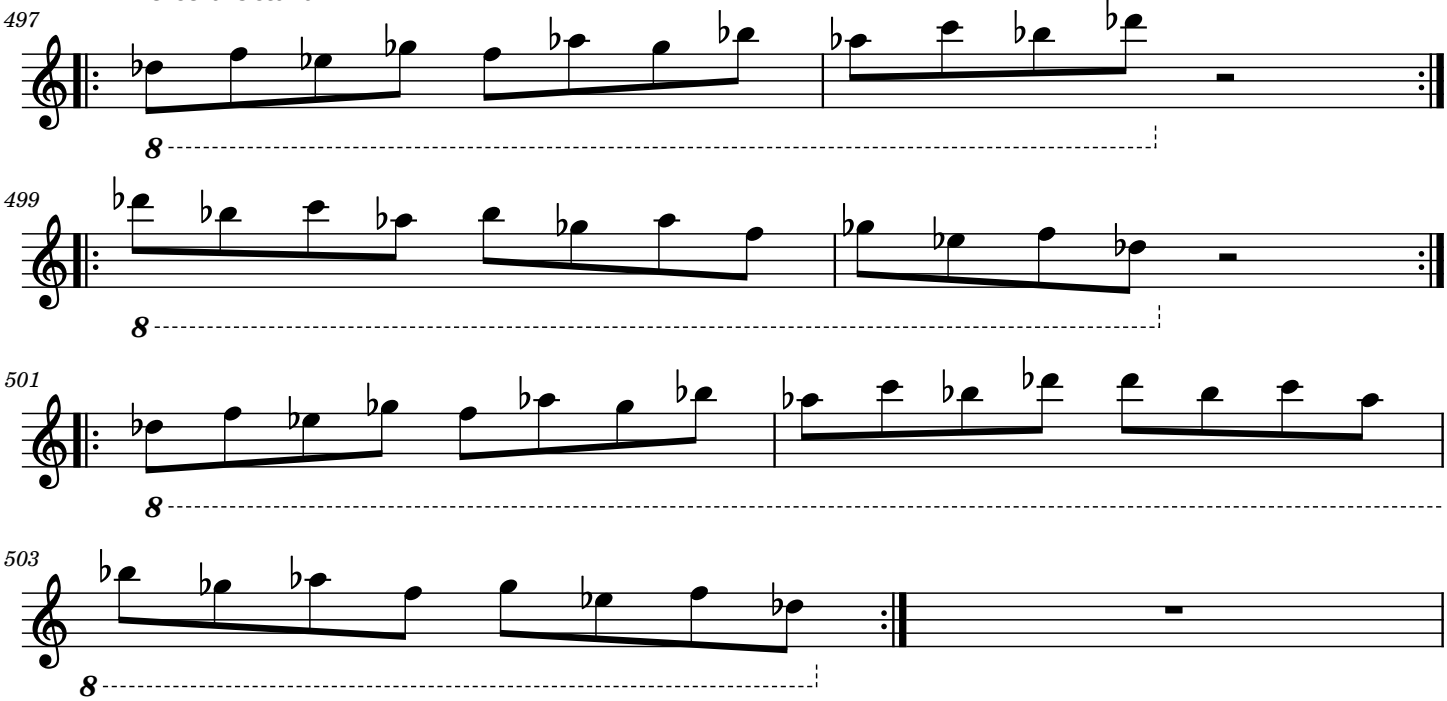
Tercera Octava

TERCERAS

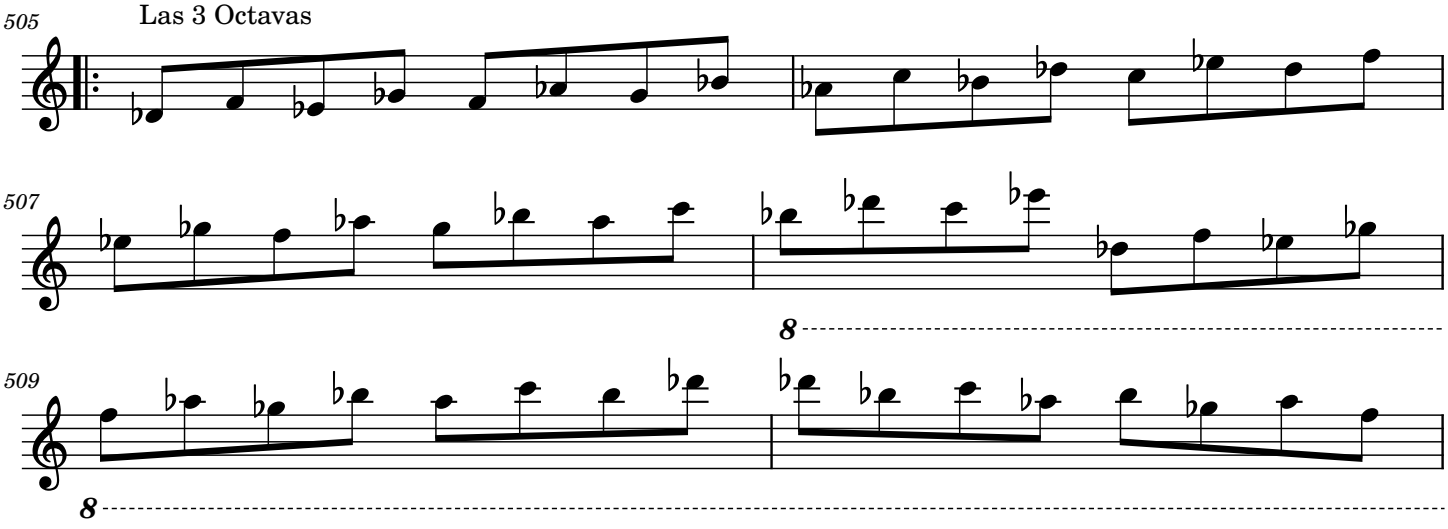
Primera Octava

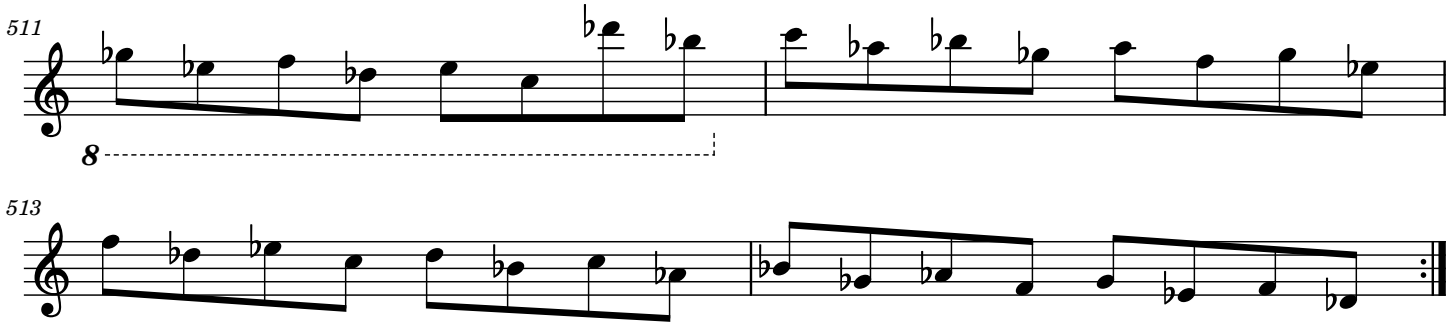
Segunda Octava

Tercera Octava



Las 3 Octavas



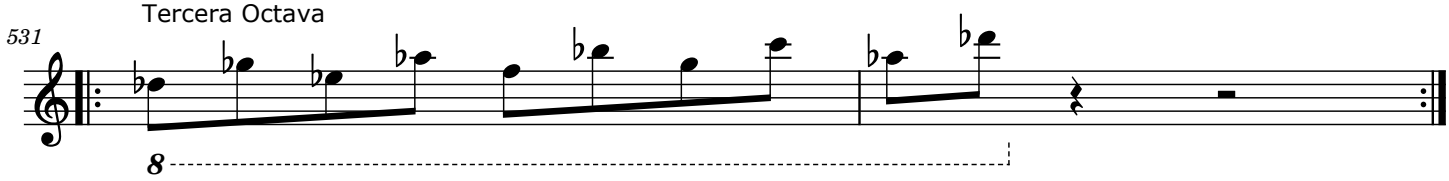


CUARTAS

Primera Octava

Segunda Octava

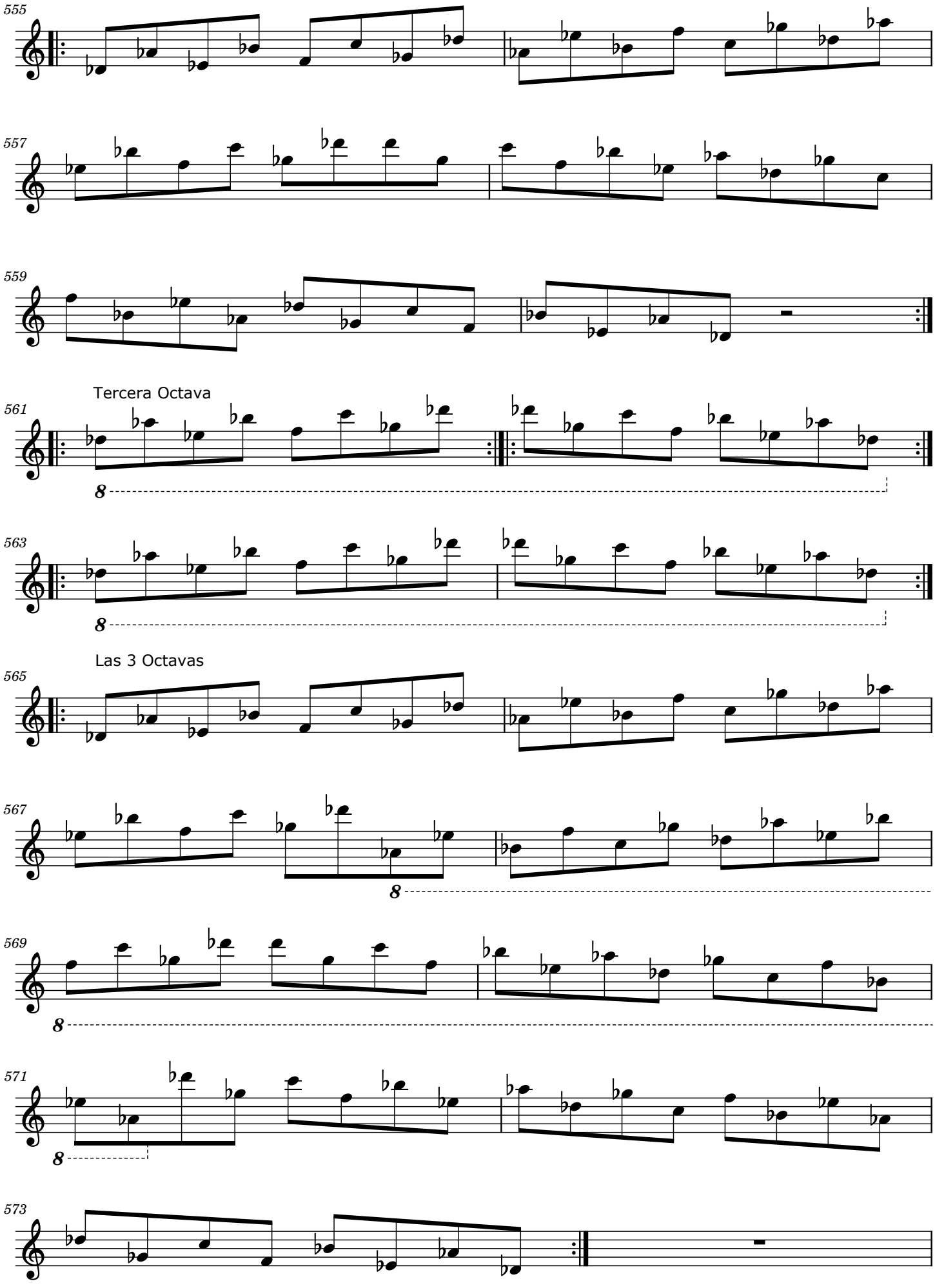
Tercera Octava



Las 3 octavas

QUINTAS

Primera y Segunda Octava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Tercera Octava
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Las 3 Octavas
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RE MAYOR (SI MENOR NATURAL) / D MAJOR (B NATURAL MINOR)

Primera Octava

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Segunda Octava

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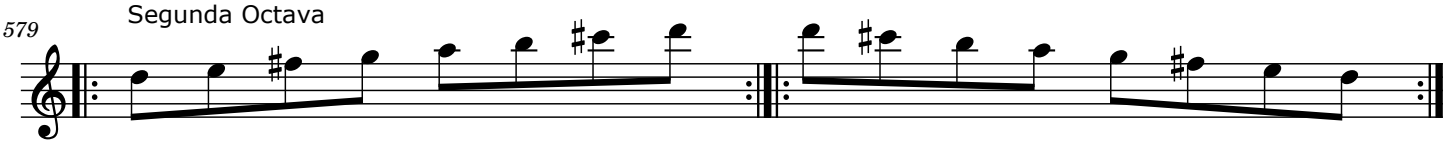

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Tercera Octava

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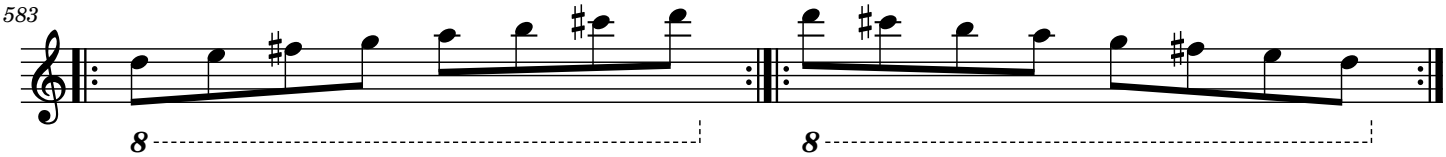

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Las 3 Octavas

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TRESILLOS

Primera y Segunda Octava

Tercera Octava

TERCERAS

Primera Octava

Segunda Octava

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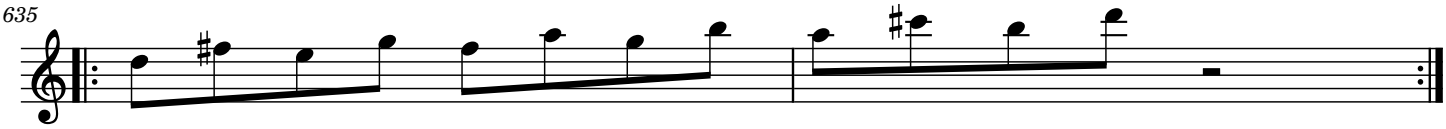

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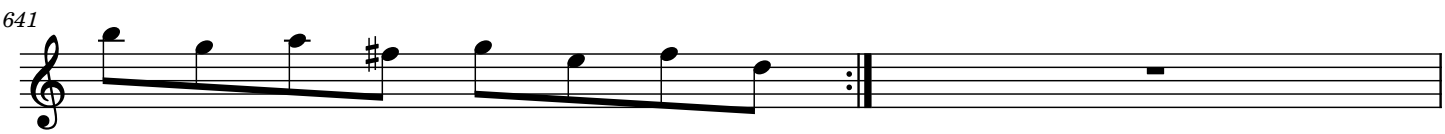

Tercera Octava

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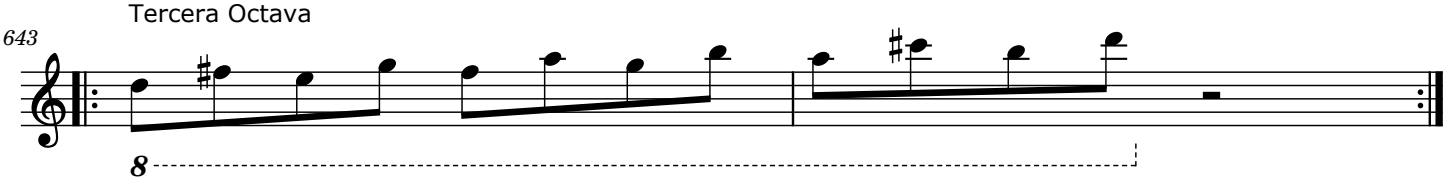

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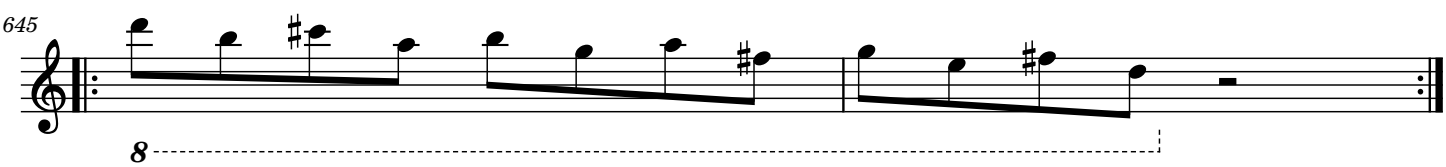

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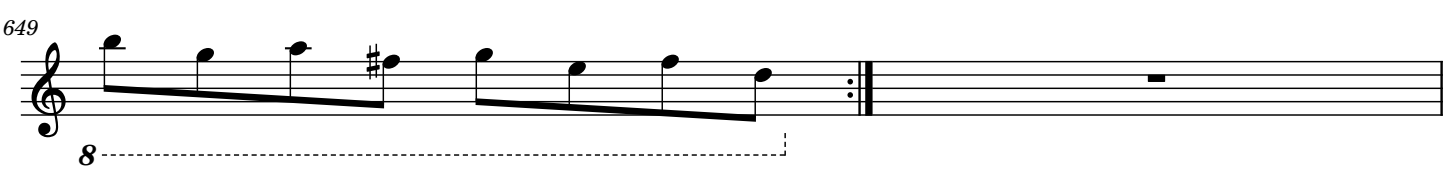

Las 3 Octavas

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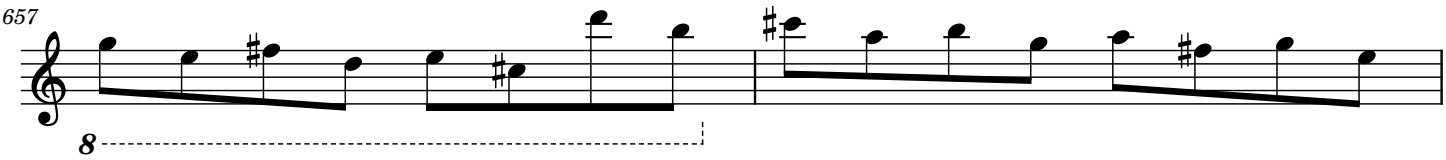

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CUARTAS

Primera Octava

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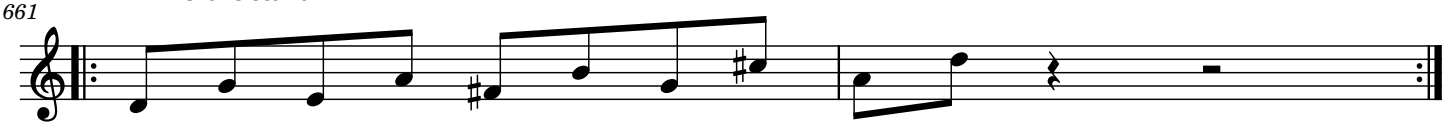

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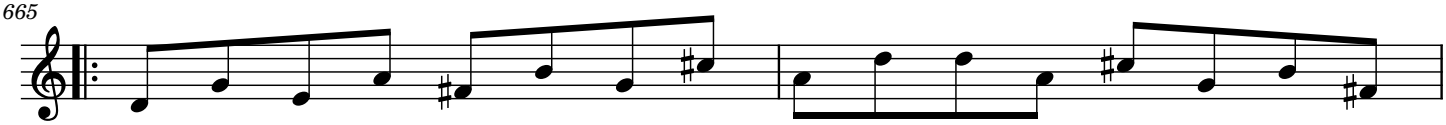

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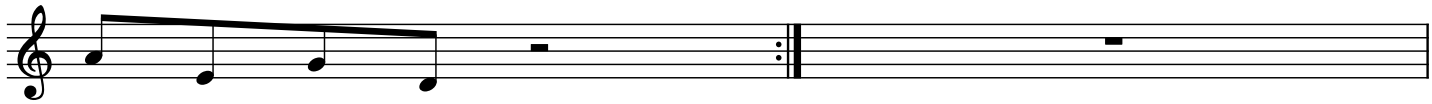

Segunda Octava

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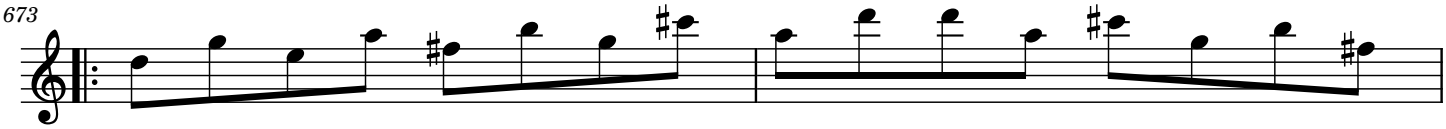

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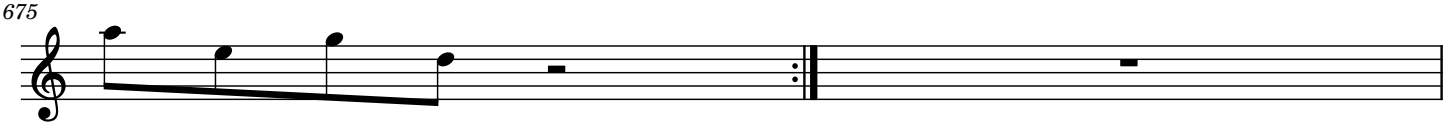

Tercera Octava

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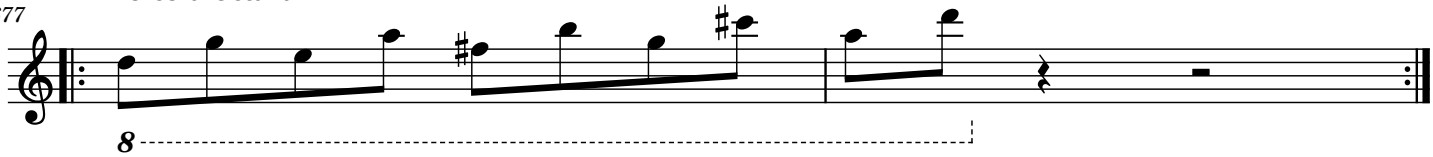

QUINTAS

Primera y Segunda Octava

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Tercera Octava
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Las 3 Octavas
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bMI MAYOR (DO MENOR NATURAL) / bE MAJOR (C NATURAL MINOR)

Primera Octava

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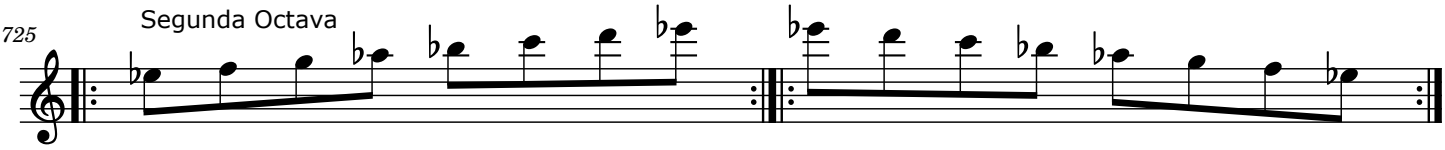
Segunda Octava

725



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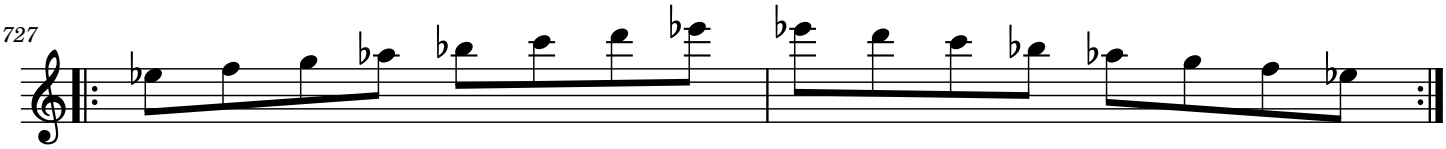

Tercera Octava

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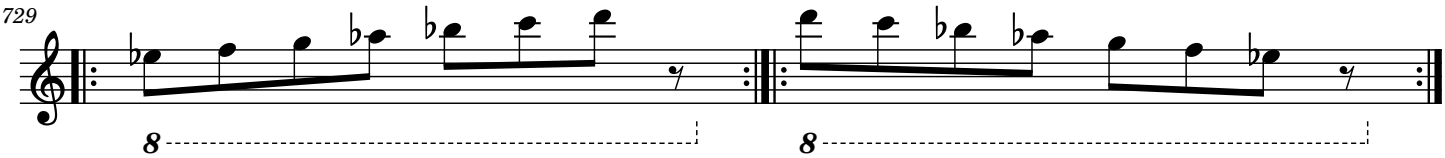

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Las 3 Octavas

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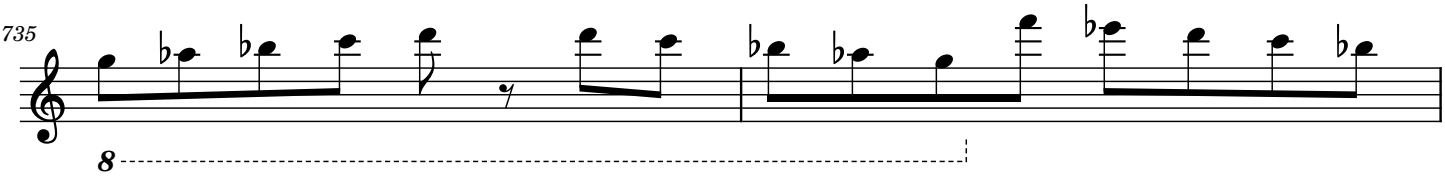

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TRESILLOS

Primera y Segunda Octava

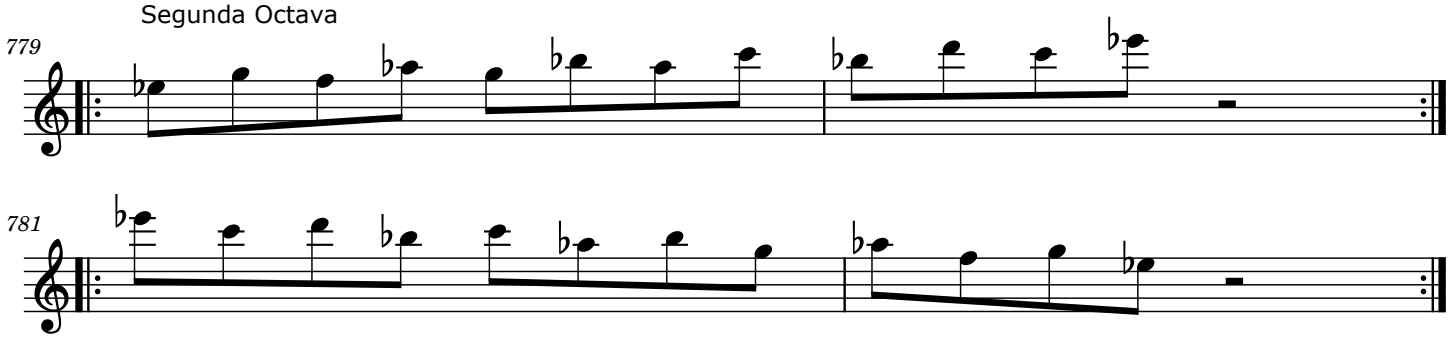
Tercera Octava

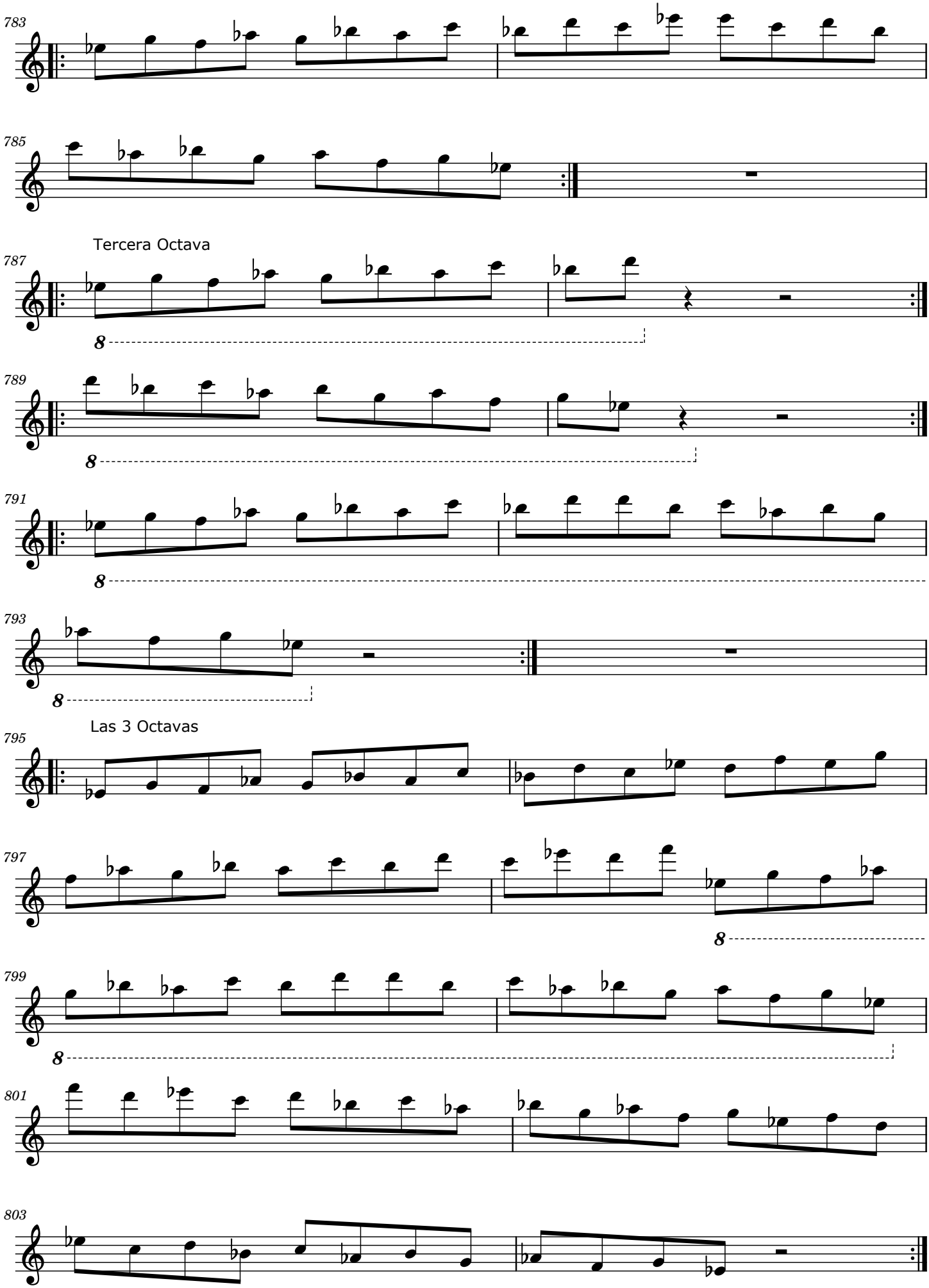
Las 3 Octavas

TERCERAS

Primera Octava

Segunda Octava

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Tercera Octava
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Las 3 Octavas
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CUARTAS

Primera Octava

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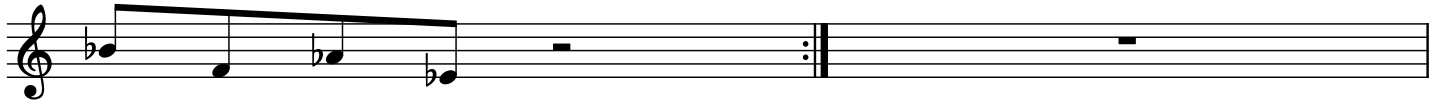

Segunda Octava

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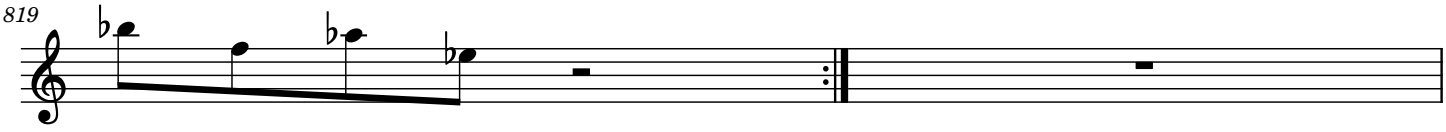

Tercera Octava

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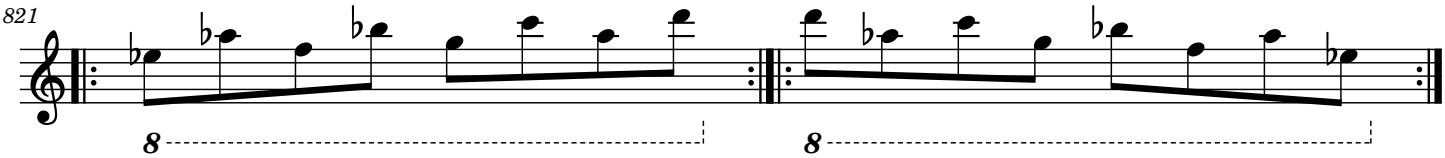

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Las 3 octavas

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QUINTAS

Primera y Segunda Octava

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Tercera Octava

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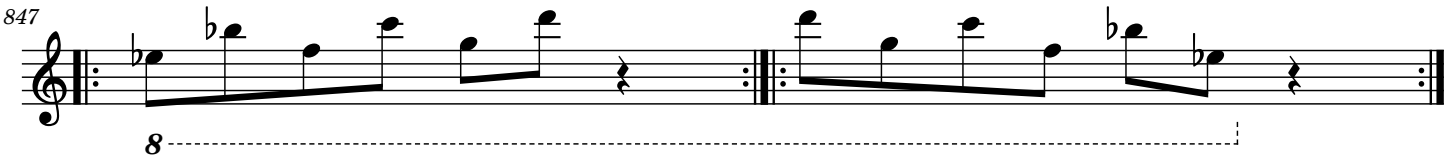

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Las 3 Octavas

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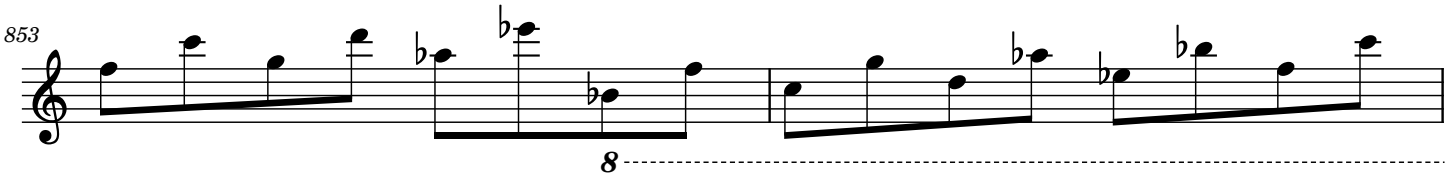

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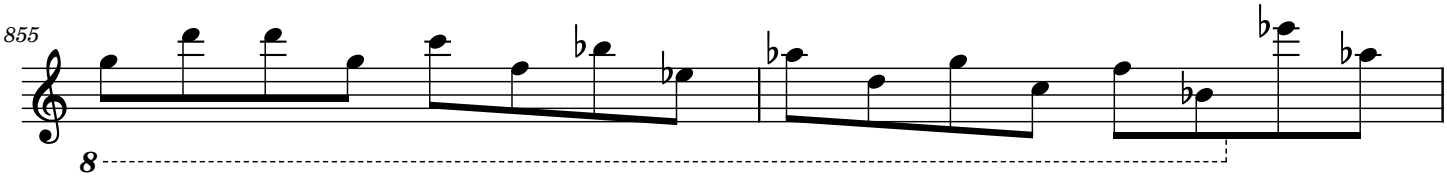

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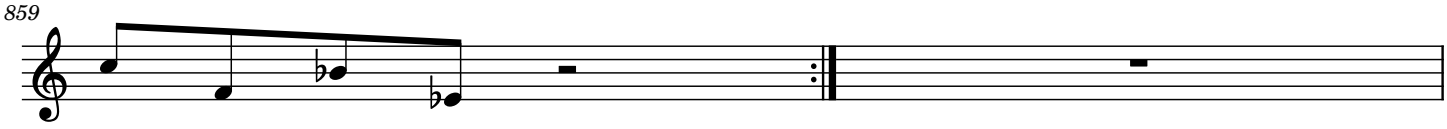

MI MAYOR (bRE MENOR NATURAL) / E MAJOR (bD NATURAL MINOR)

Primera Octava

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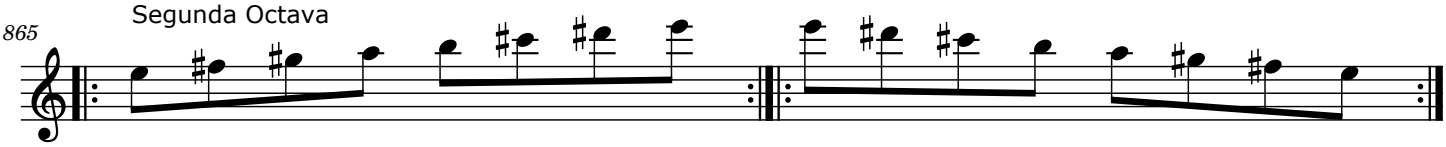
863

Segunda Octava

865



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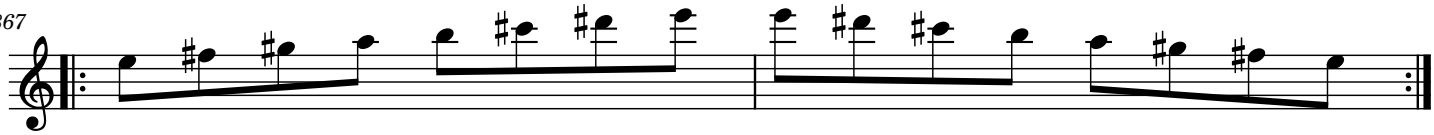

Tercera Octava

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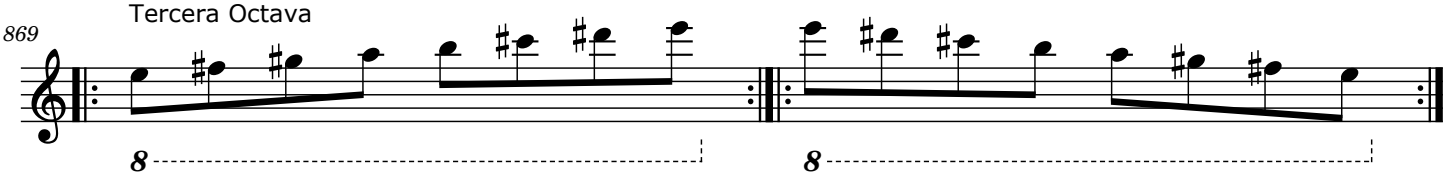

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Las 3 Octavas

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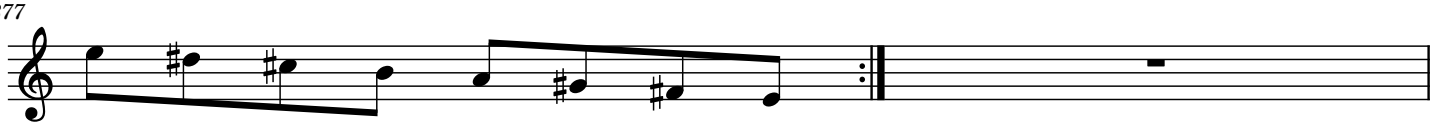


TRESILLOS

Primera y Segunda Octava

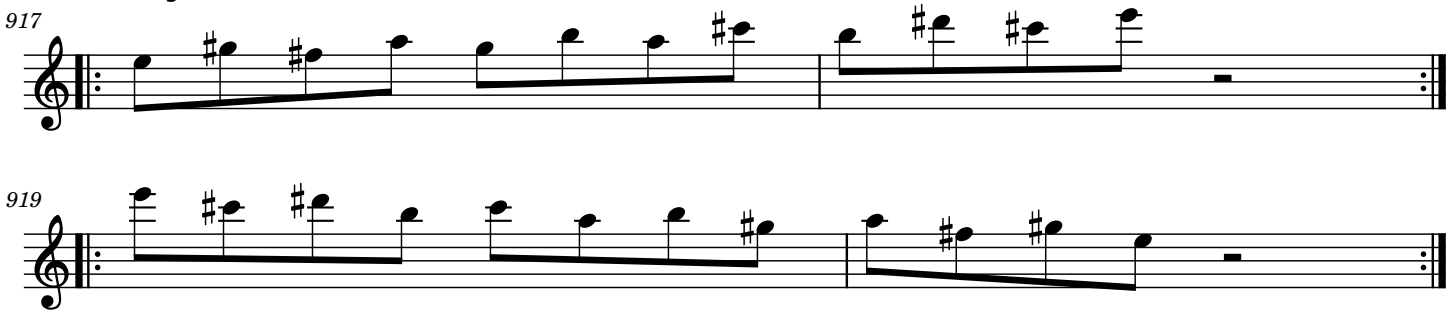
Tercera Octava

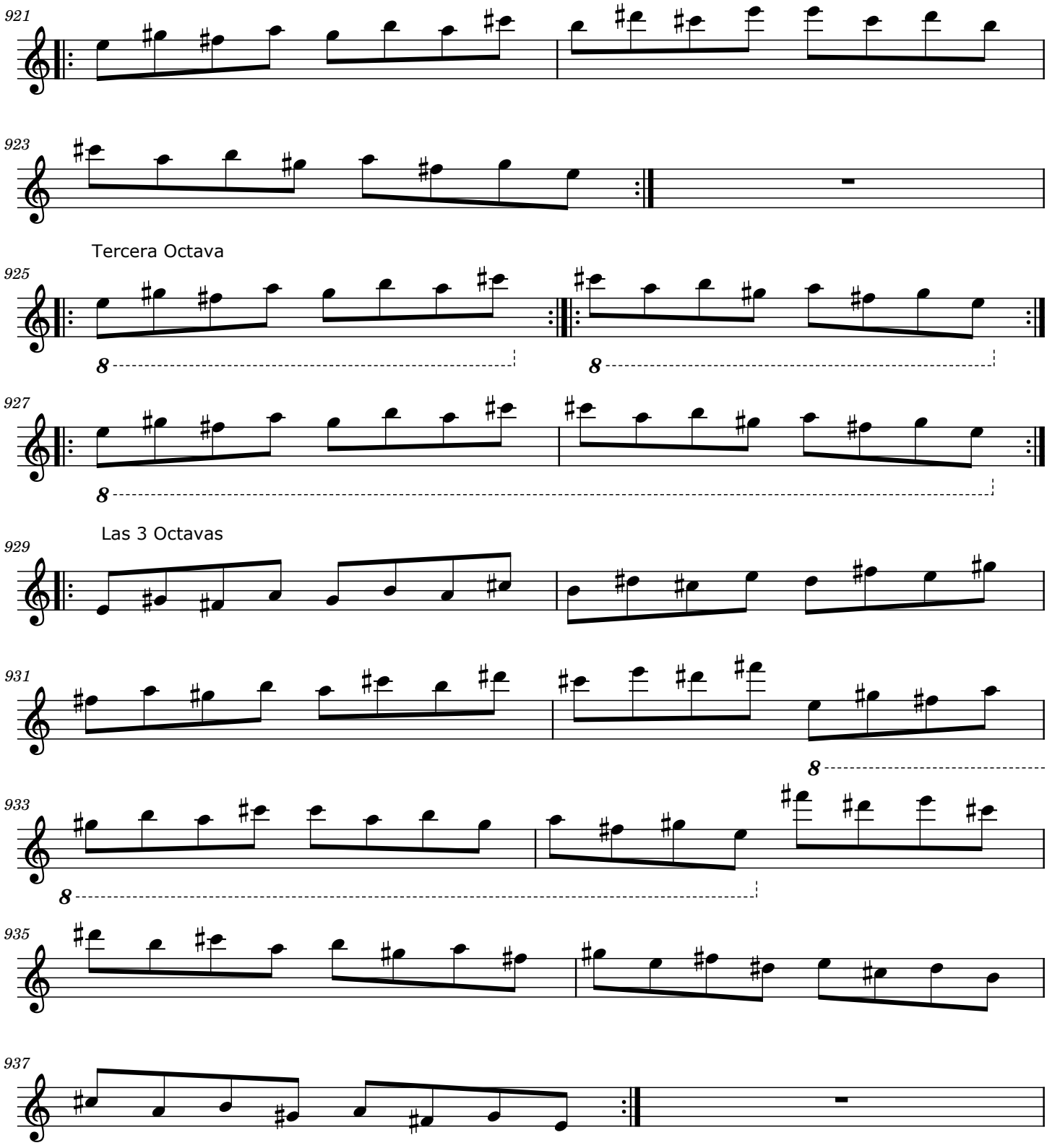
Las 3 Octavas

TERCERAS

Primera Octava

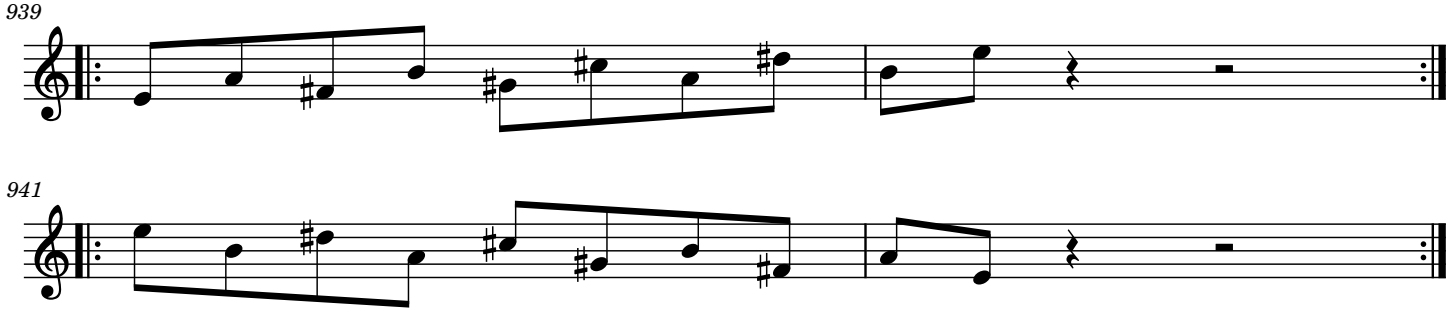
Segunda Octava





CUARTAS

Primera Octava



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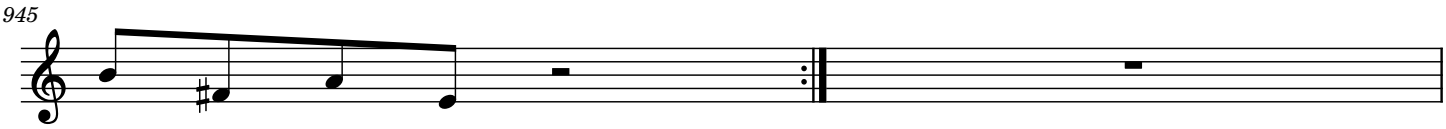

Segunda Octava

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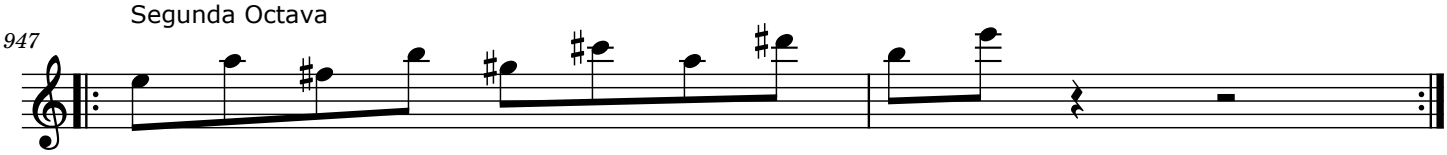

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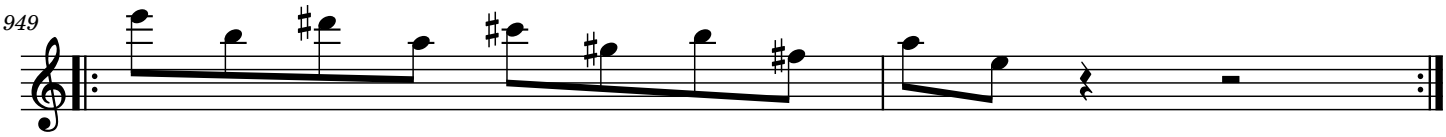

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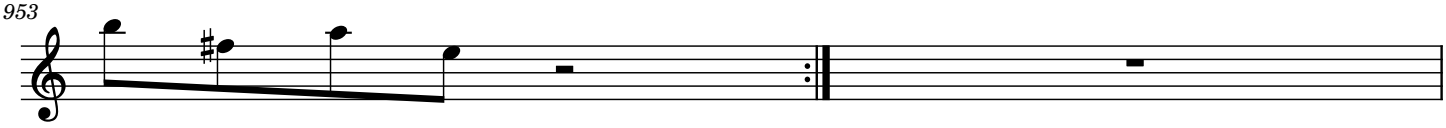

Tercera Octava

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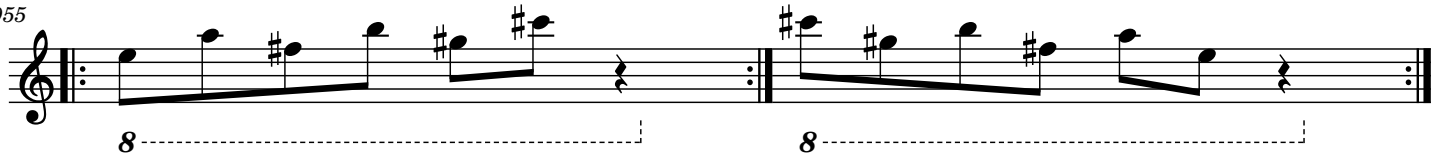

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Las 3 octavas

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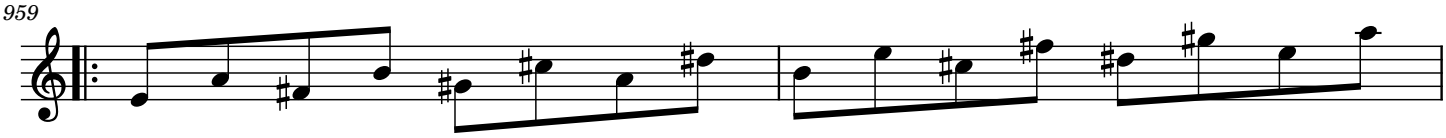

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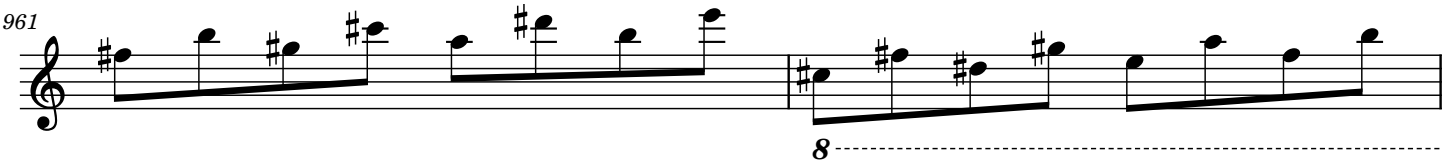

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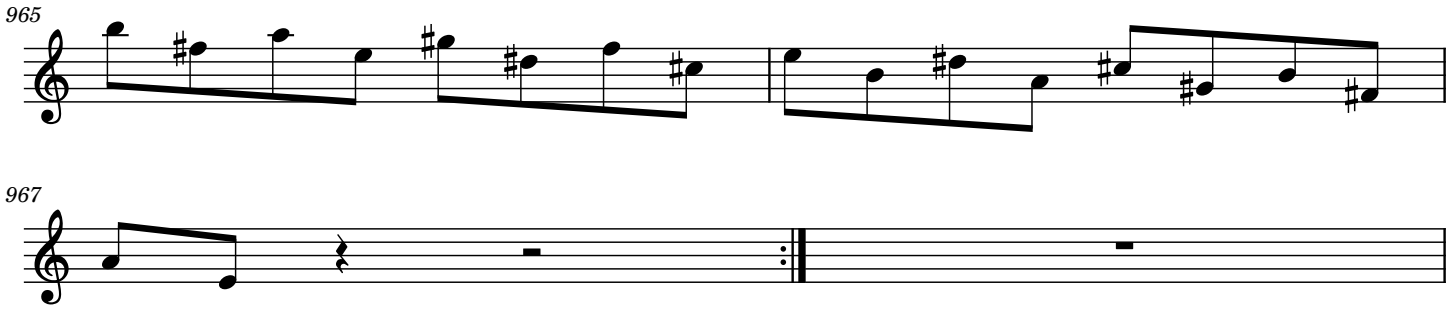
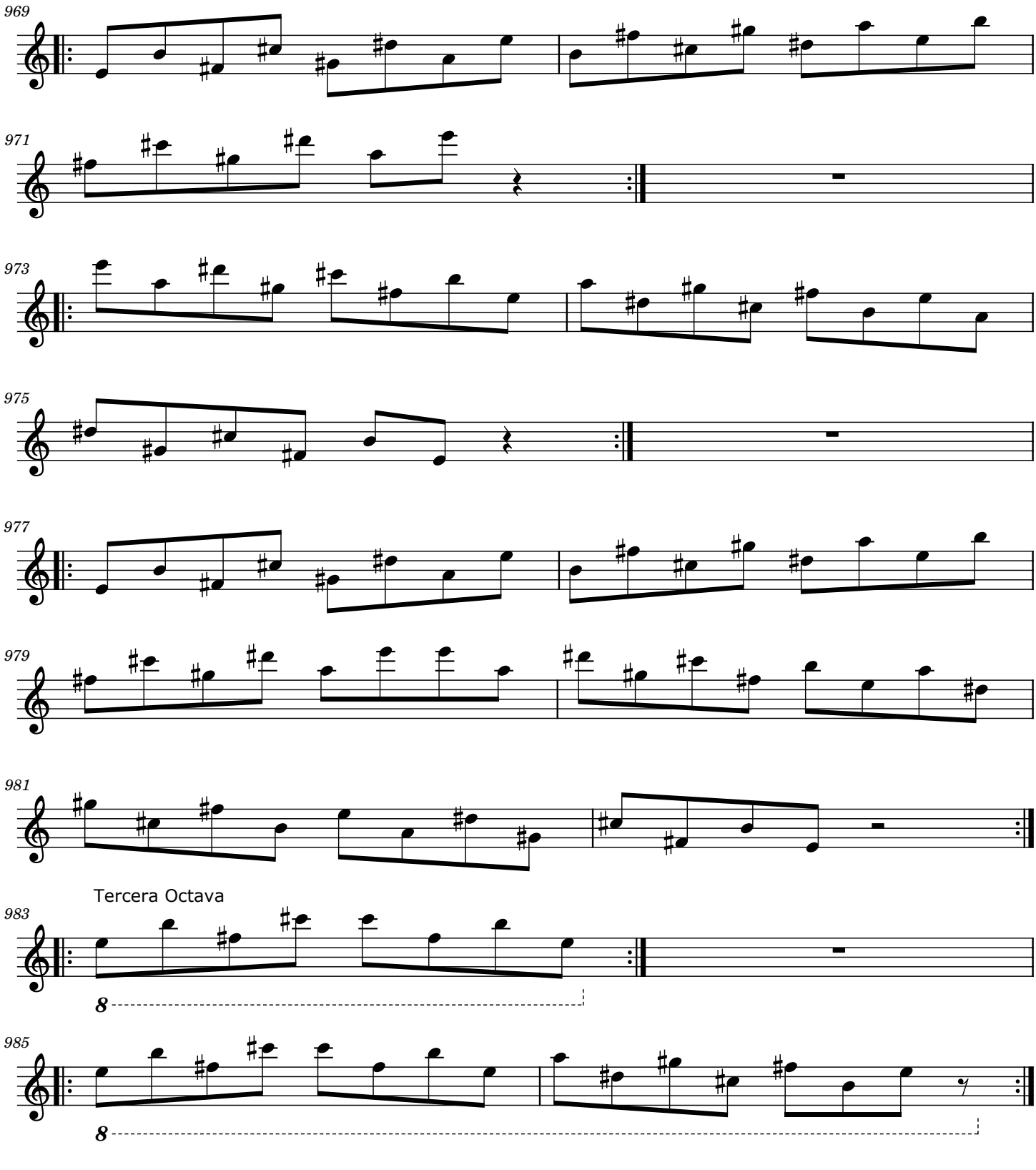


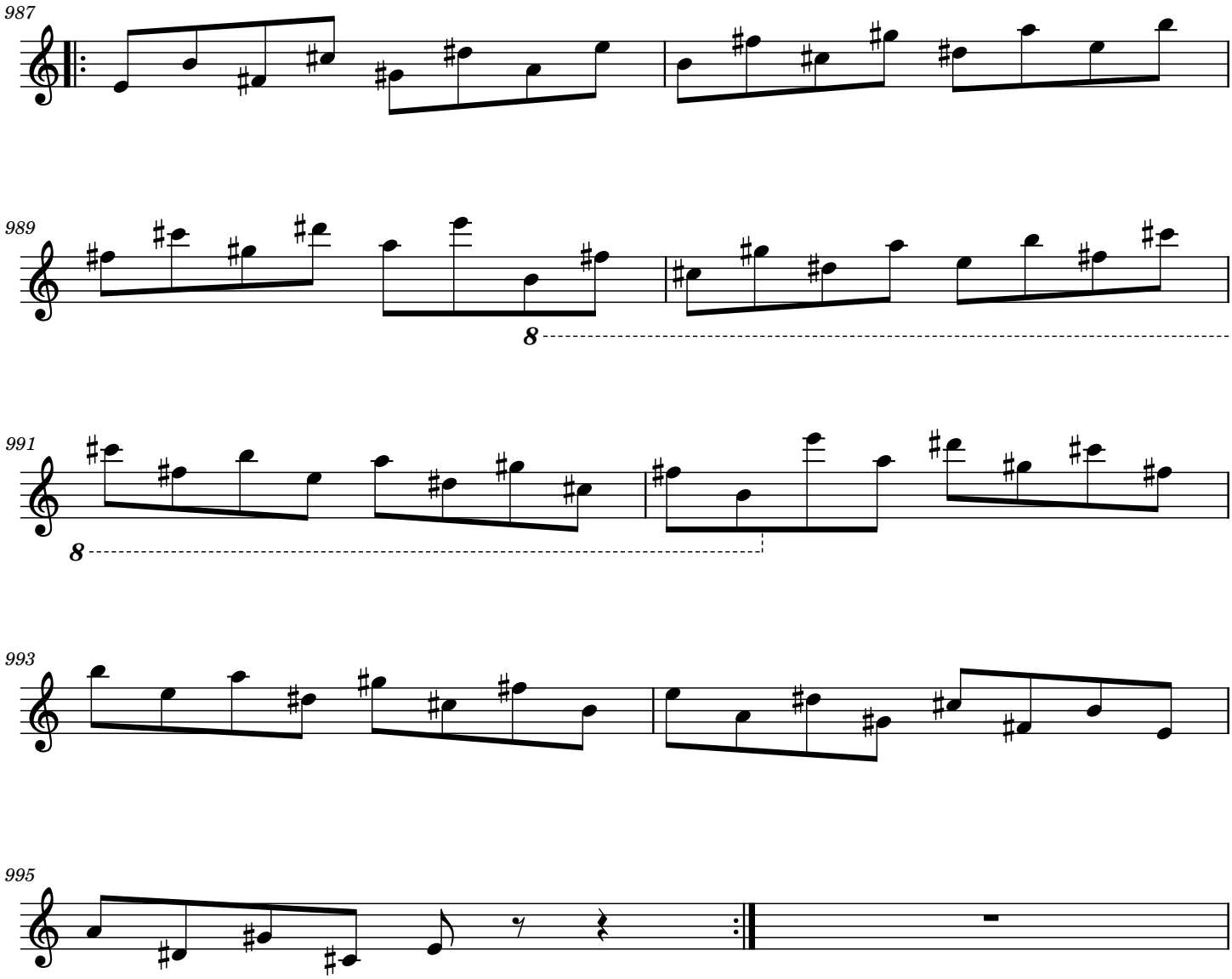
QUINTAS

Primera y Segunda Octava



Tercera Octava

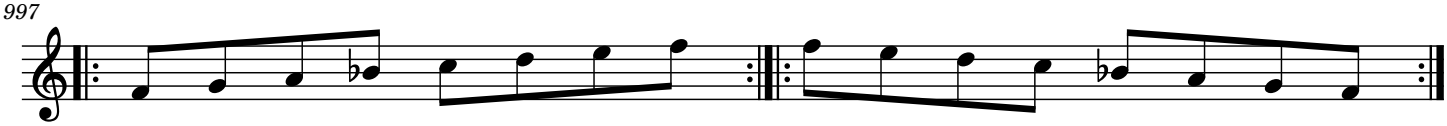
Las 3 Octavas



FA MAYOR (RE MENOR NATURAL) / F MAJOR (D NATURAL MINOR)

Primera Octava

997



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Segunda Octava

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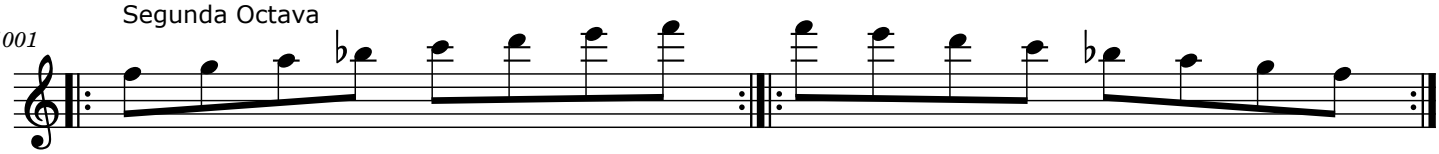

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Tercera Octava

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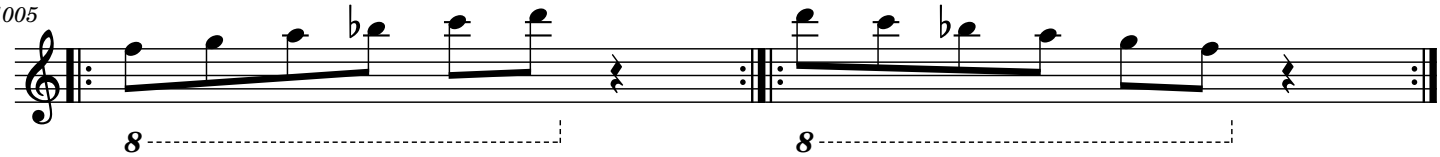

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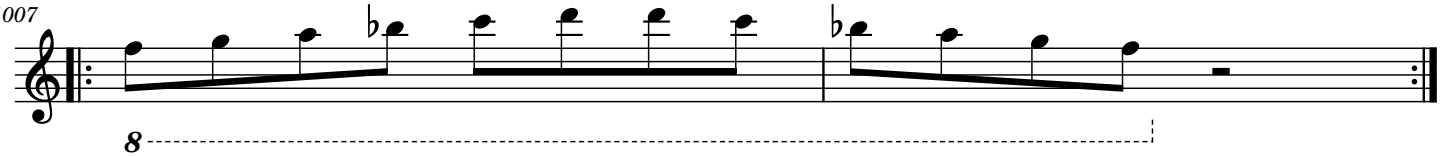

Las 3 Octavas

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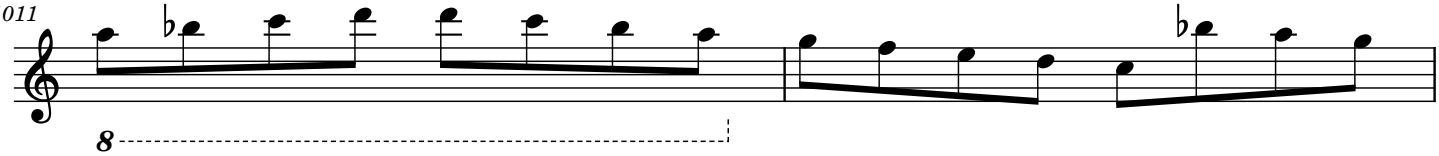

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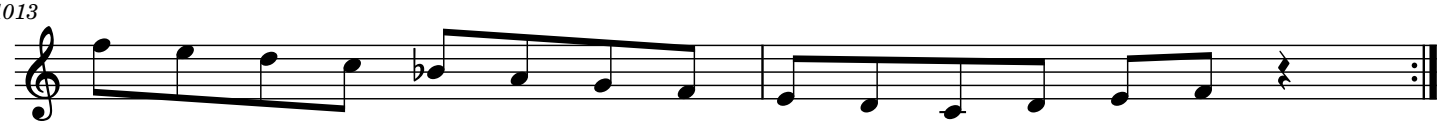

TRESILLOS

Primera y Segunda Octava, y Primera Mitad de la Tercera Octava

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1019

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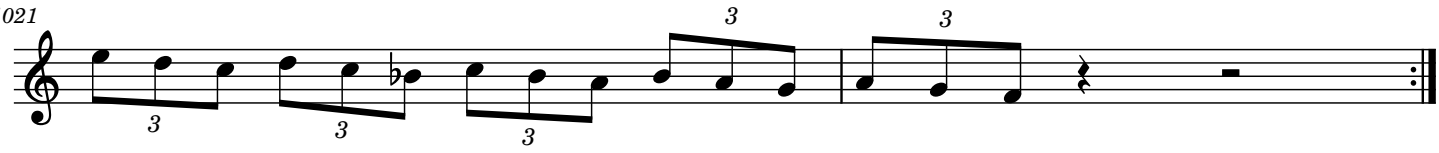

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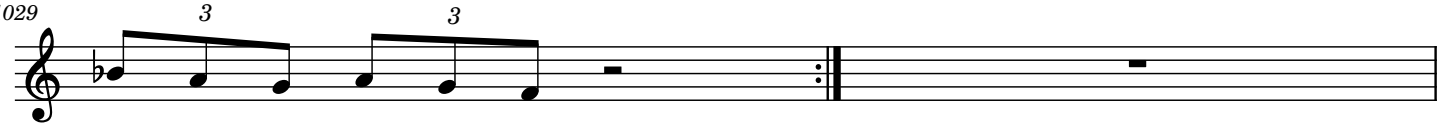

Segunda Mitad de la Tercera Octava

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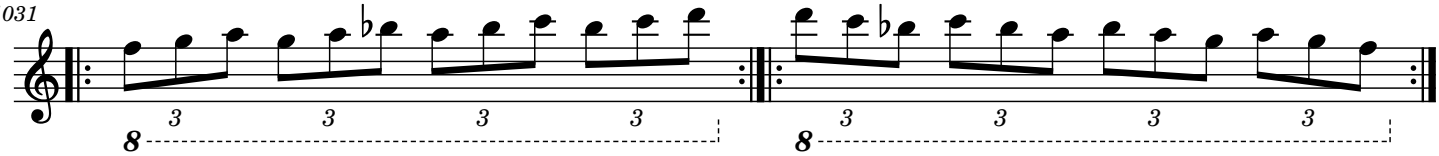

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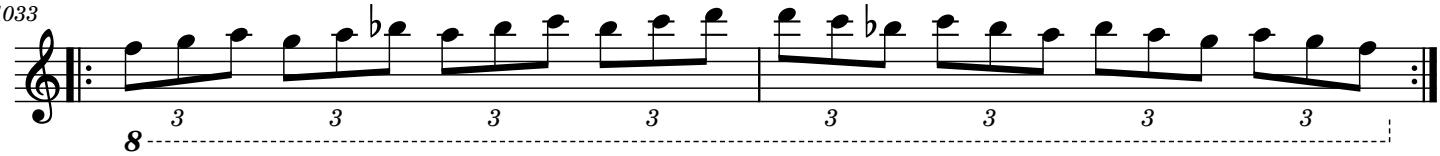

Las 3 Octavas

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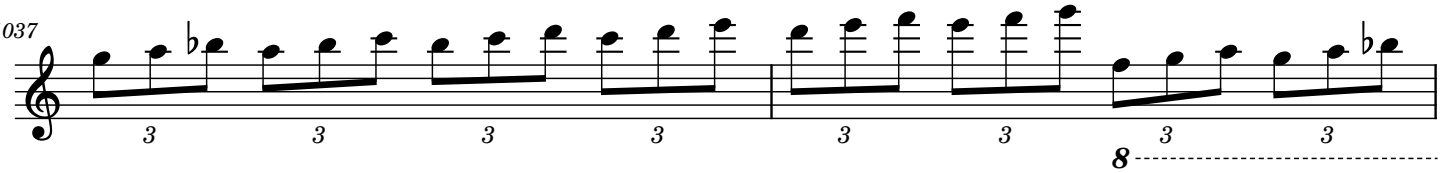

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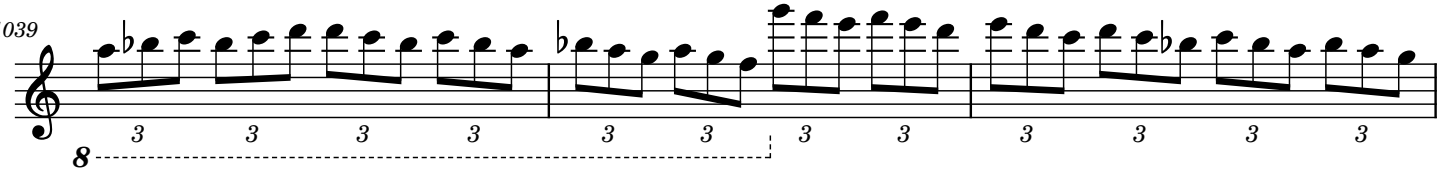

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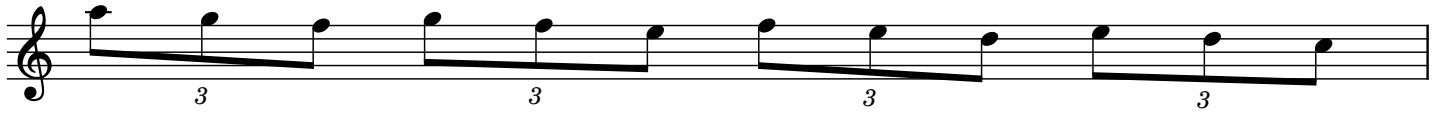

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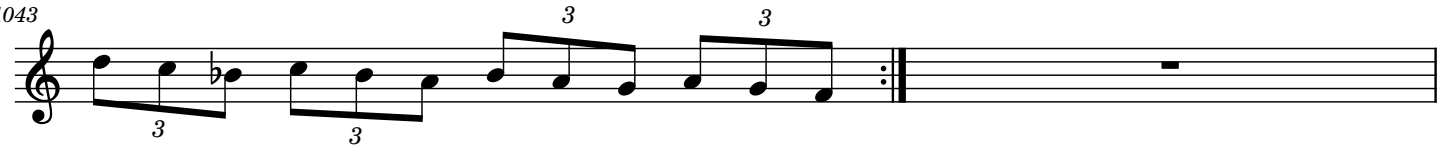

TERCERAS

Primera Octava

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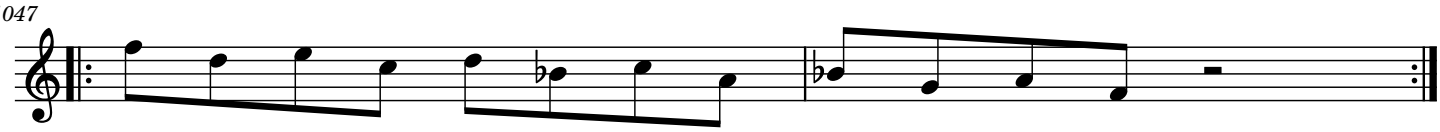

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Segunda Octava

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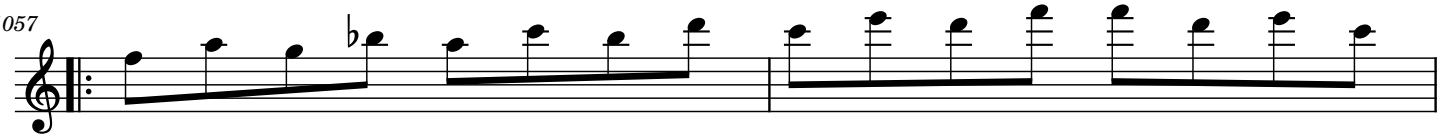

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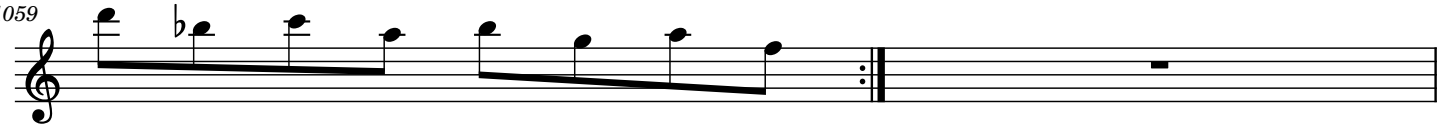
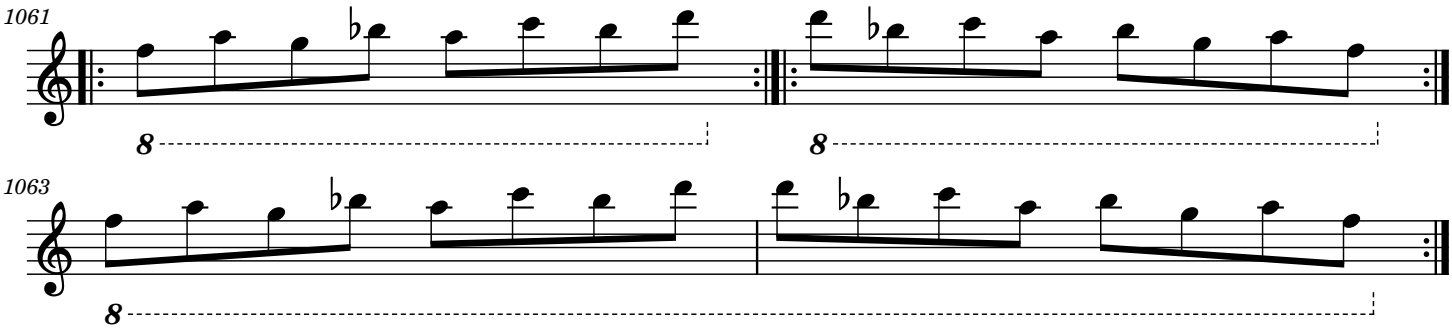


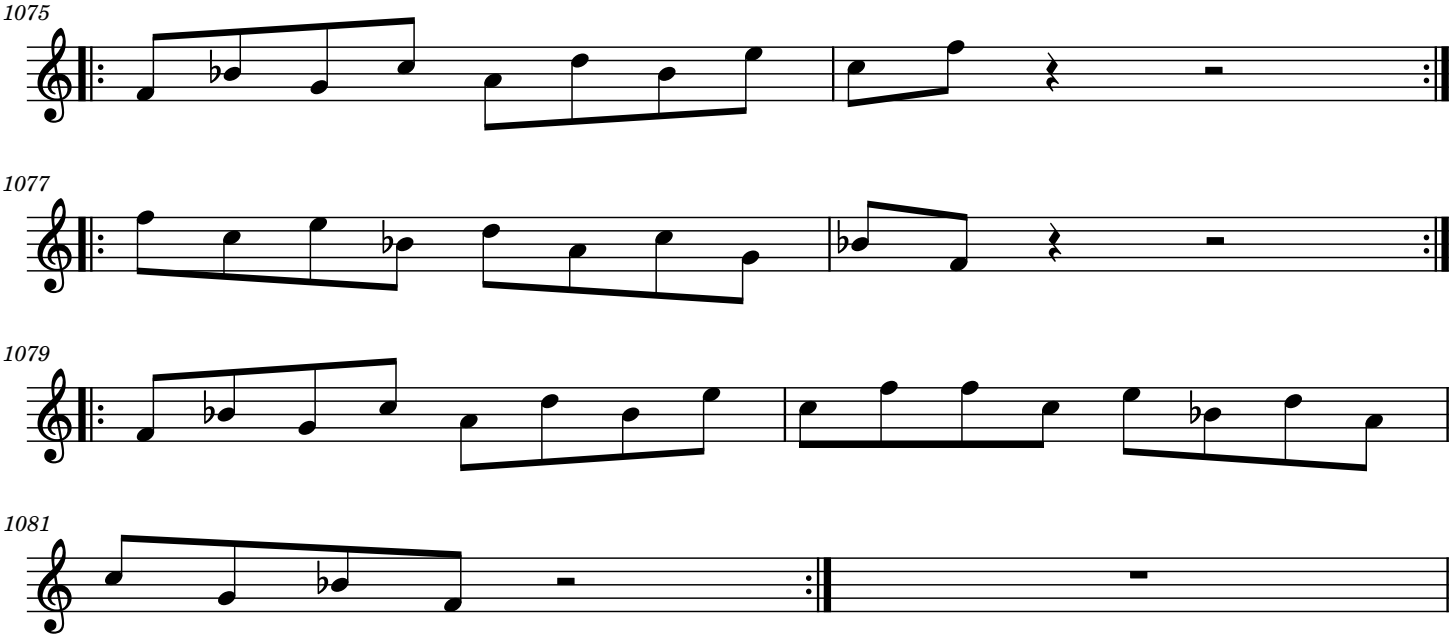
Tercera Octava



Las 3 Octavas

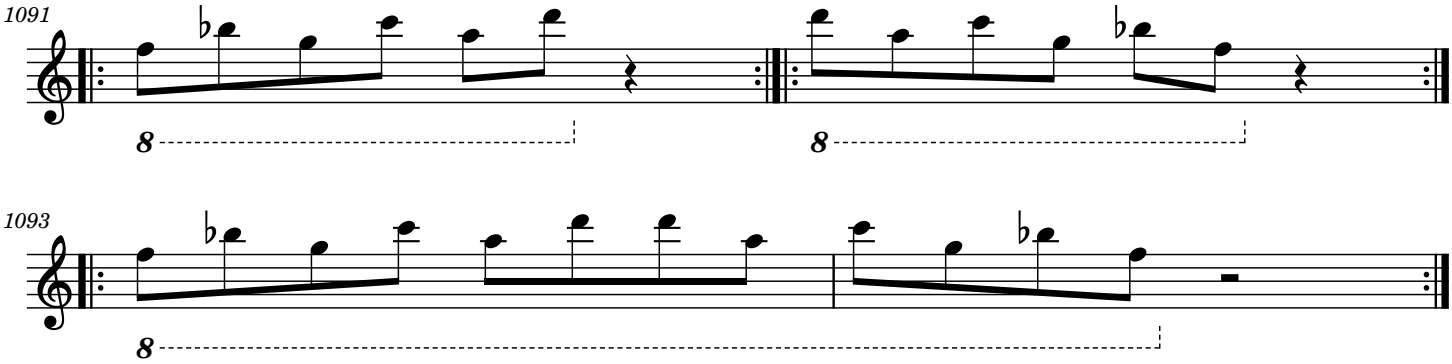
CUARTAS

Primera Octava



Segunda Octava

Tercera Octava



Las 3 octavas

QUINTAS

Primera y Segunda Octava

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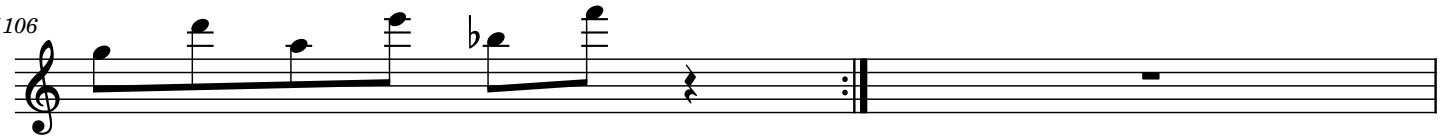

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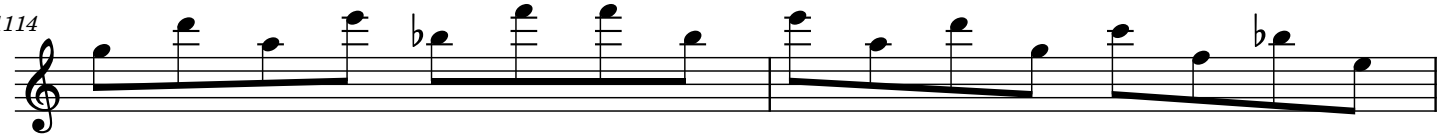

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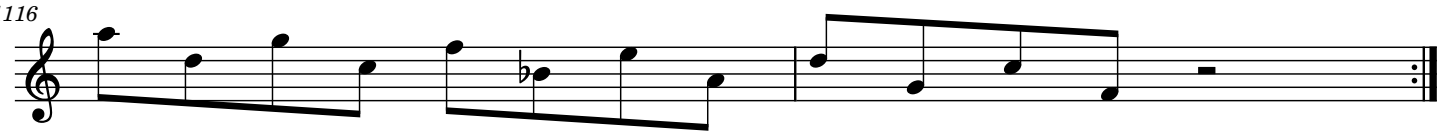

Tercera Octava

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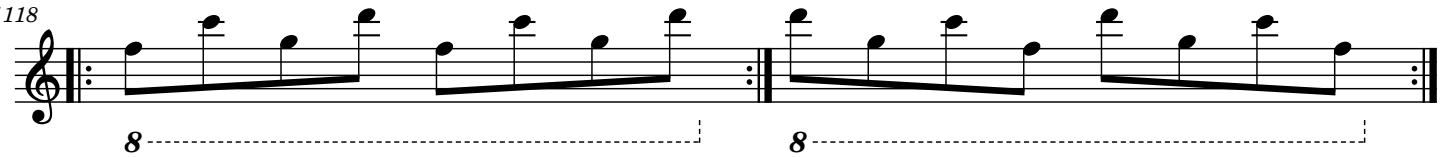

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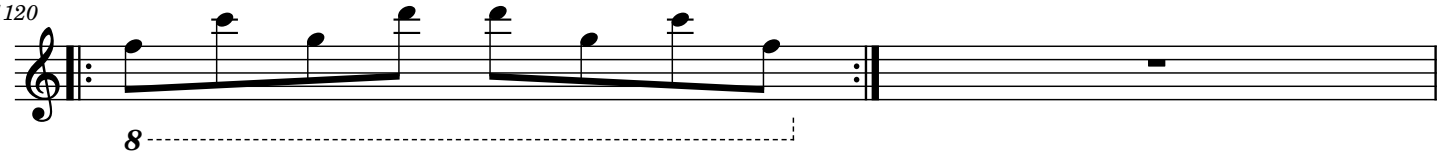

Las 3 Octavas

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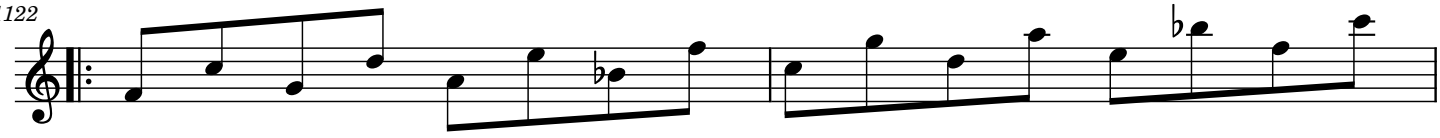

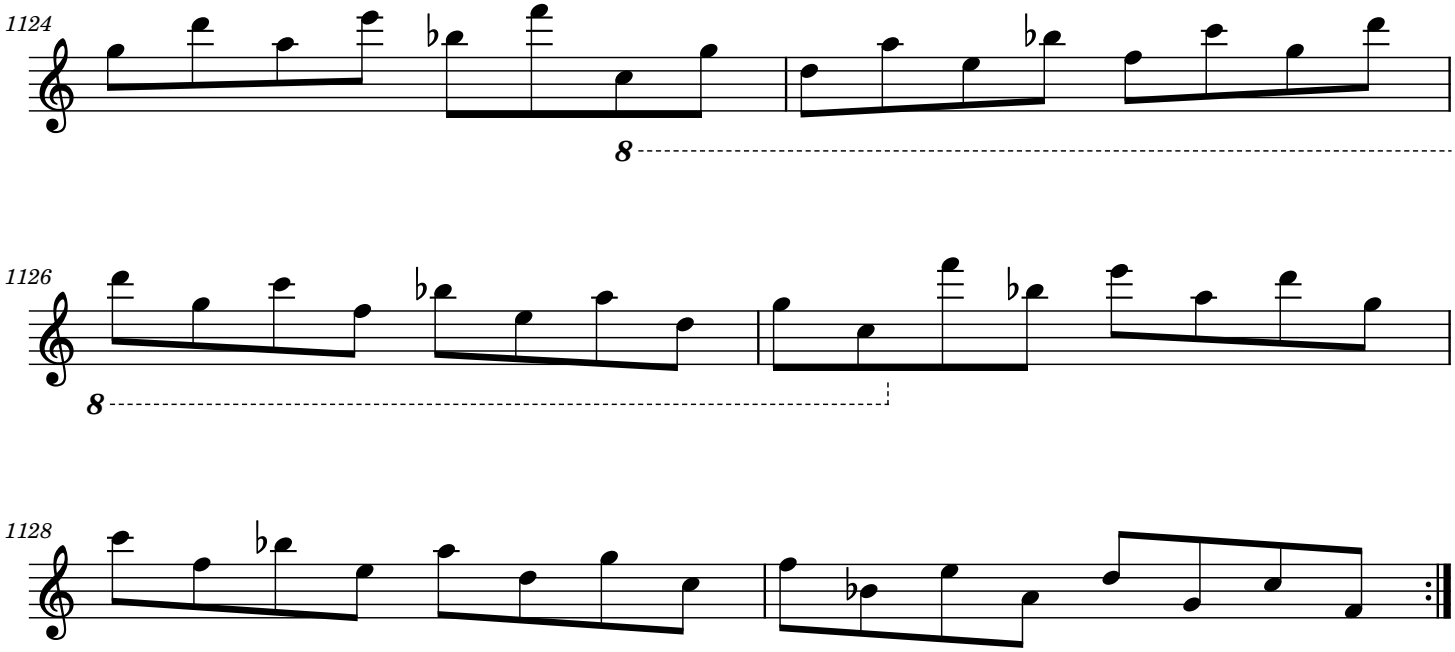
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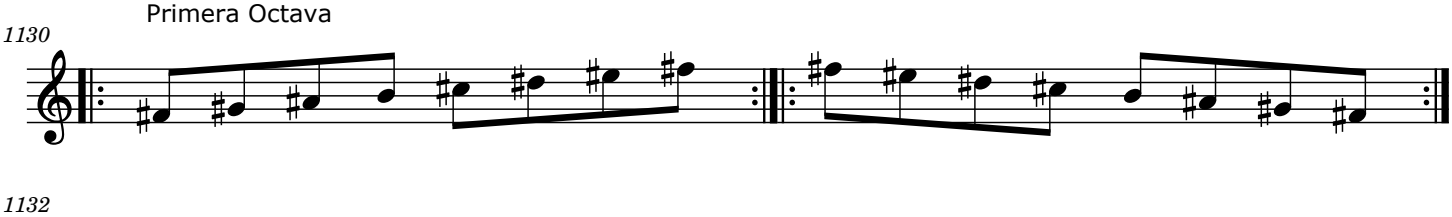
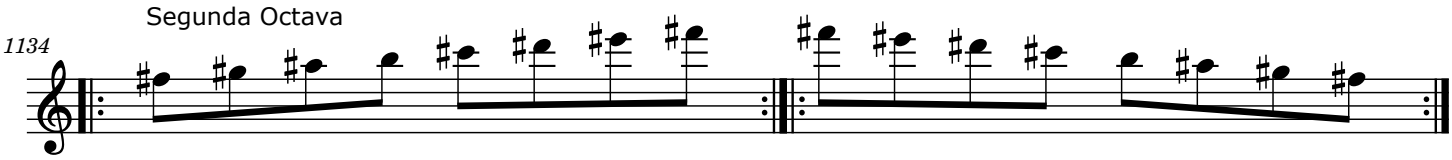
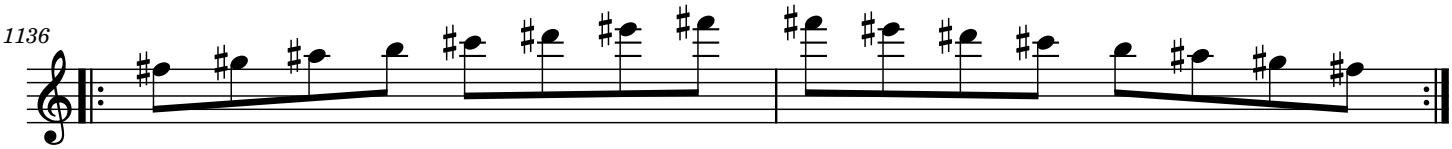
#FA MAYOR (#RE MENOR NATURAL) / #F MAJOR (#D NATURAL MINOR)

Primera Octava

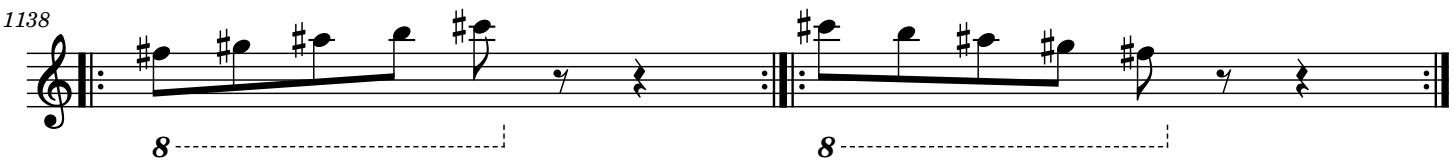


Segunda Octava

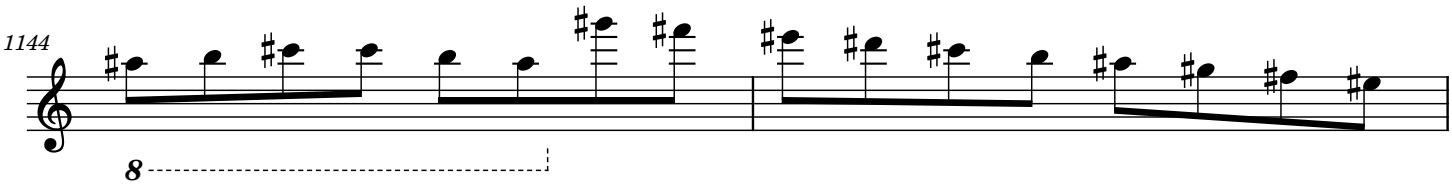




Tercera Octava

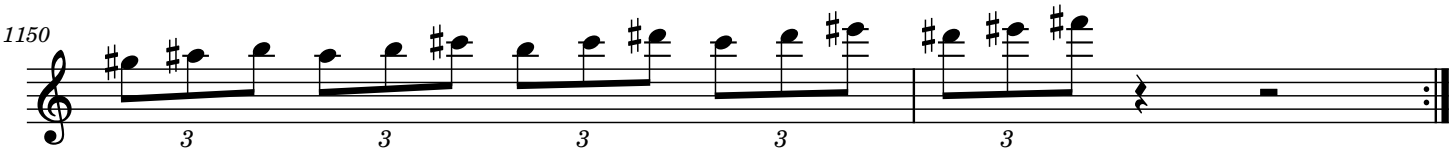


Las 3 Octavas



TRESILLOS

Primera y Segunda Octava



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Tercera Octava
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1167
Las 3 Octavas
1169
1171
1173

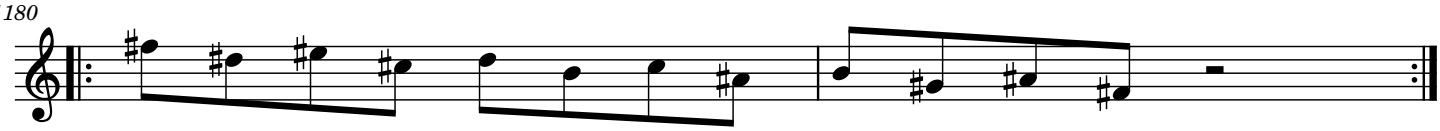
1175

TERCERAS

Primera Octava

1178

1180



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Segunda Octava

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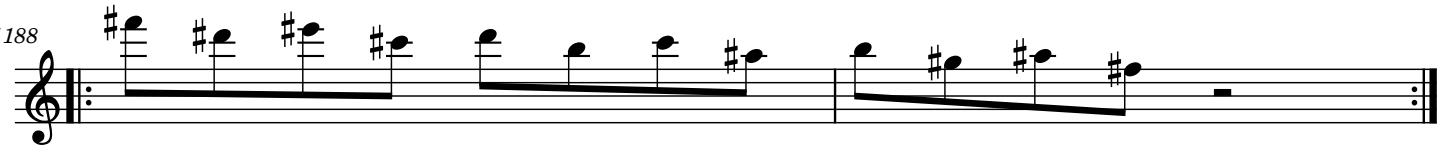

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Tercera Octava

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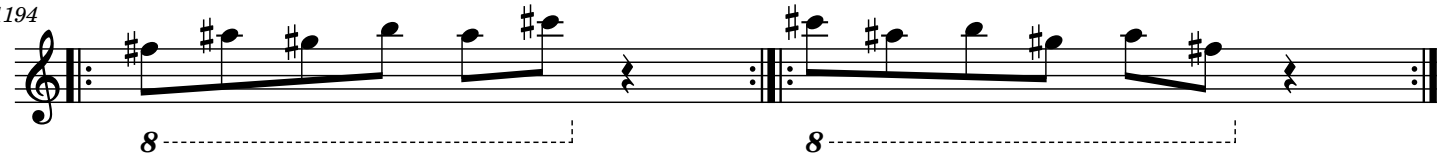

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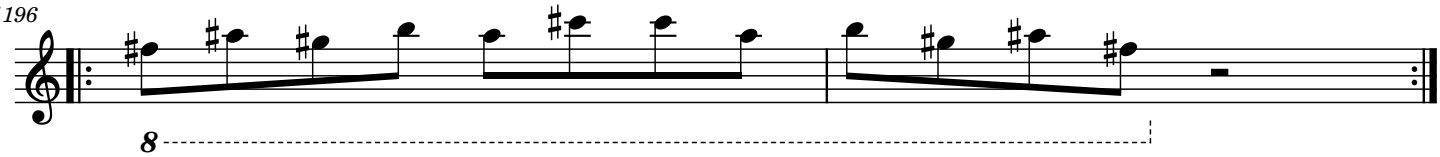
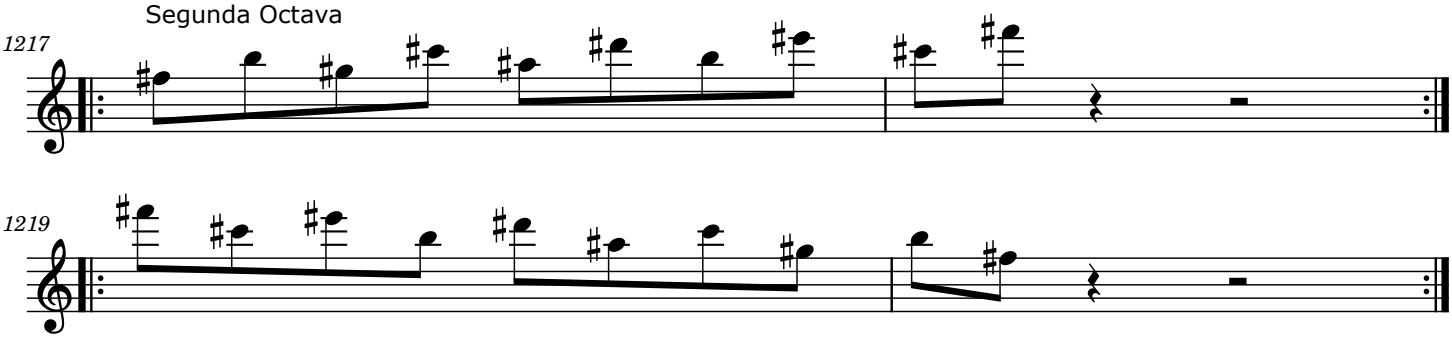


Las 3 Octavas

CUARTAS

Primera Octava

Segunda Octava



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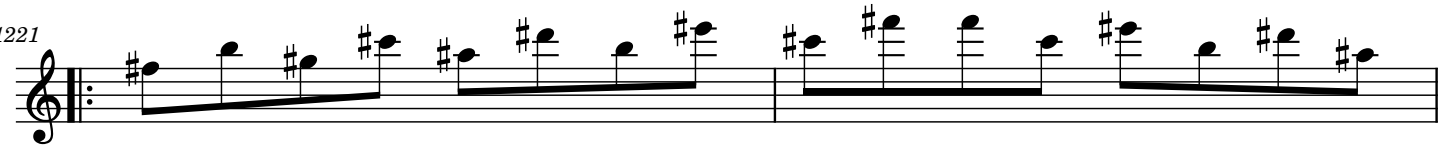

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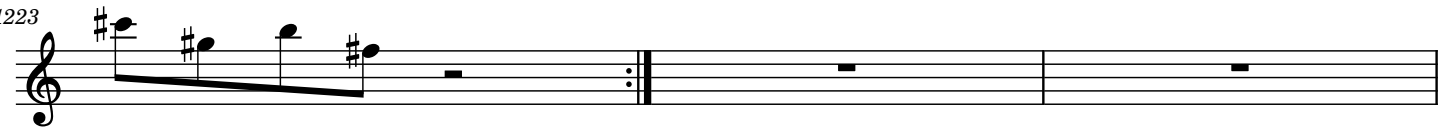

Tercera Octava

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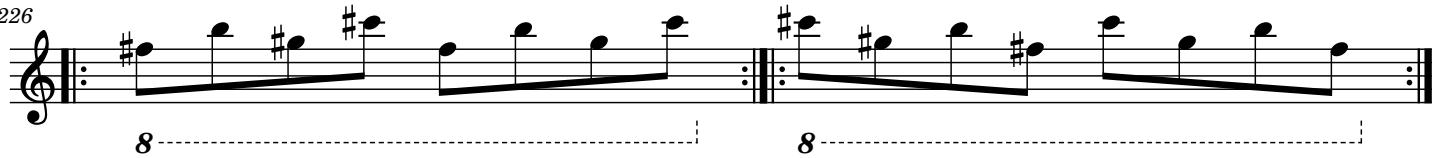

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Las 3 octavas

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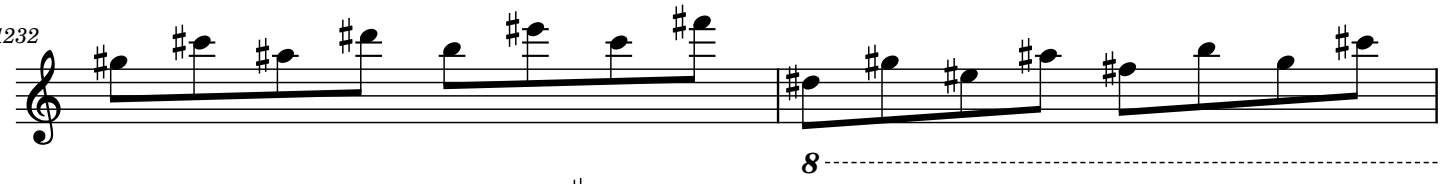

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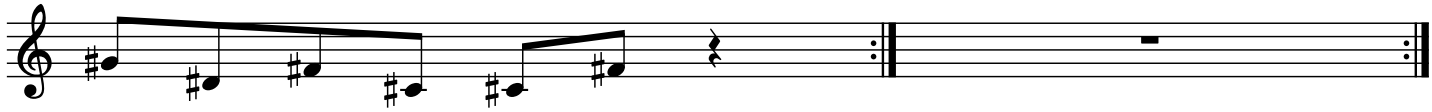

QUINTAS

Primera y Segunda Octava

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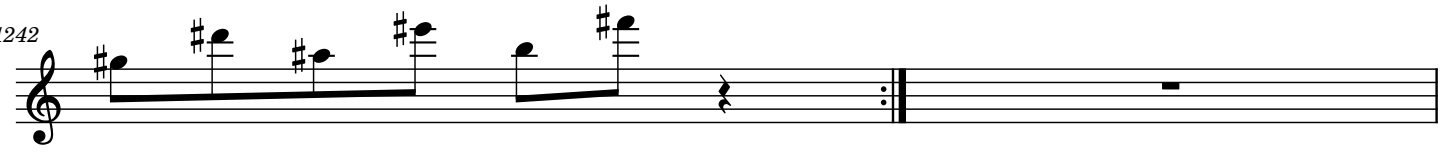

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Tercera Octava
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Las 3 Octavas
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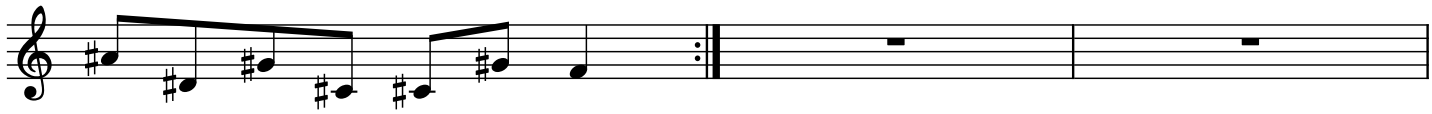
1264

1266



SOL MAYOR (MI MENOR NATURAL) / G MAJOR (E NATURAL MINOR)

Primera Octava

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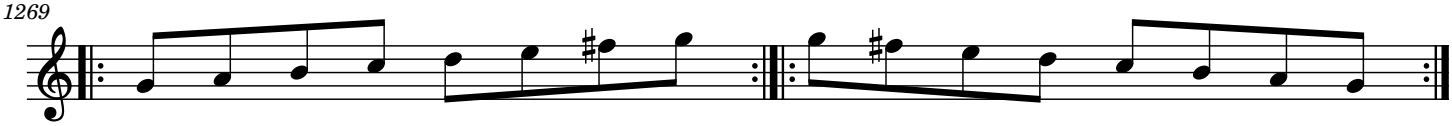

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Segunda Octava

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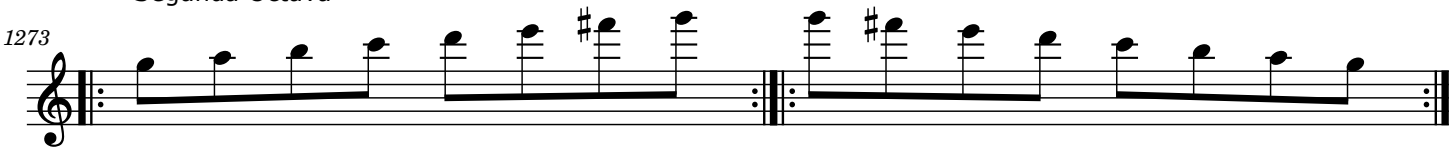

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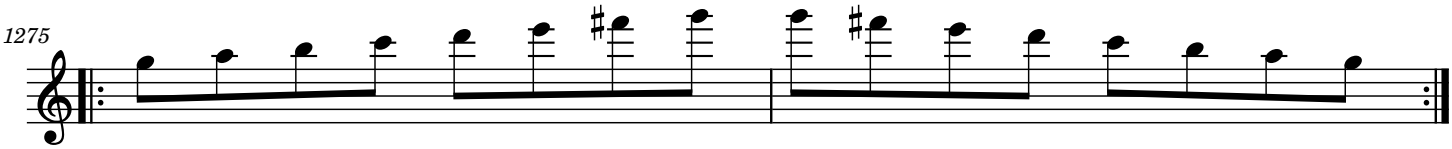

Tercera Octava

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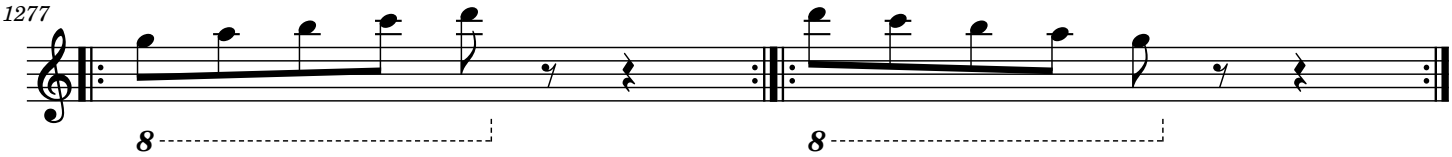

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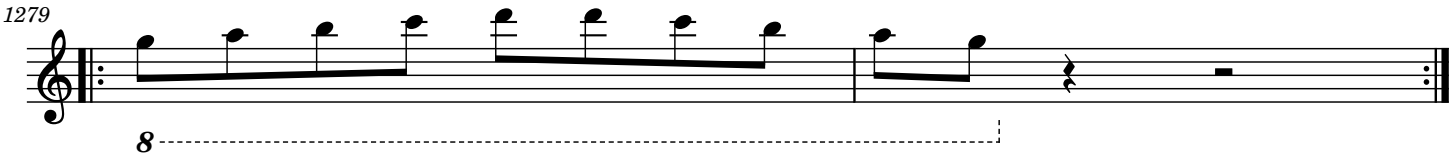

Las 3 Octavas

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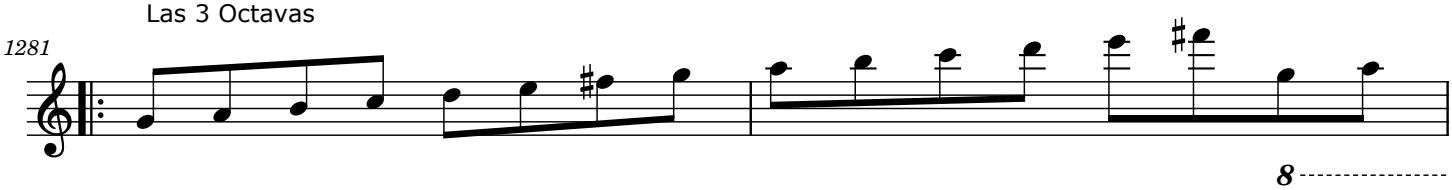

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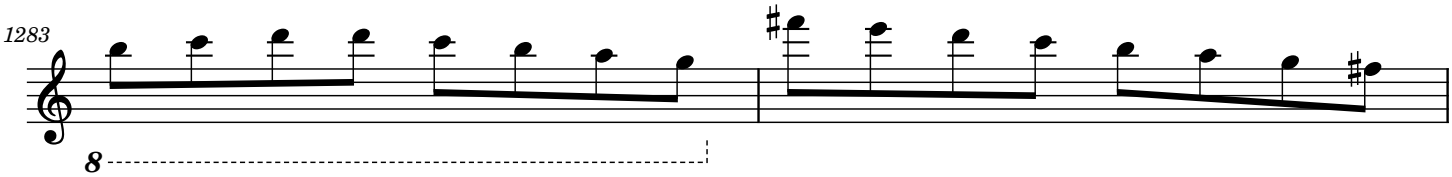

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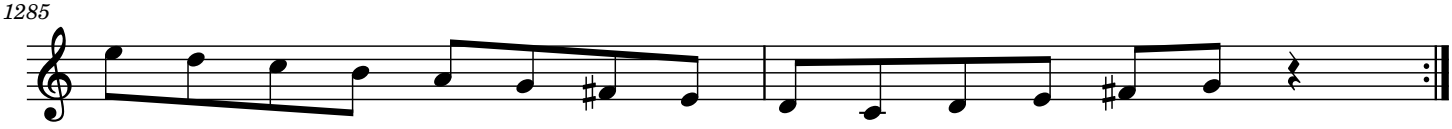
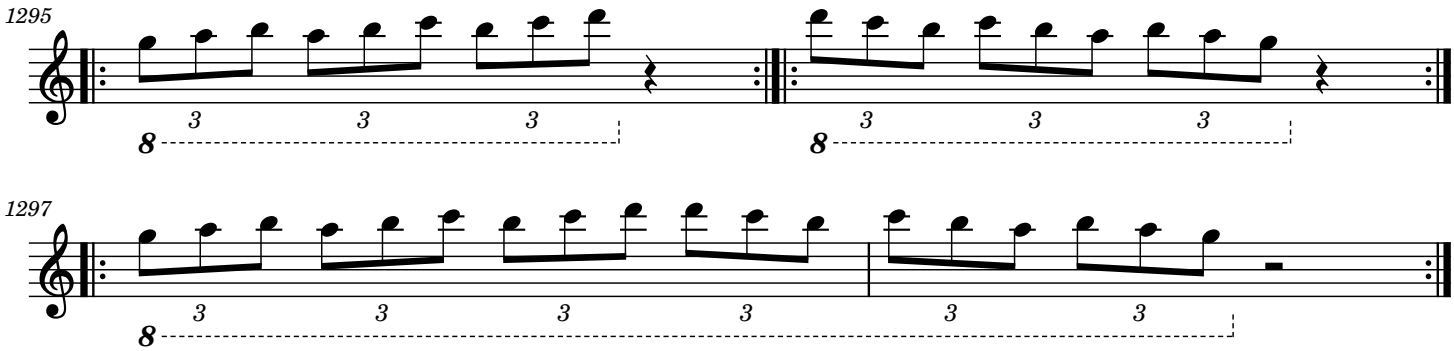


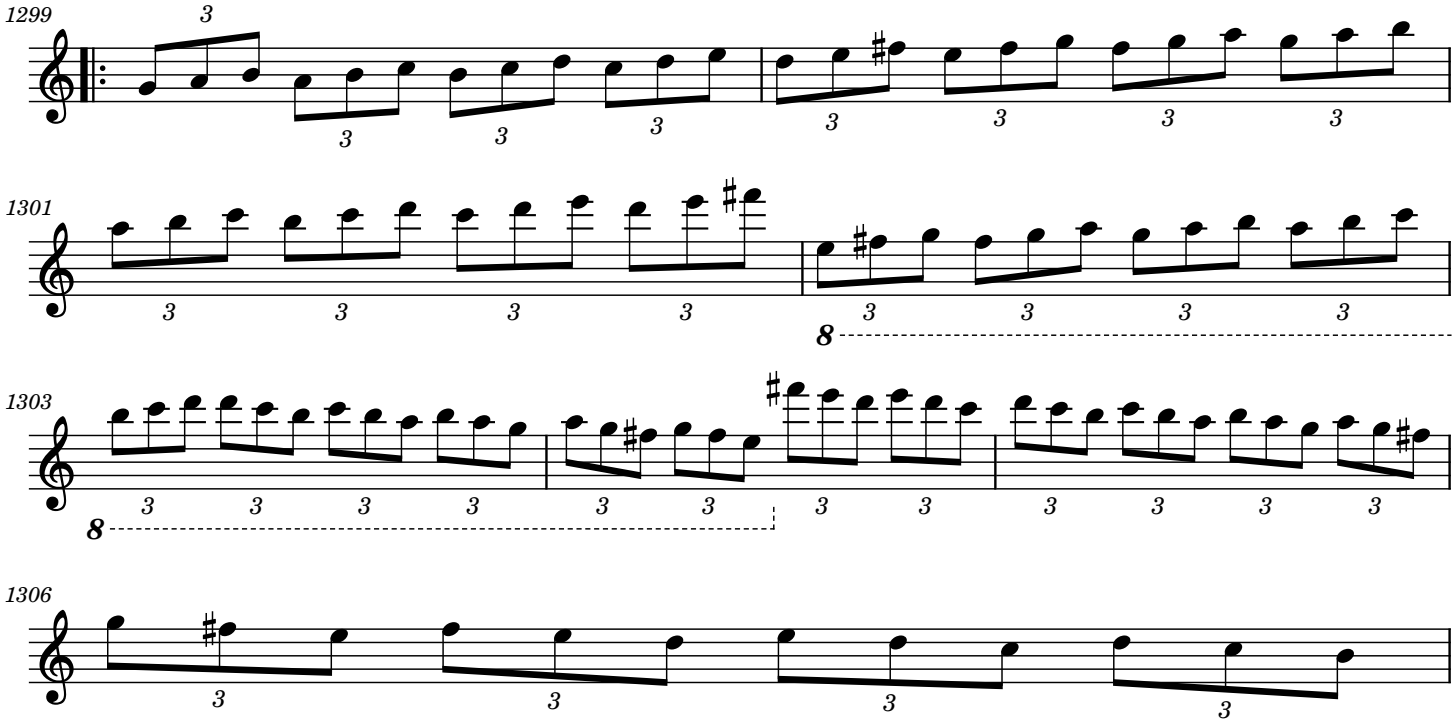
TRESILLOS

Primera y Segunda Octava

Tercera Octava



Las 3 Octavas



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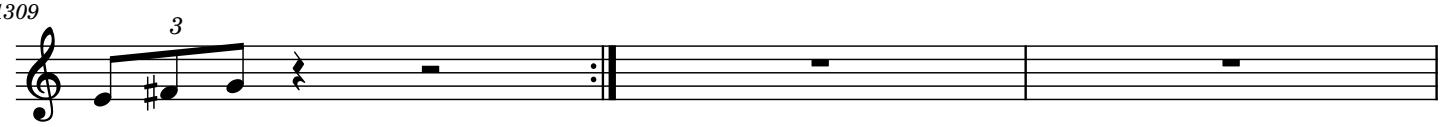

TERCERAS

Primera Octava

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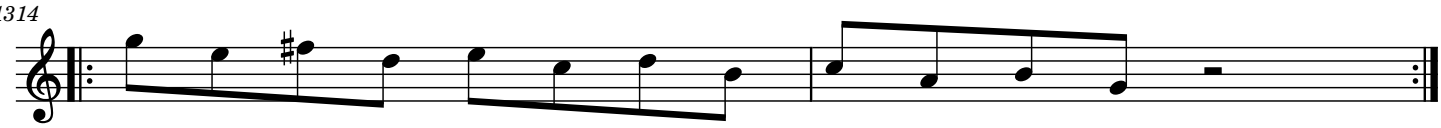

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Segunda Octava

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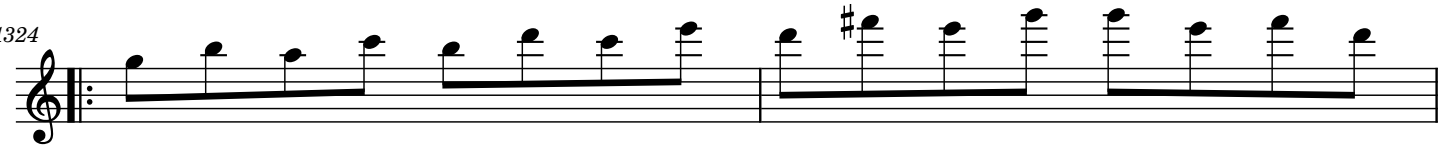

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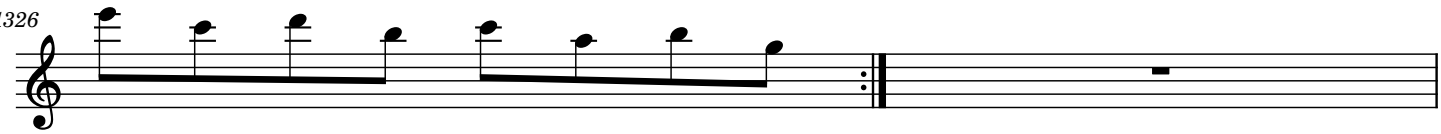
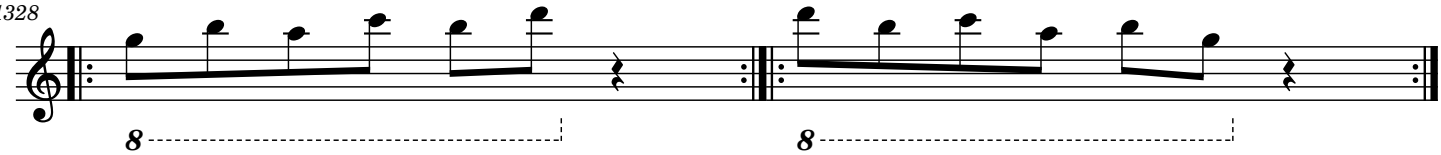


Tercera Octava

1328



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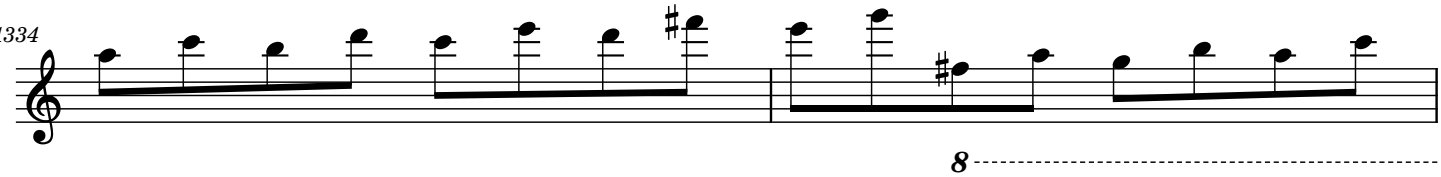
Las 3 Octavas

1332

1334



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1340

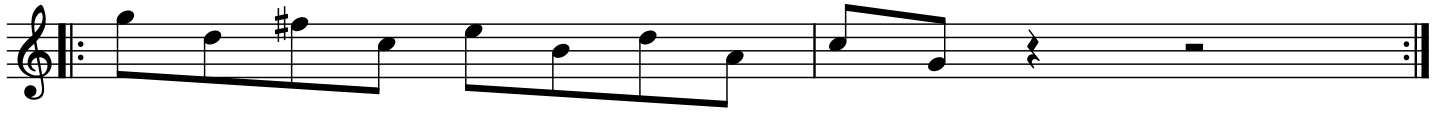
1342

CUARTAS

1344

Primera Octava

1346



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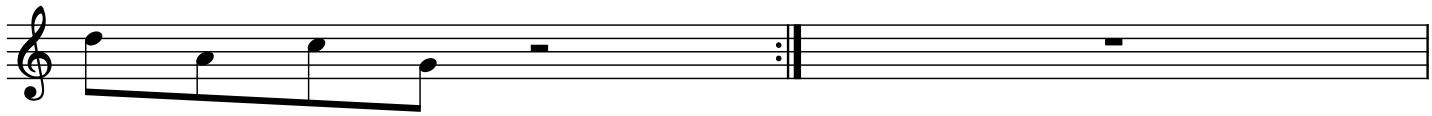

Segunda Octava

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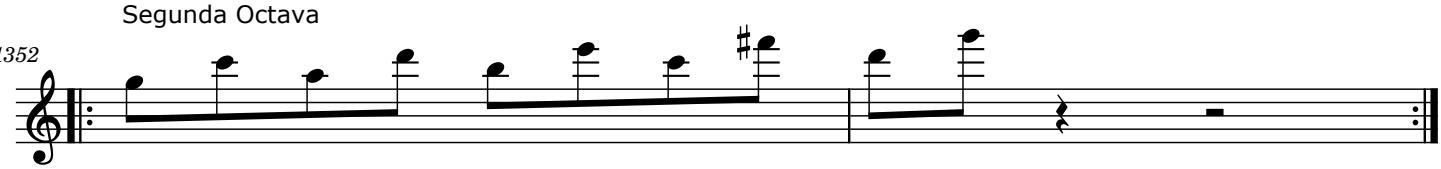

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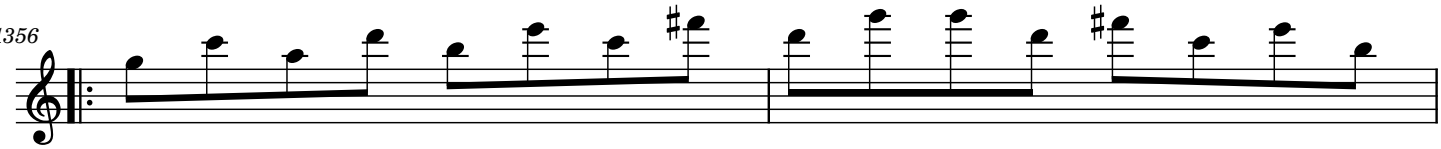

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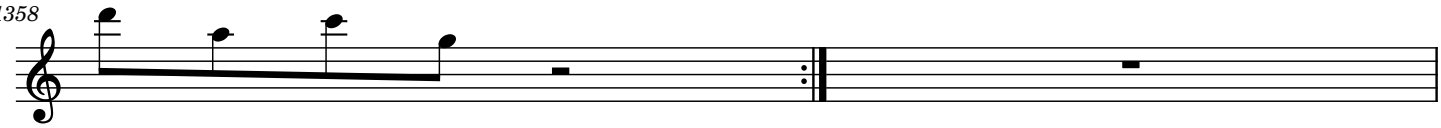

Tercera Octava

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1362

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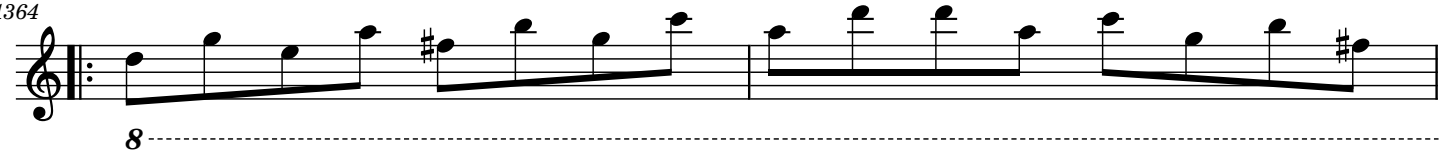

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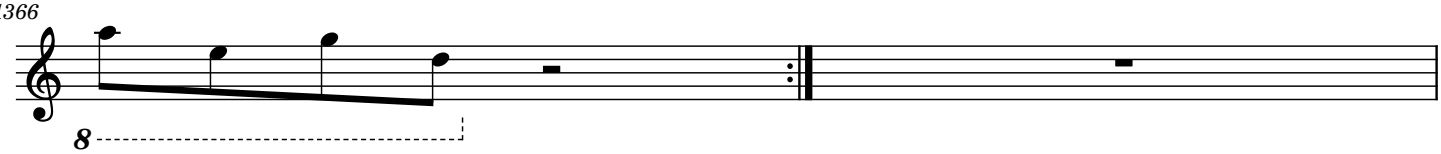

Las 3 octavas

QUINTAS

Primera y Segunda Octava

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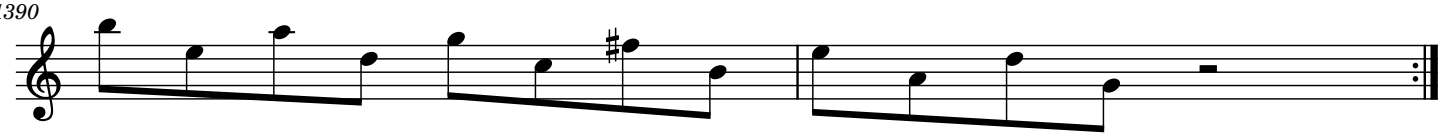

Tercera Octava

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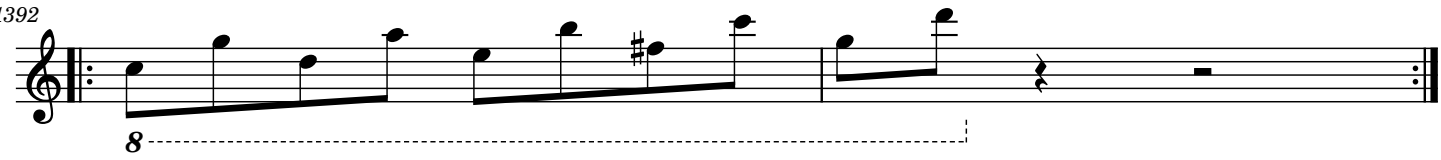

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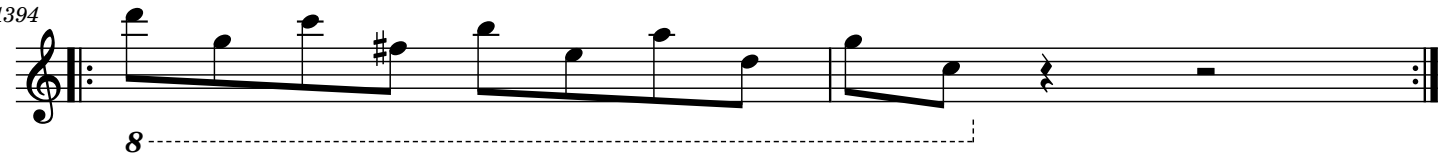

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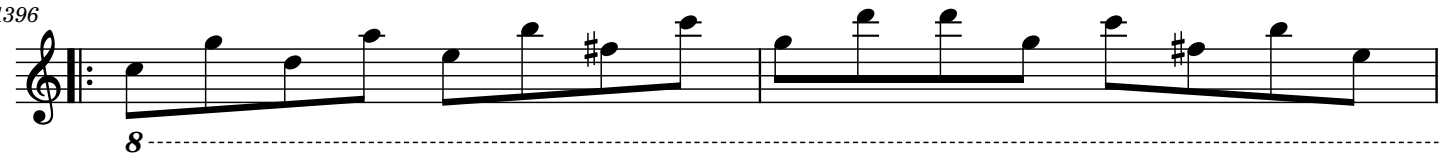

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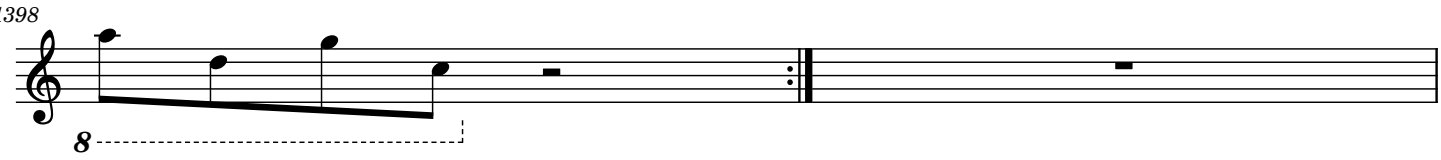

Las 3 Octavas

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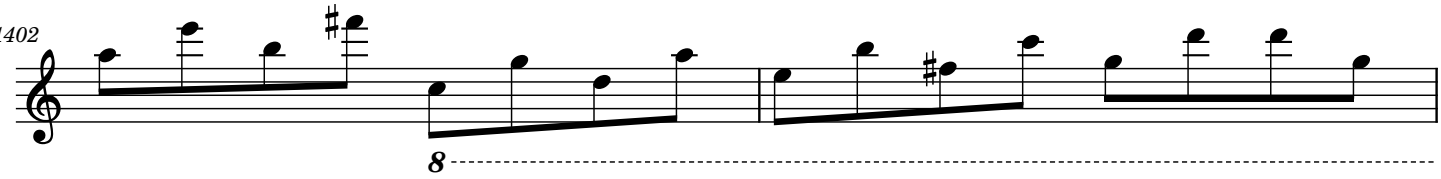

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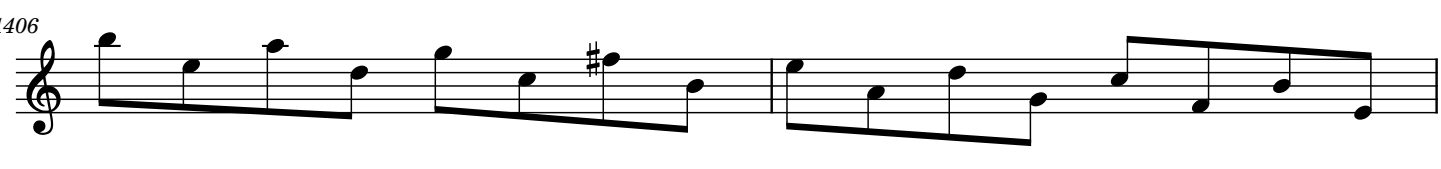

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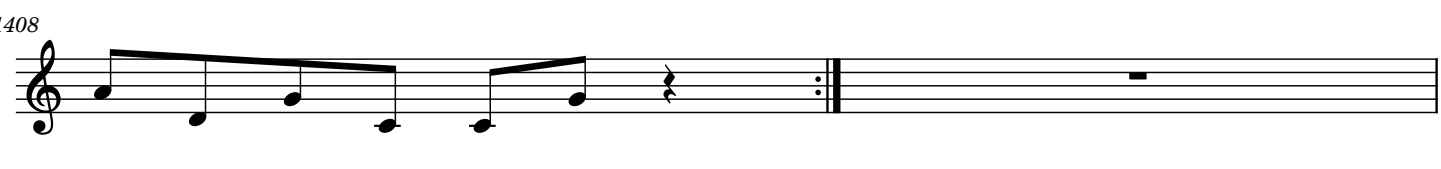
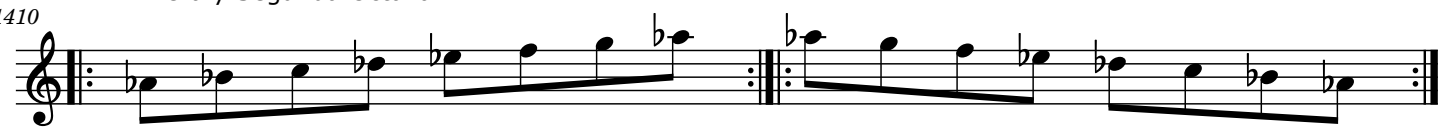


bLA MAYOR (FA MENOR NATURAL) / bA MAJOR (F NATURAL MINOR)

Primera y Segunda Octava

1410



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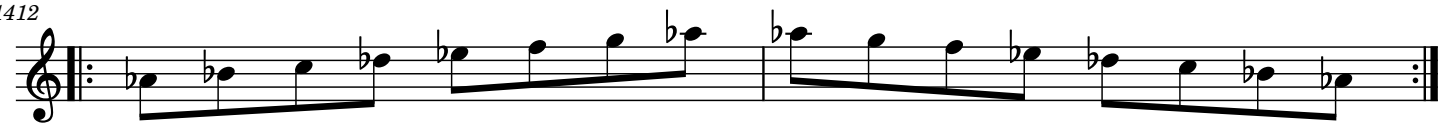

Segunda y Tercera Octava

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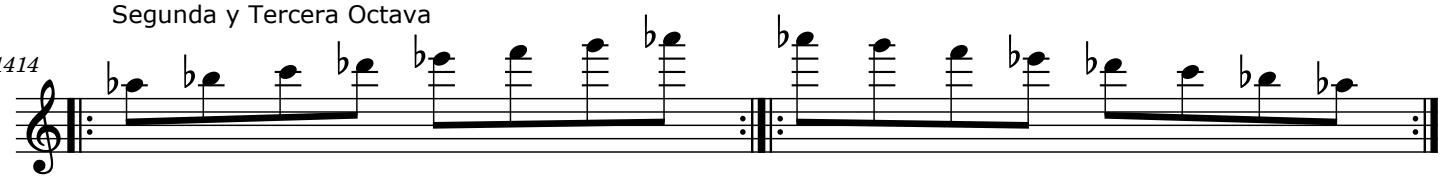

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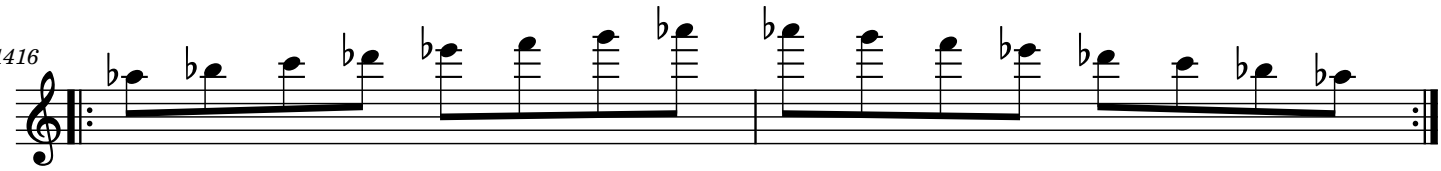

Tercera Octava

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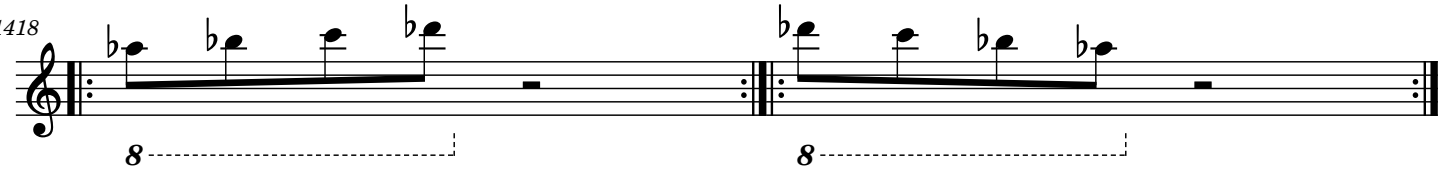

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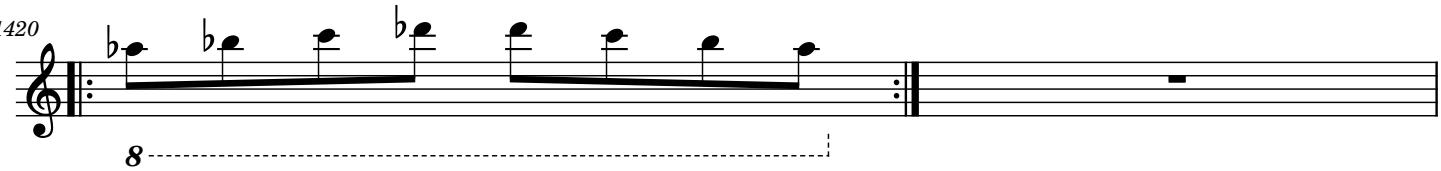
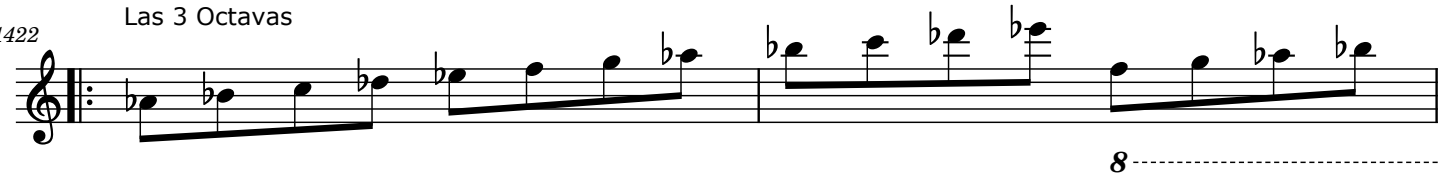


Las 3 Octavas

1422



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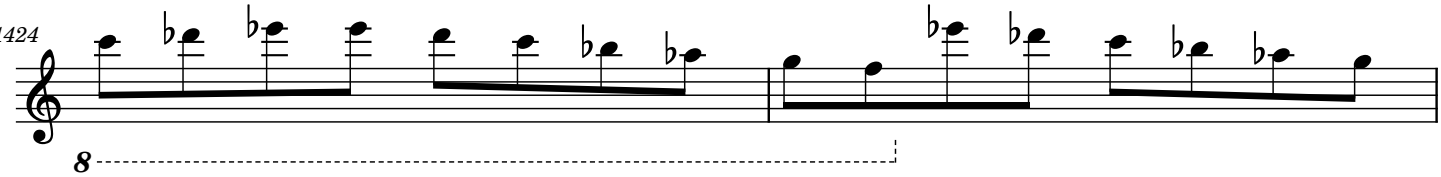

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TRESILLOS

Primera y Segunda Octava

1428

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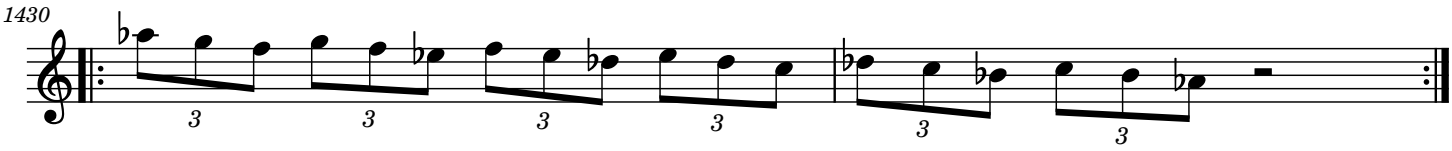

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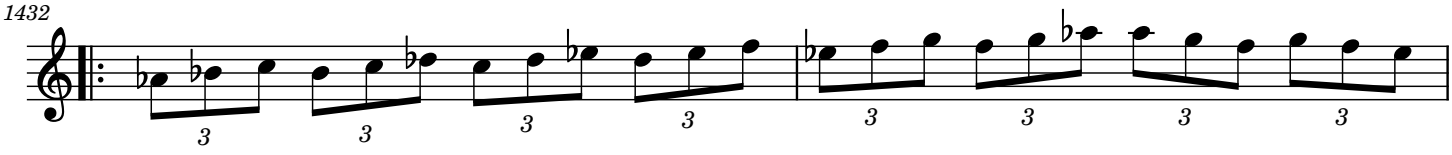

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Segunda y Tercera Octava

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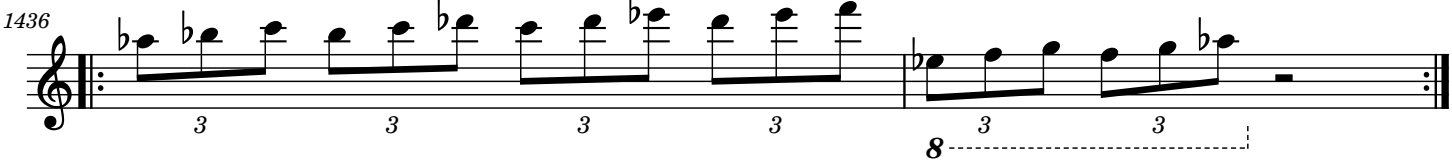

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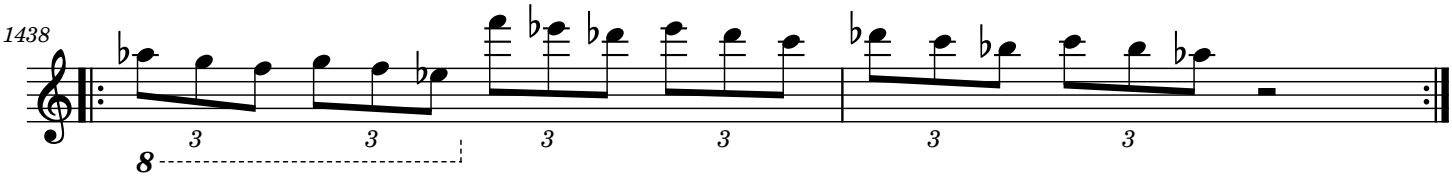

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Tercera Octava

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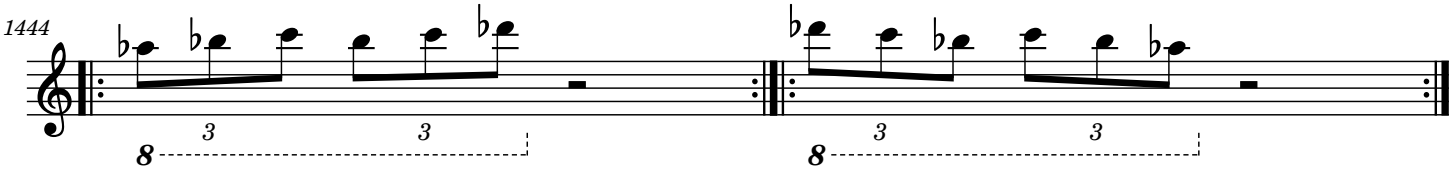


1446

Las 3 Octavas

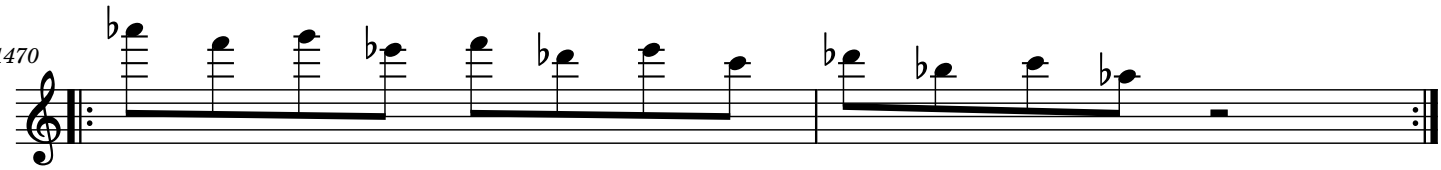
TERCERAS

Primera y Segunda Octava

Segunda y Tercera Octava

1468

1470



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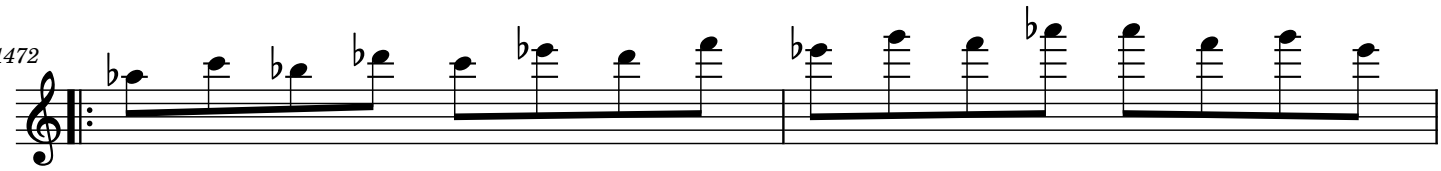

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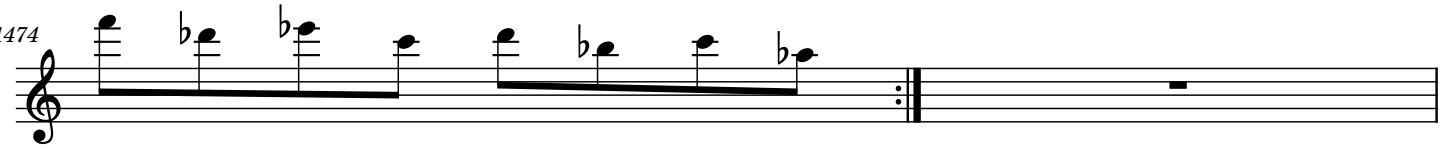

Tercera y Cuarta Octava

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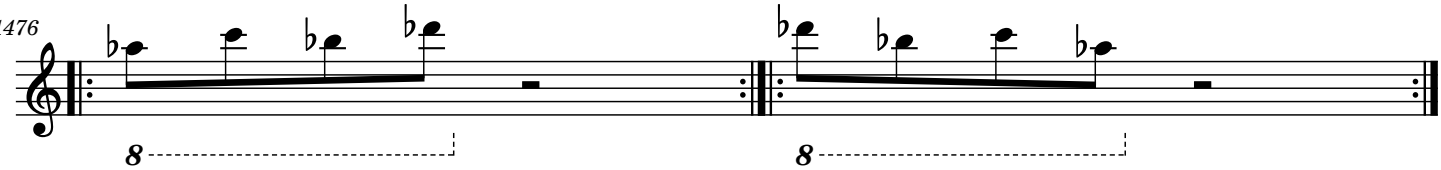

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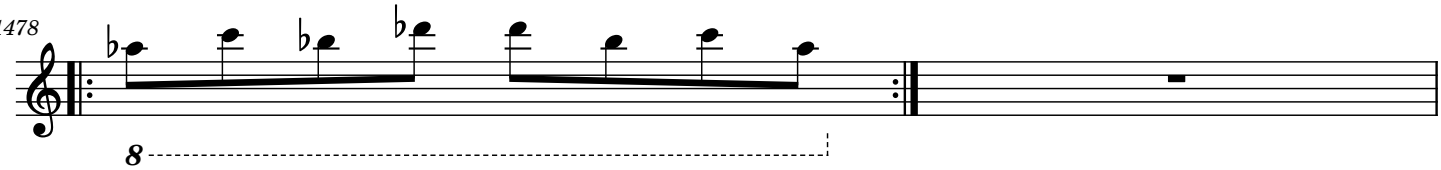

Las 3 Octavas

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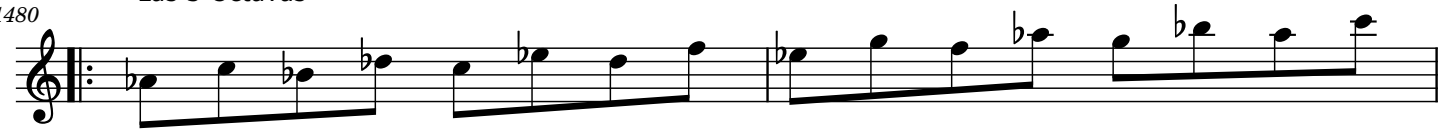

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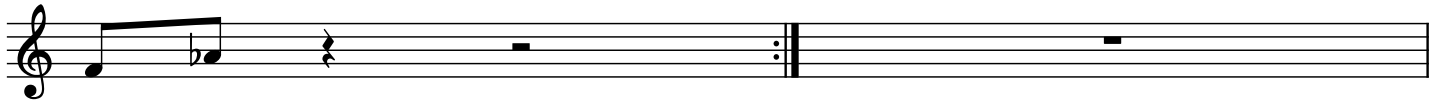


CUARTAS

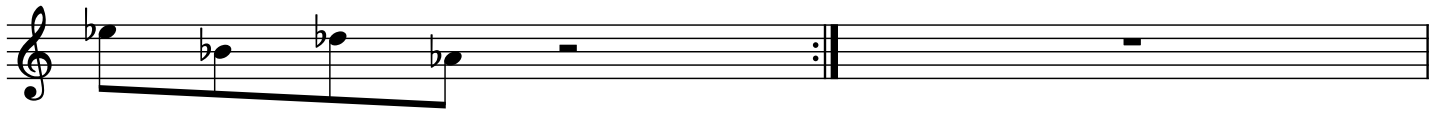
Primera y Segunda Octava

1492

1494

1496

1498



Segunda y Tercera Octava

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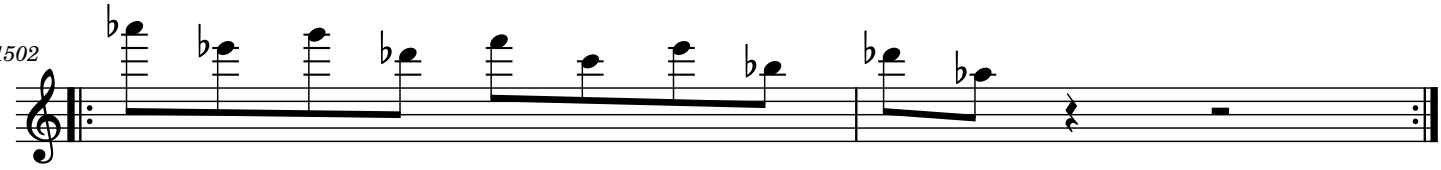

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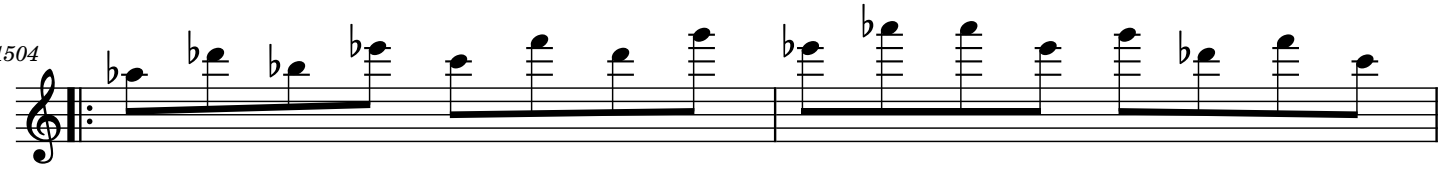

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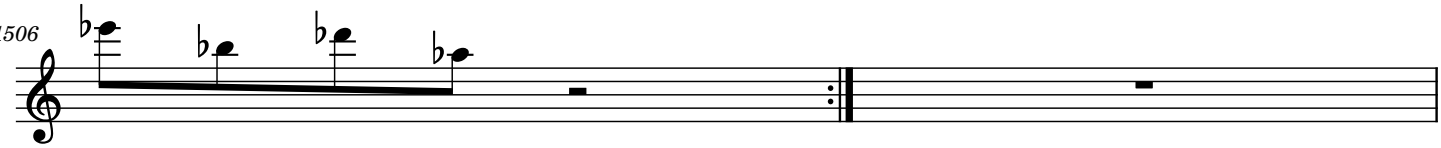

Tercera Octava

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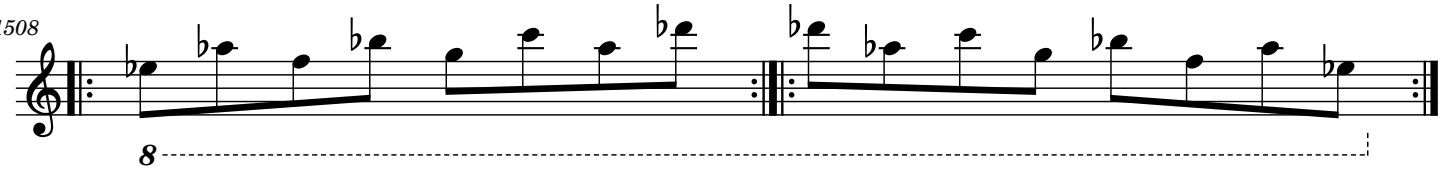

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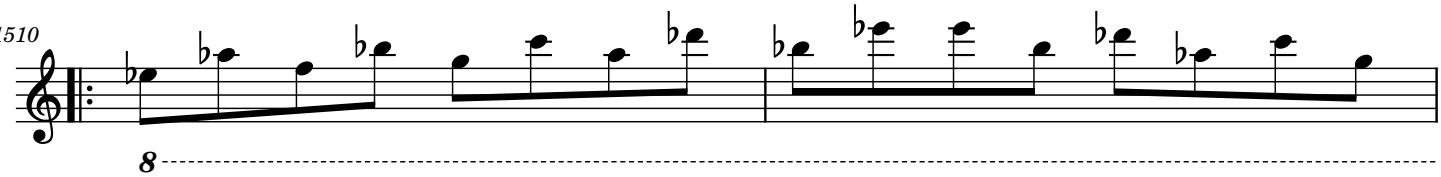

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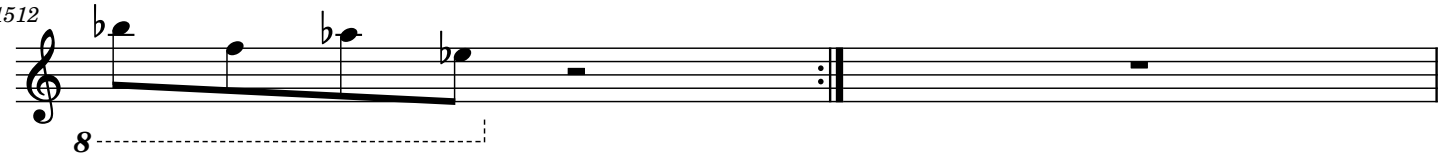

Las 3 octavas

1514

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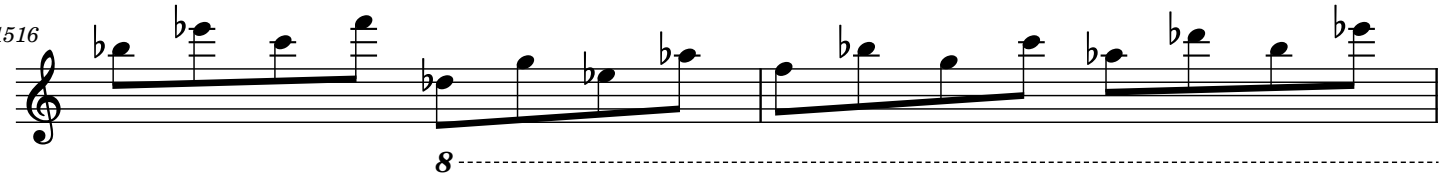

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QUINTAS

Primera y Segunda Octava

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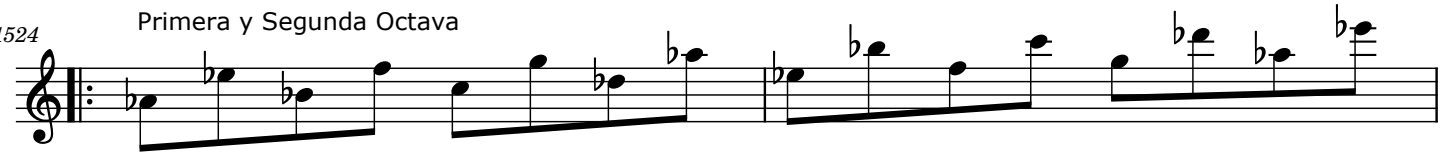

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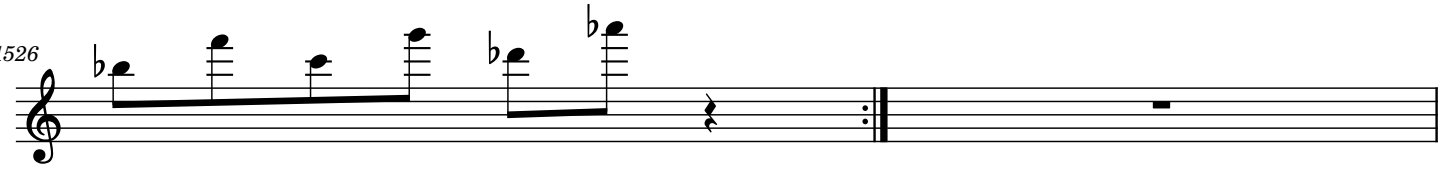

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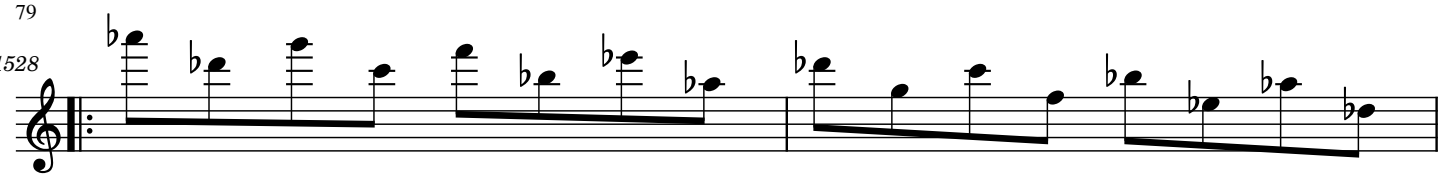

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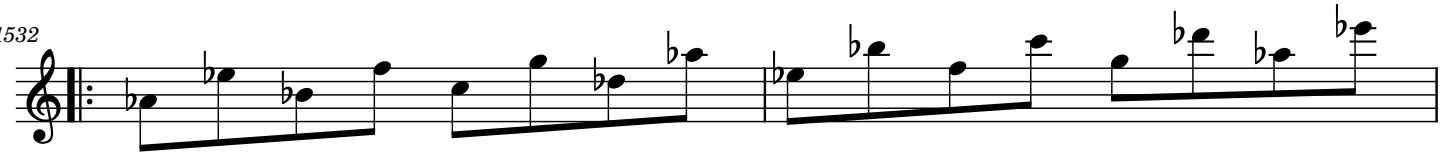

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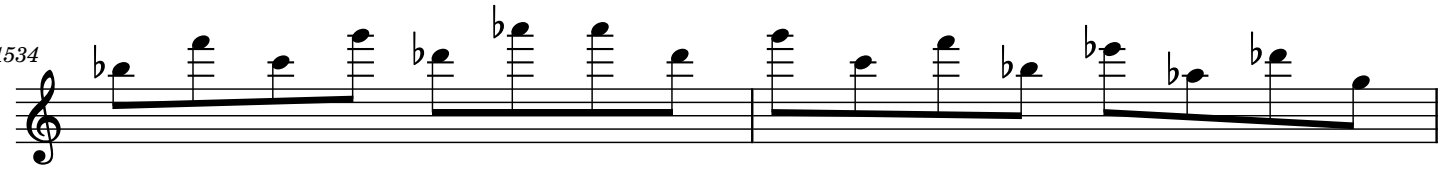
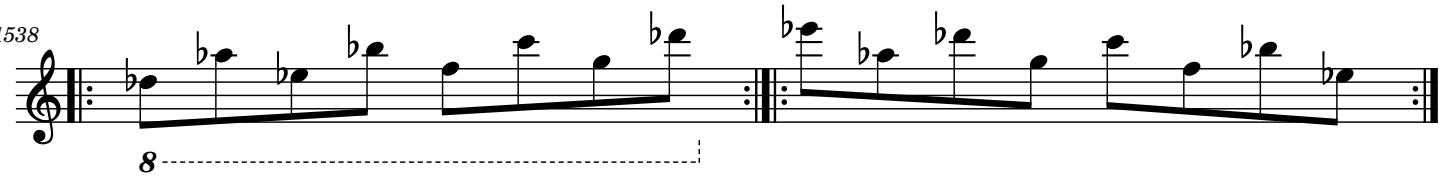


1536

Tercera Octava

1538



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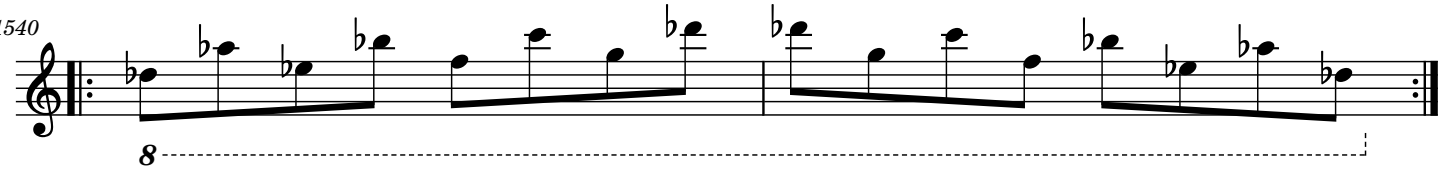
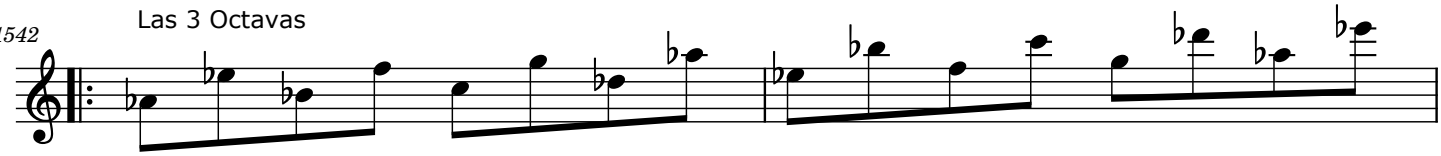


Las 3 Octavas

1542



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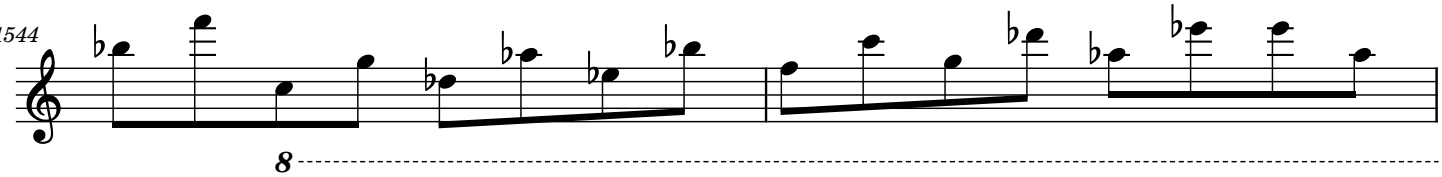

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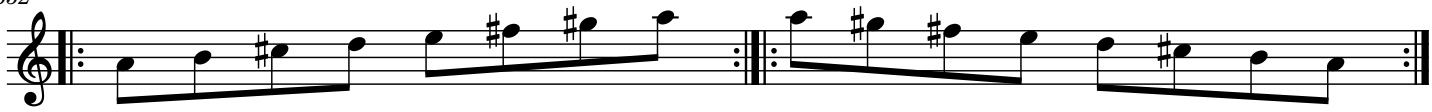
LA MAYOR (#FA MENOR NATURAL) / A MAYOR (#F NATURAL MINOR)

Primera y Segunda Octava

1552



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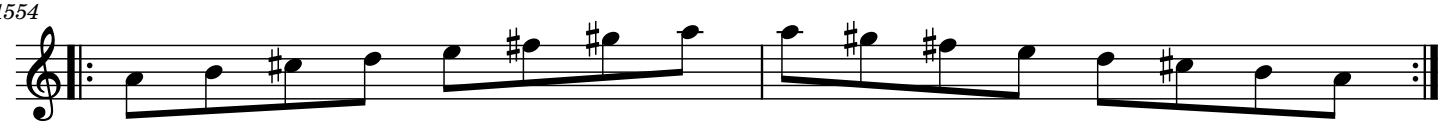

Segunda y Tercera Octava

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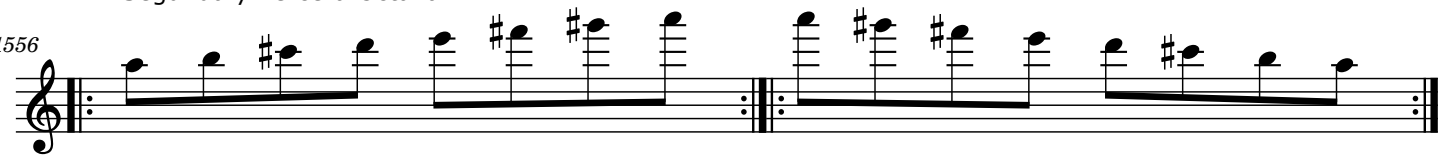

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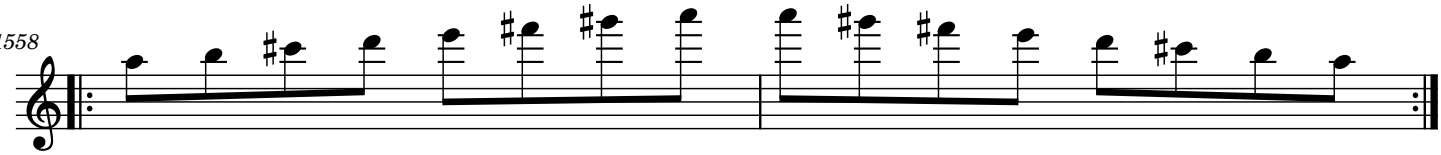


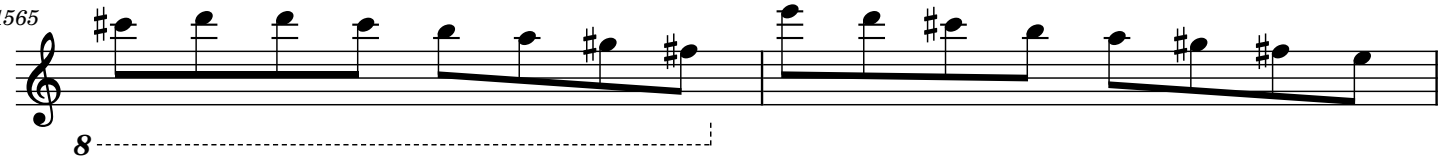
Tercera Octava

1560

Las 3 Octavas

1563

1565



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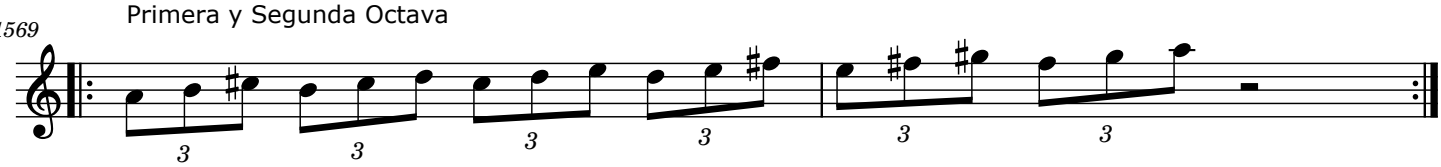
TRESILLOS

Primera y Segunda Octava

1569



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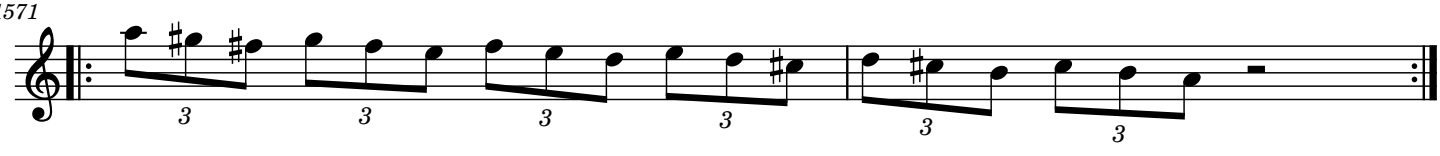

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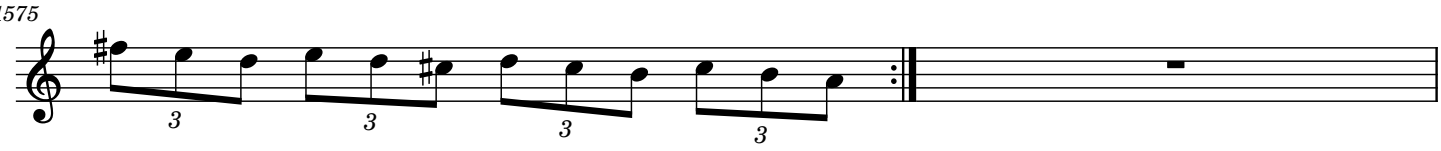

Segunda y Tercera Octava

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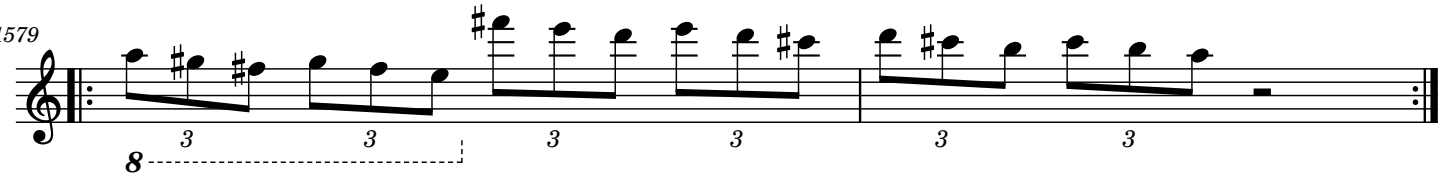

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Tercera Octava

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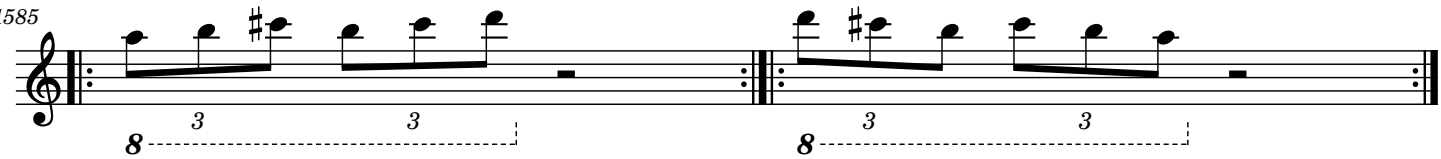

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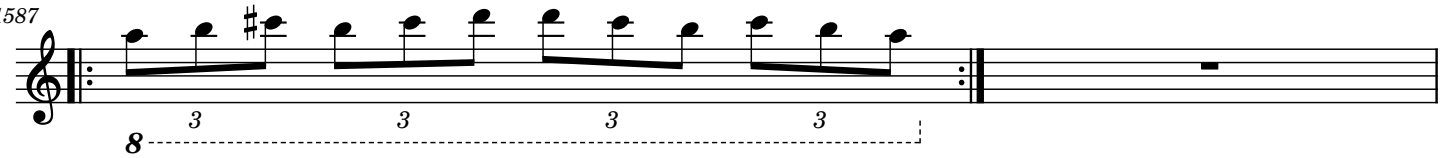

Las 3 Octavas

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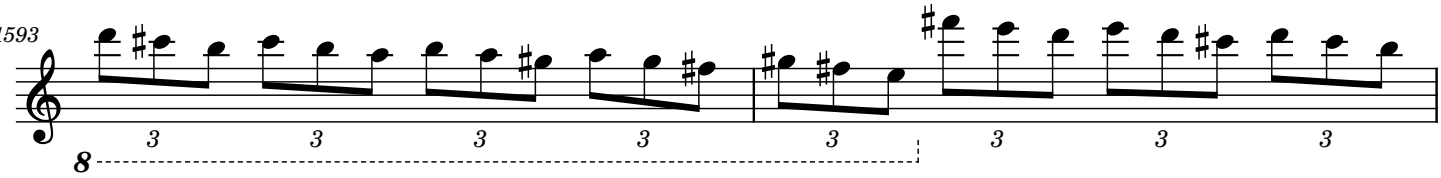

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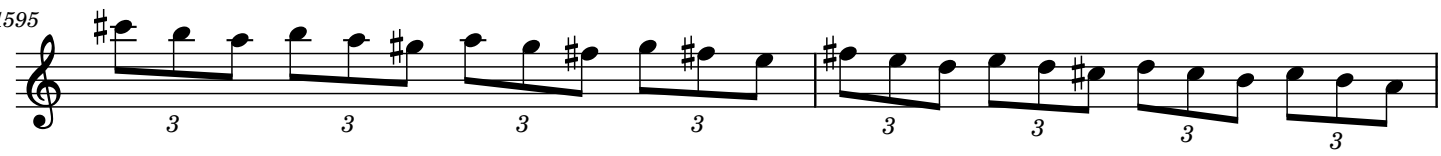

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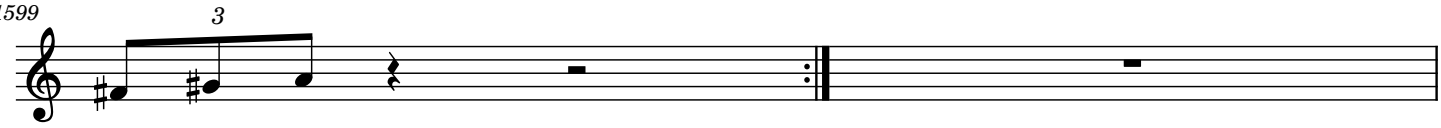

TERCERAS

Primera y Segunda Octava

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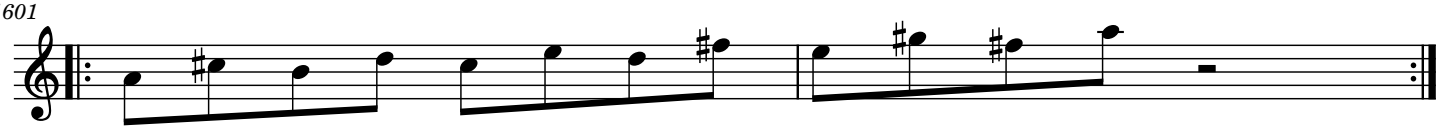

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Segunda y Tercera Octava

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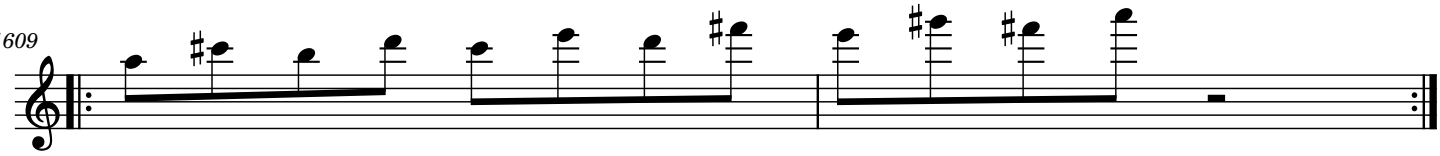

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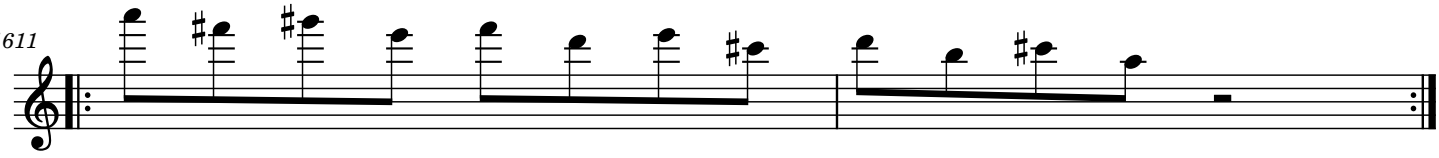

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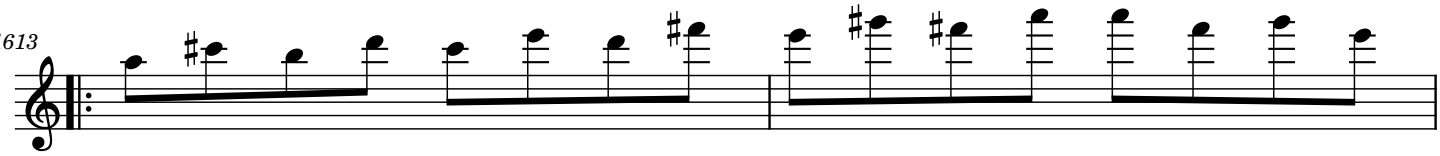

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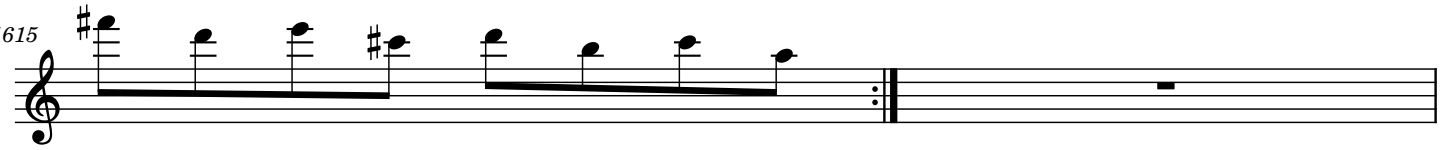

Tercera y Cuarta Octava

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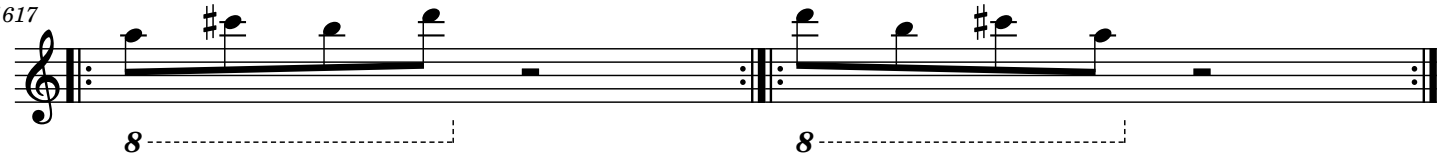

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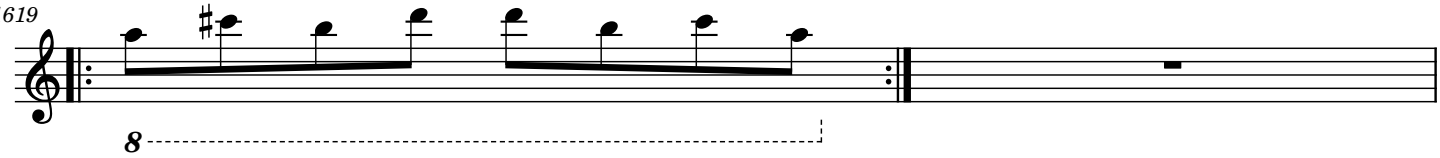

Las 3 Octavas

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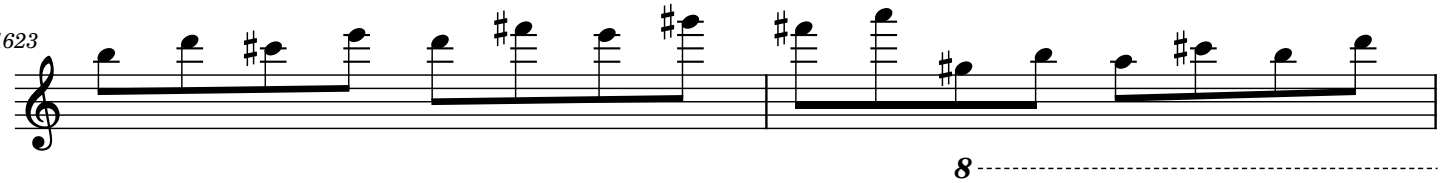

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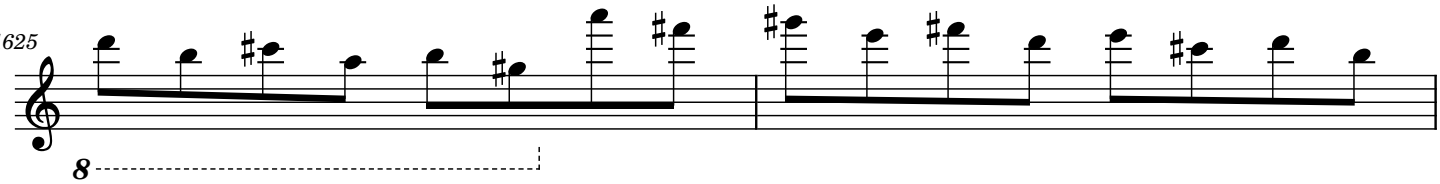

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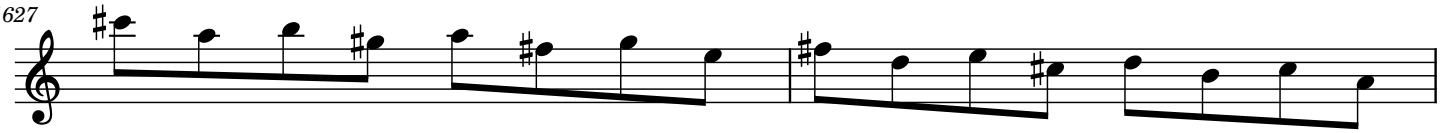

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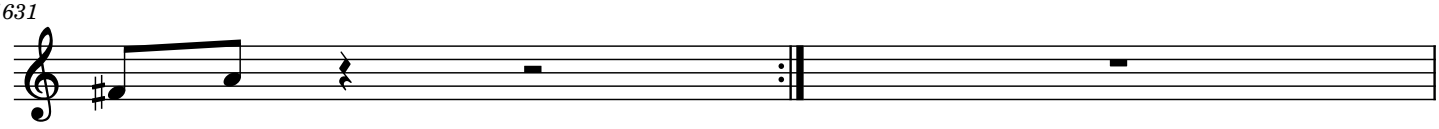
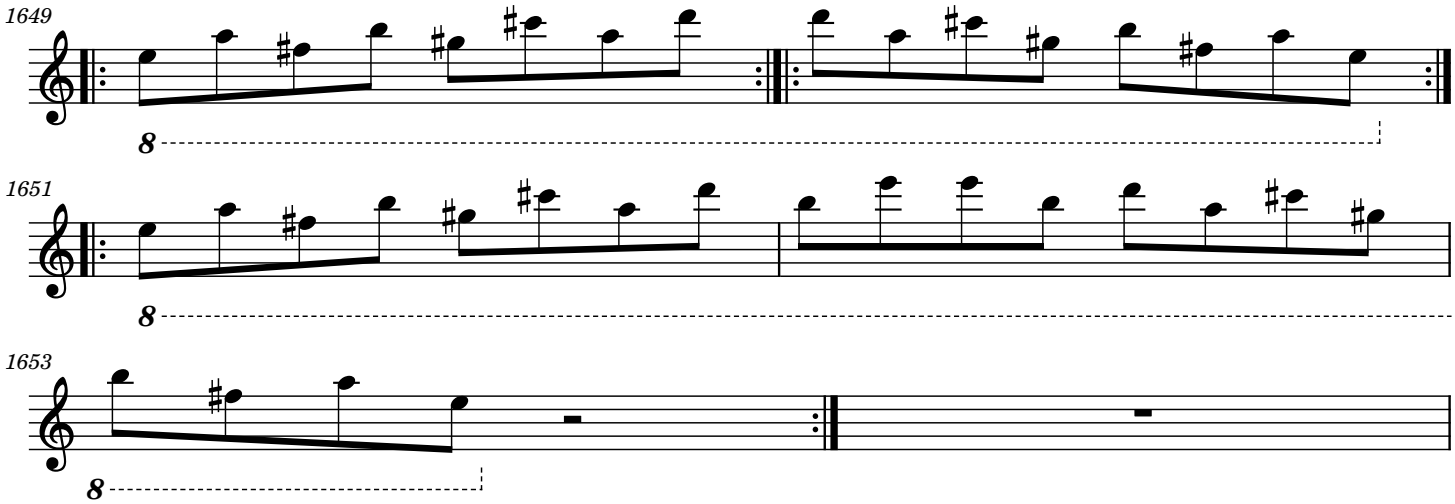


CUARTAS

Primera y Segunda Octava

Segunda y Tercera Octava

Tercera Octava



Las 3 octavas

QUINTAS

Primera, Segunda y Tercera Octava

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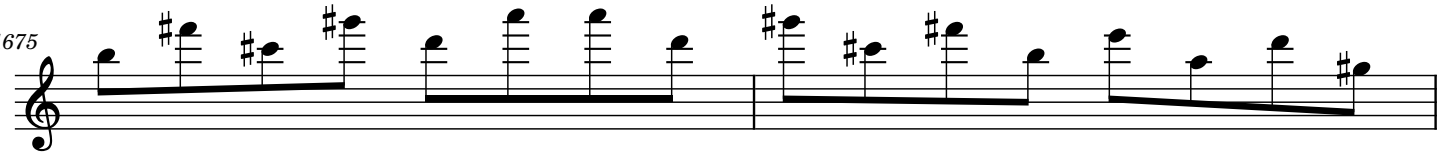

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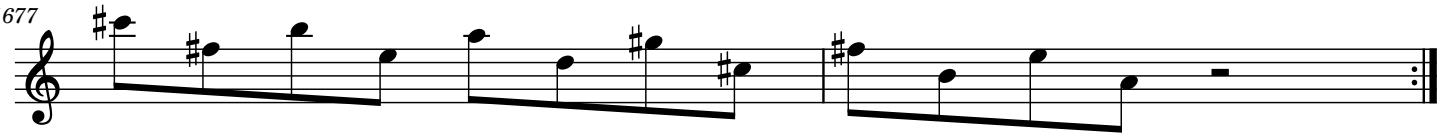

Tercera Octava

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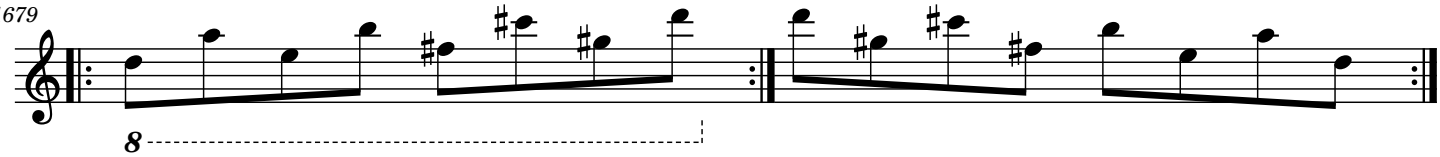

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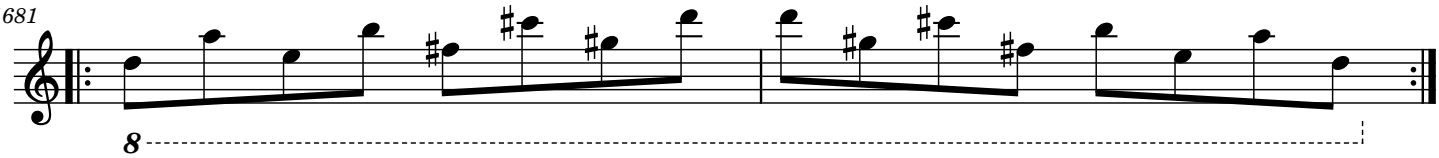

Las 3 Octavas

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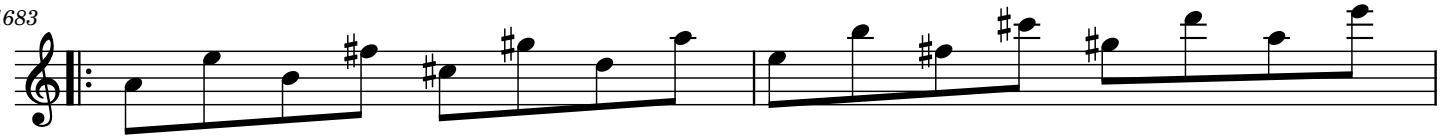

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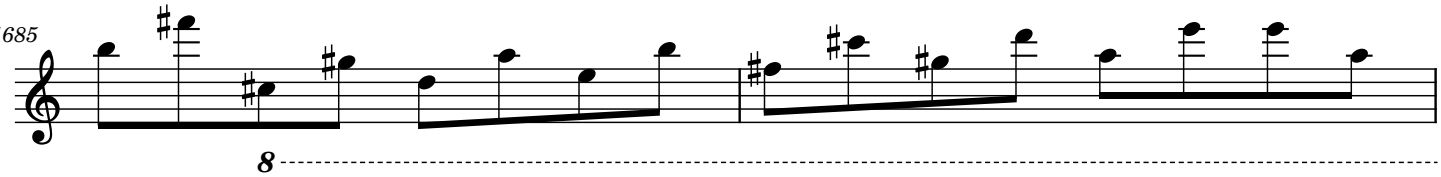

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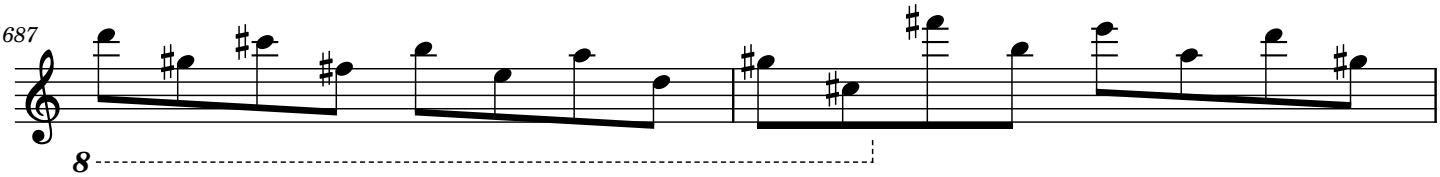

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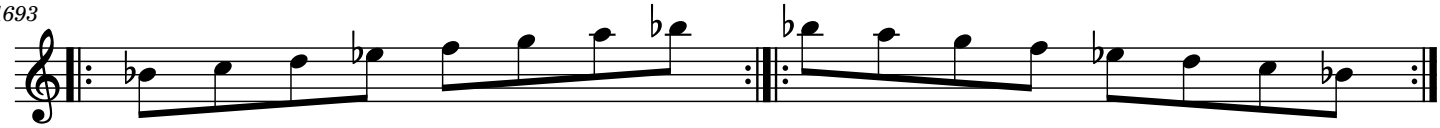
1691

bSI MAYOR (SOL MENOR NATURAL) / bB MAJOR (G NATURAL MINOR)

Primera y Segunda Octava

1693



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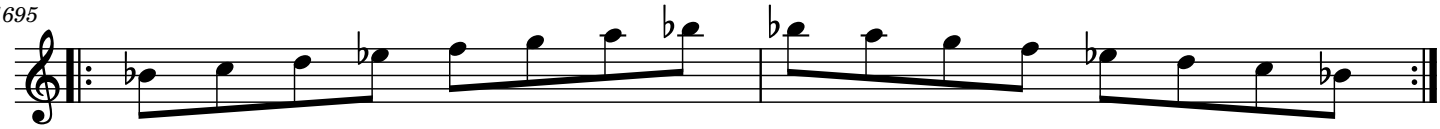

Segunda y Tercera Octava

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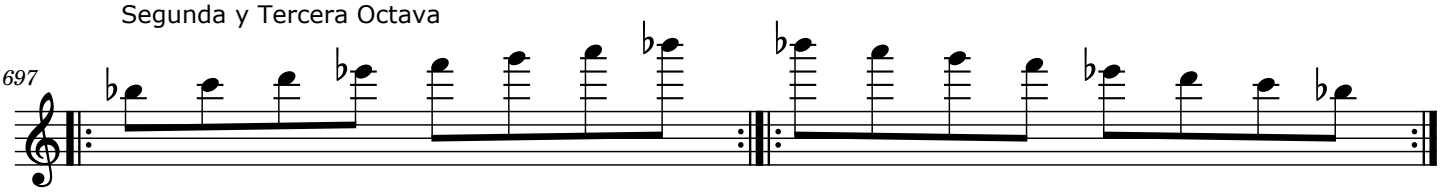

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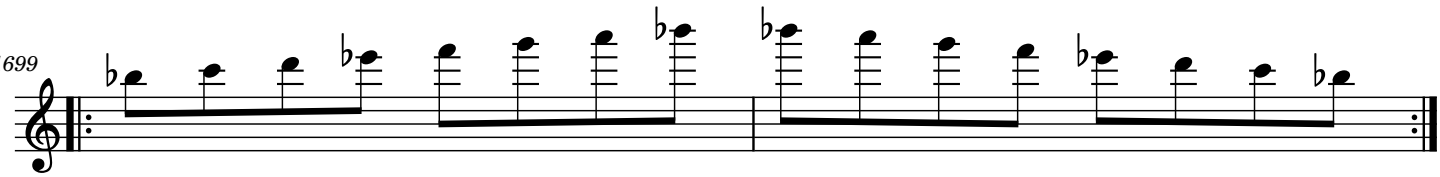

Las 3 Octavas

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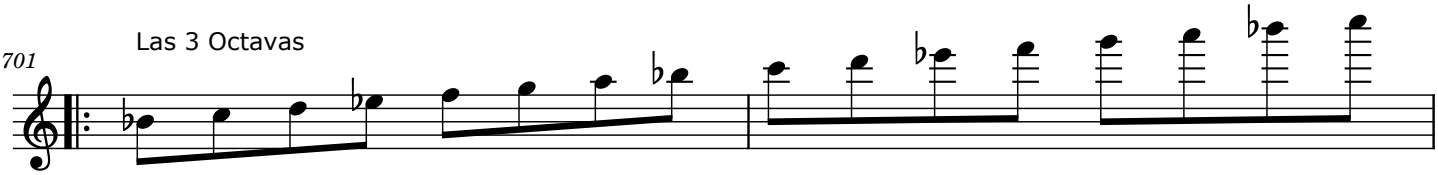

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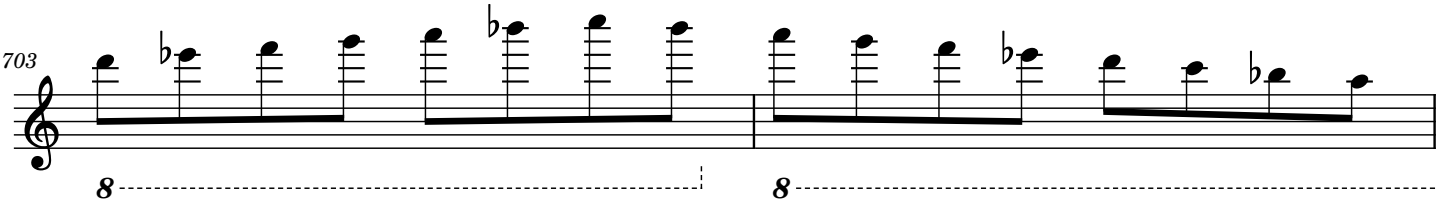

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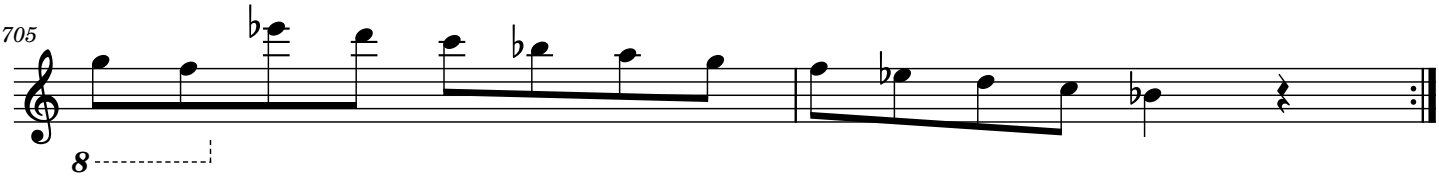
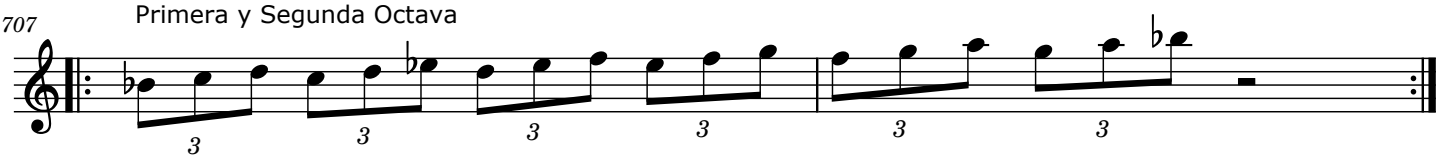


TRESILLOS

Primera y Segunda Octava

1707



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Segunda y Tercera Octava

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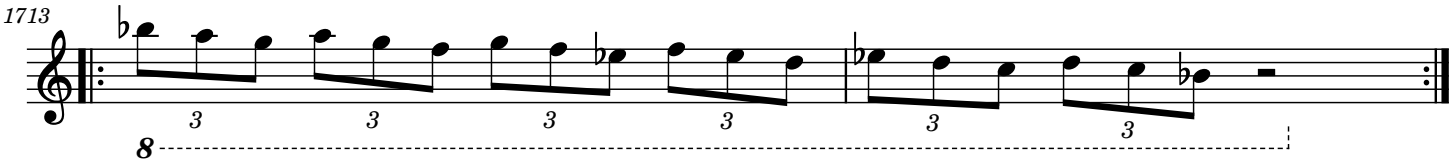

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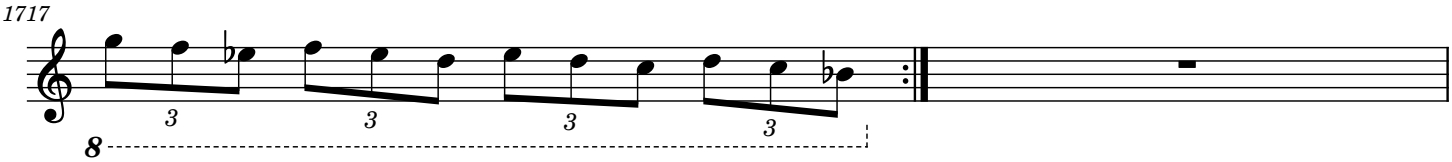

Las 3 Octavas

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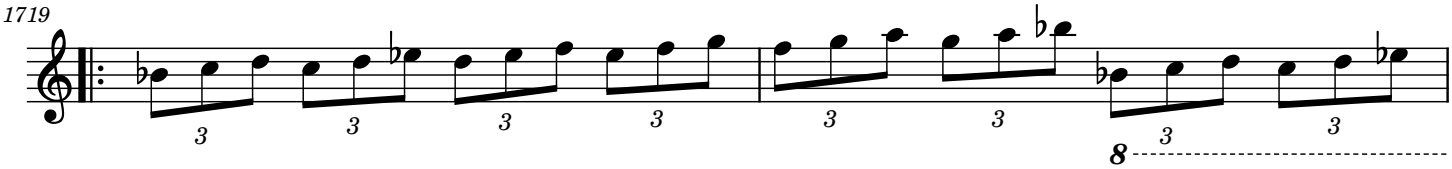

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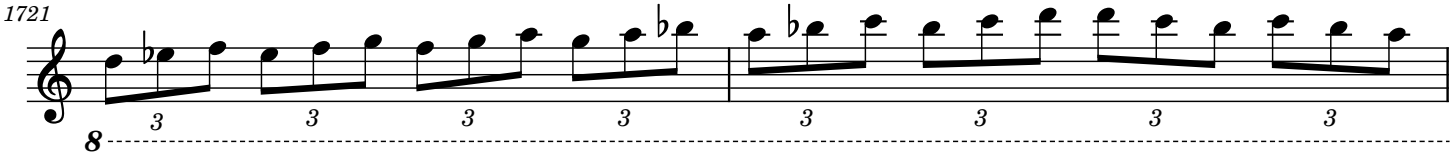

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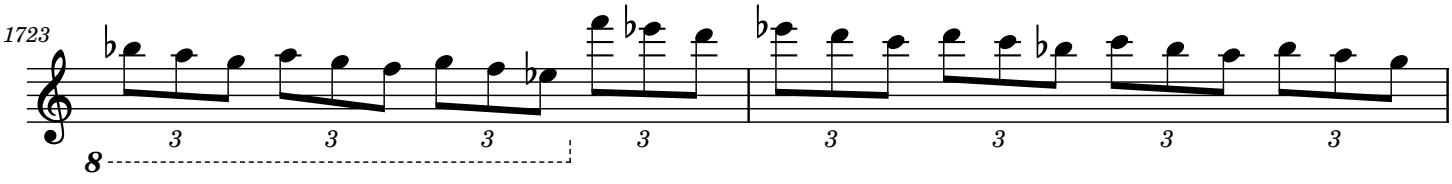

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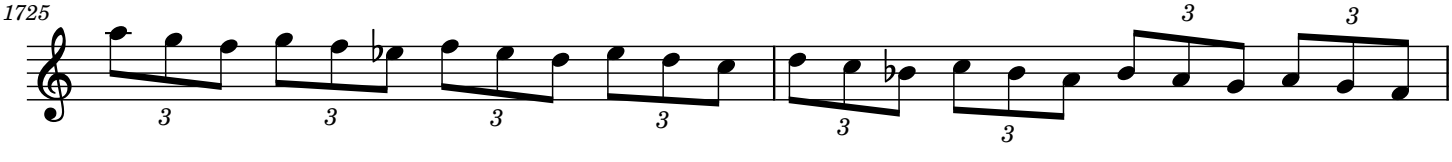
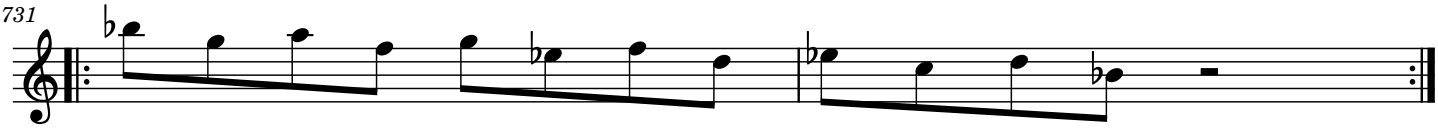


1727

TERCERAS

1729 Primera y Segunda Octava

1731



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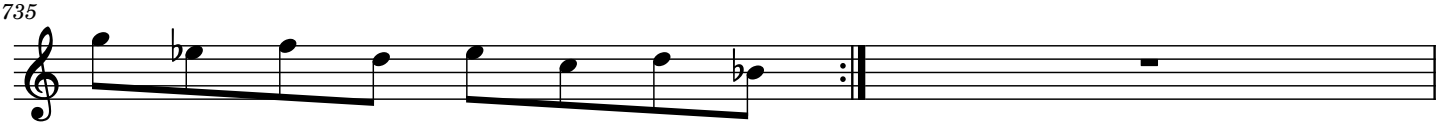
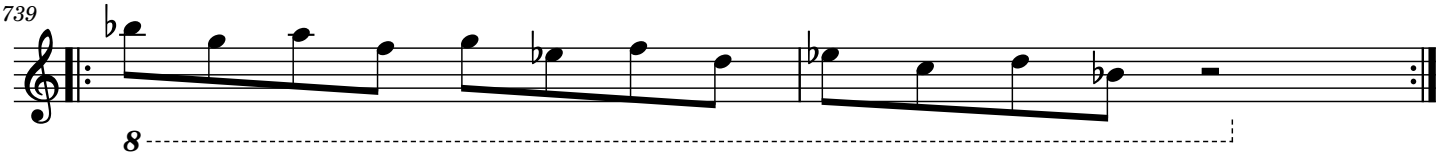


Segunda y Tercera Octava

1737

1739



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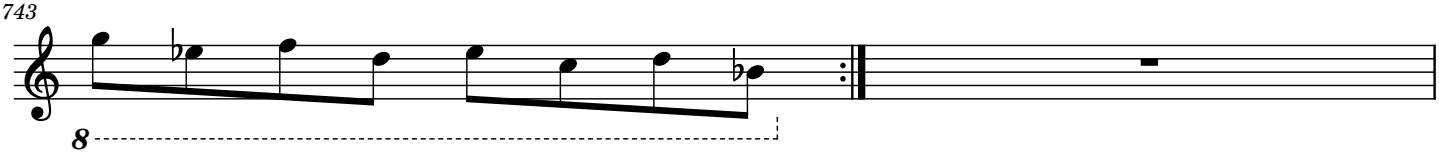

Las 3 Octavas

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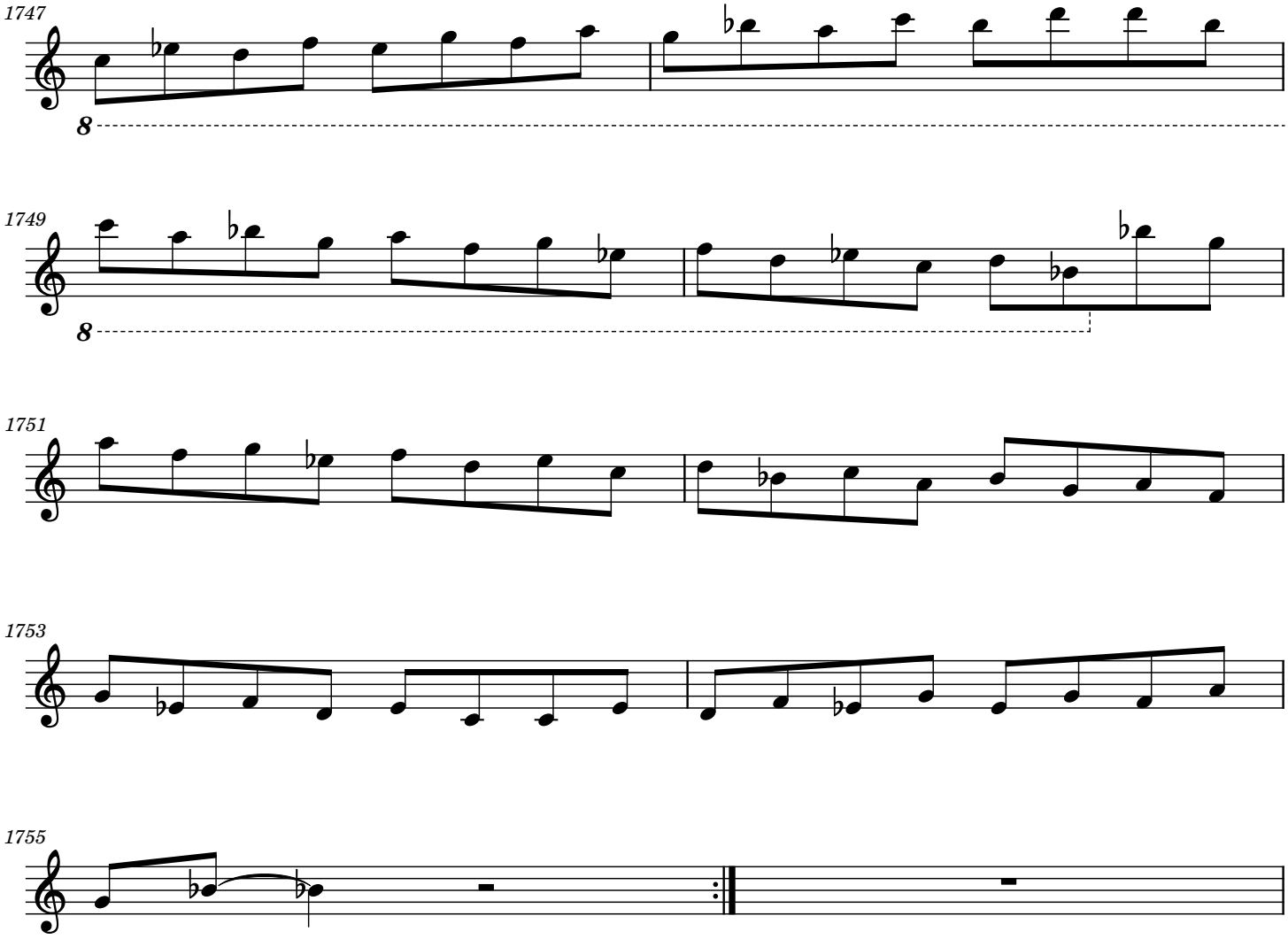


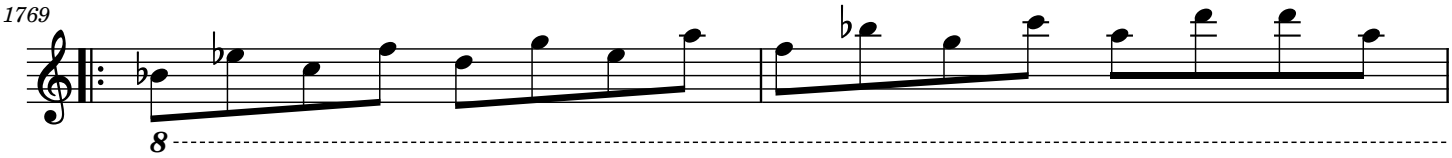
CUARTAS

Primera y Segunda Octava

1765 Segunda y Tercera Octava

1767

1769



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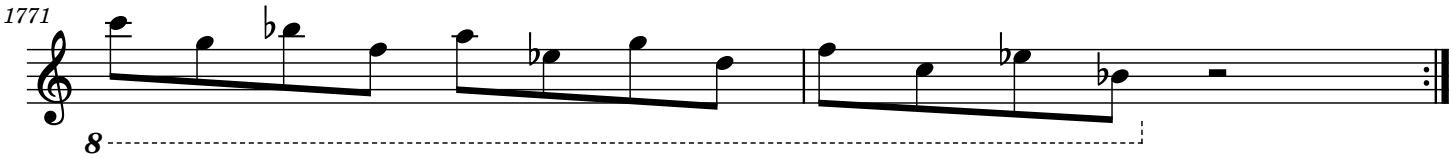
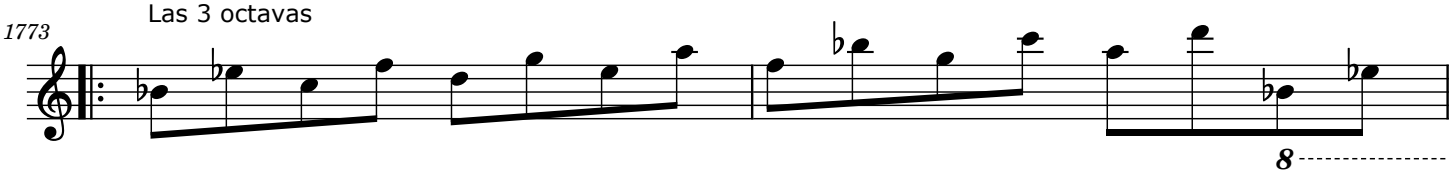


1773 Las 3 octavas



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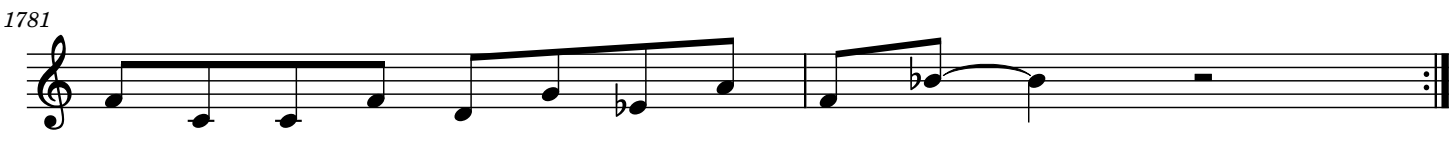

QUINTAS

1783 Las 3 Octavas: Ascendente

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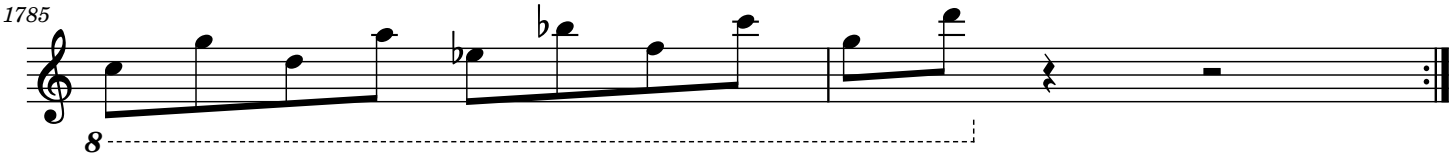

Las 3 Octavas: Descendente

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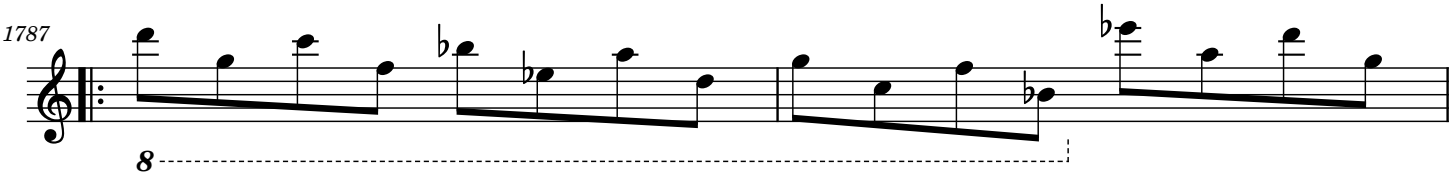

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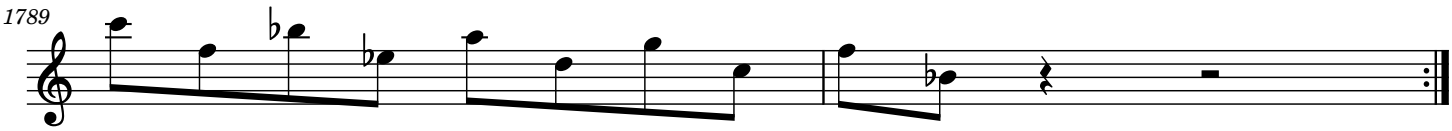

Las 3 Octavas: Ascendente y Descendente

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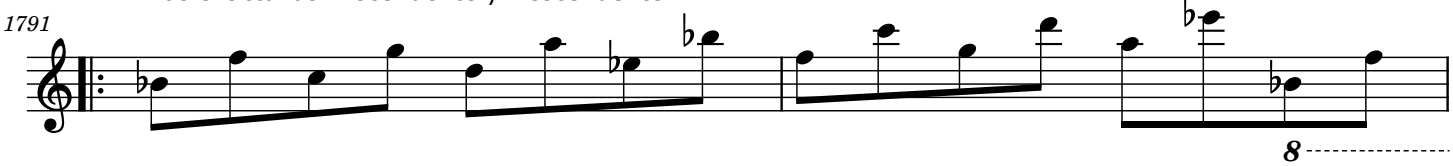

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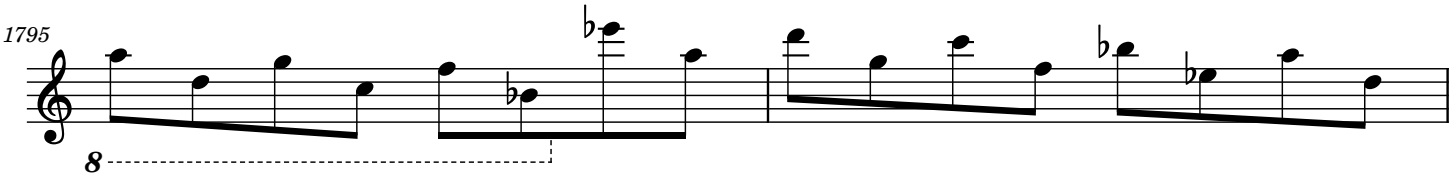

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SI MAYOR (bLA MENOR NATURAL) / B MAJOR (bA NATURAL MINOR)

Primera y Segunda Octava

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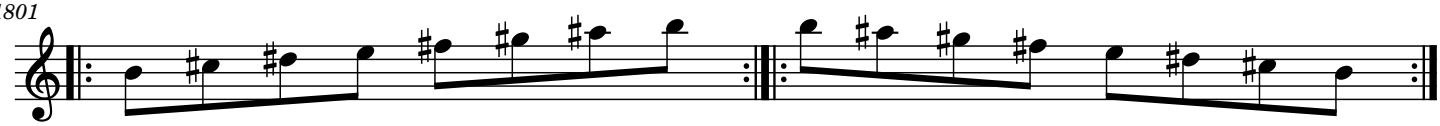

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Segunda y Tercera Octava

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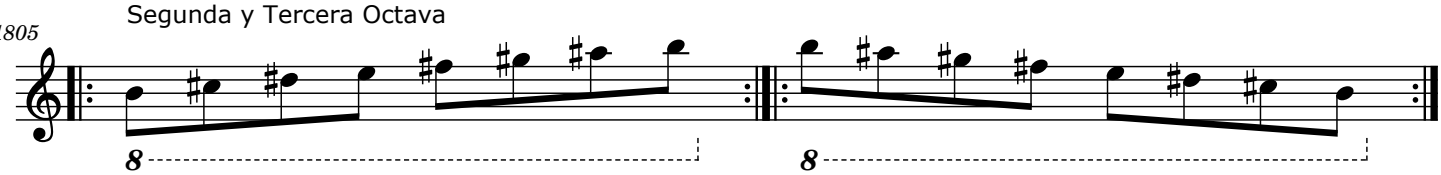

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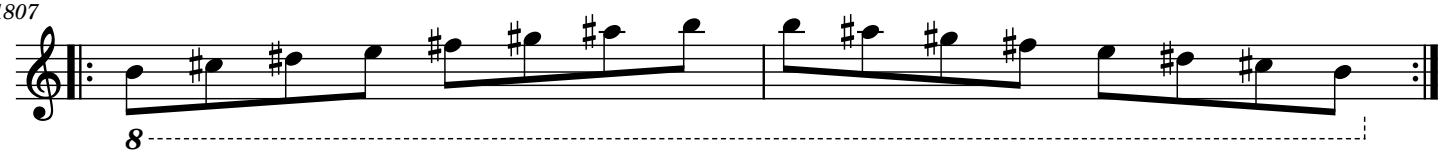

Las 3 Octavas

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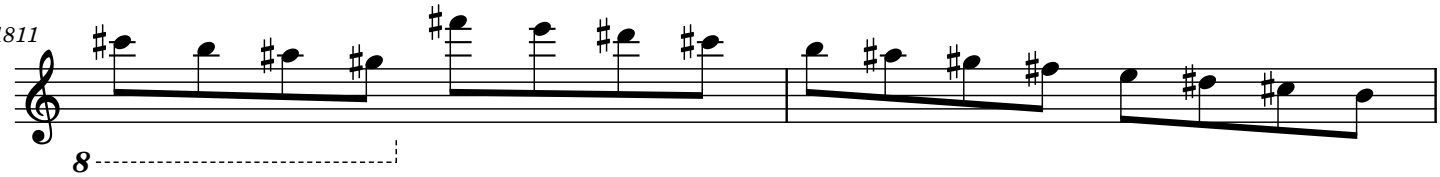

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TRESILLOS

Primera y Segunda Octava

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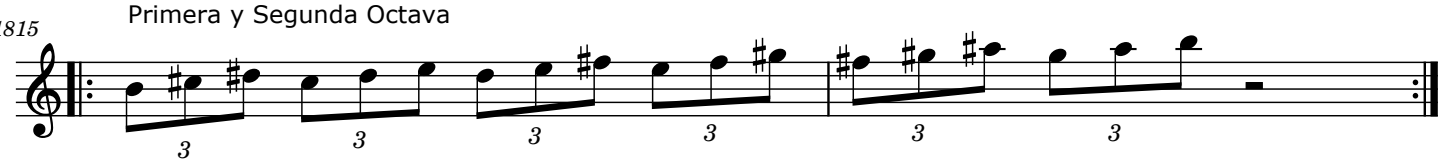

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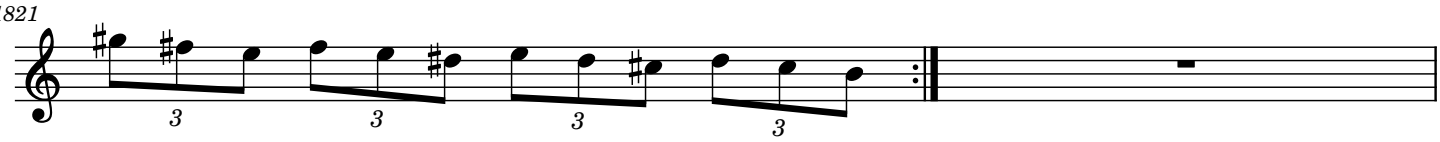

Segunda y Tercera Octava

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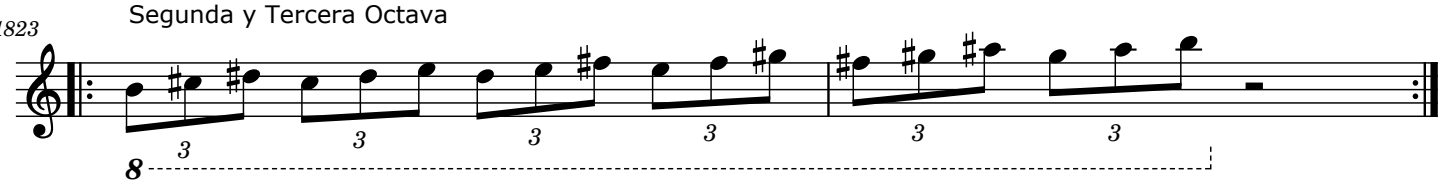

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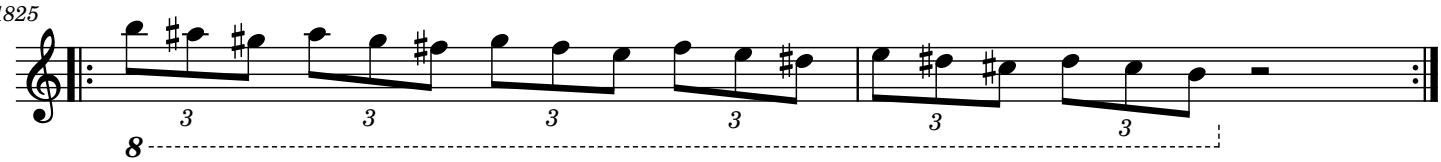

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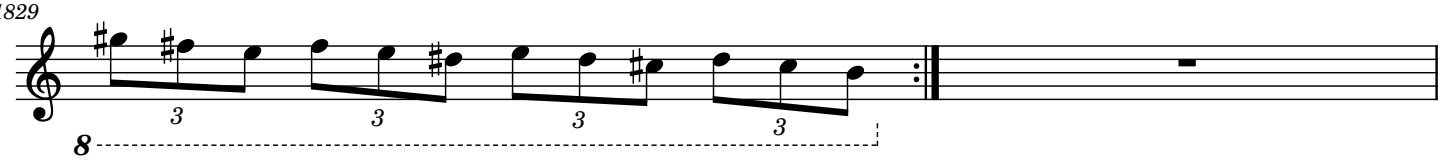

Las 3 Octavas

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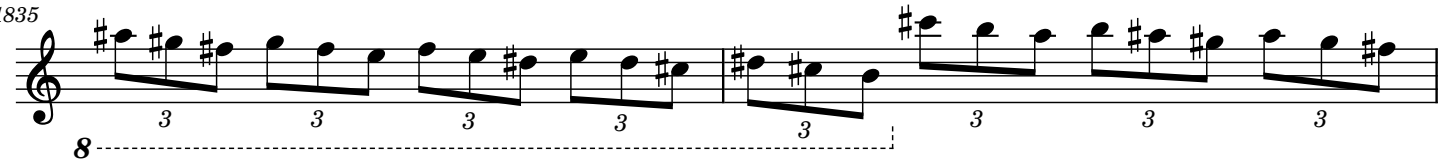

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TERCERAS

Primera y Segunda Octava

1841

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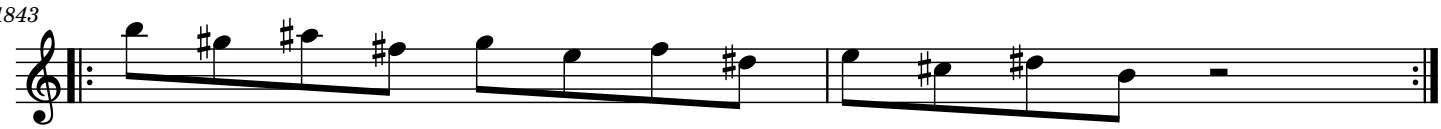

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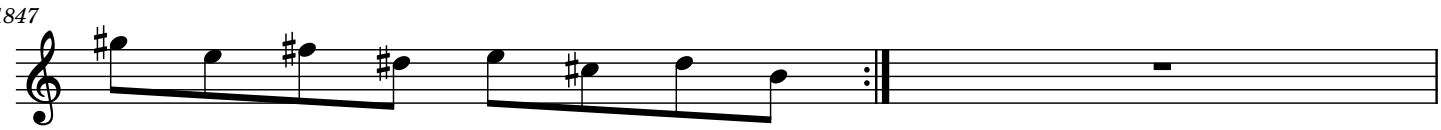

Segunda y Tercera Octava

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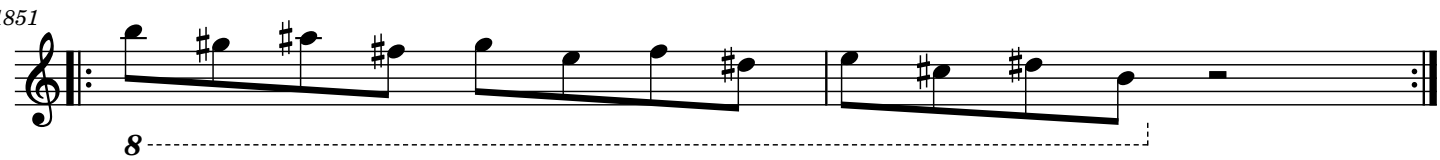

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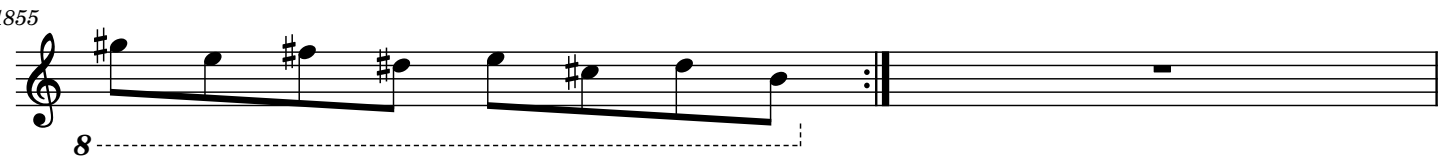

Las 3 Octavas

CUARTAS

Primera y Segunda Octava

Segunda y Tercera Octava

1875

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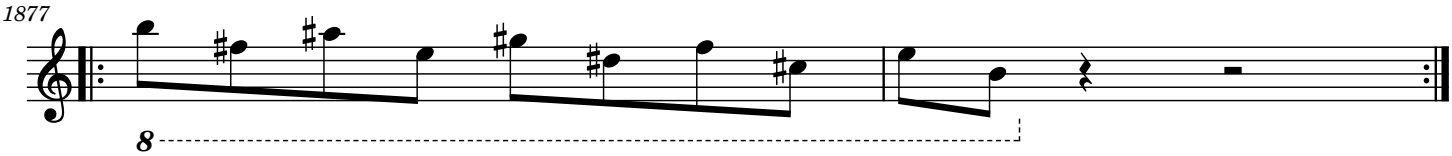

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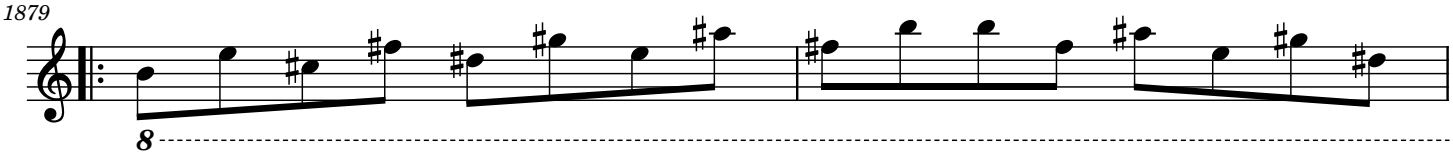

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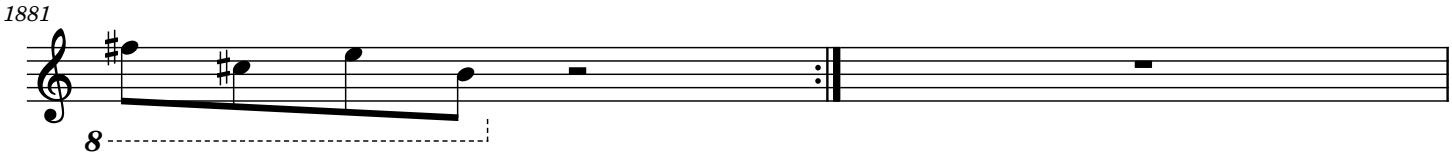

Las 3 octavas

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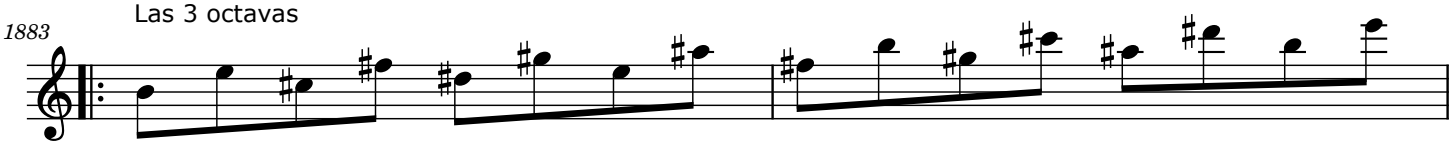

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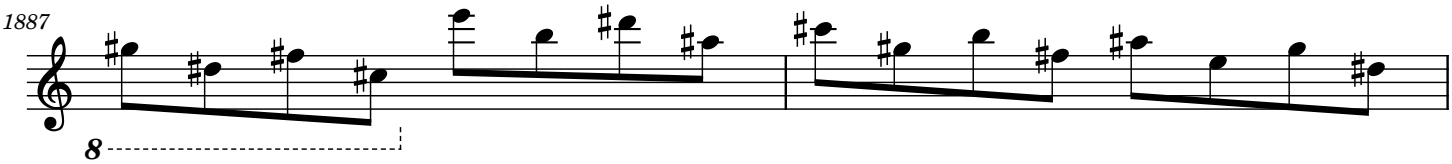

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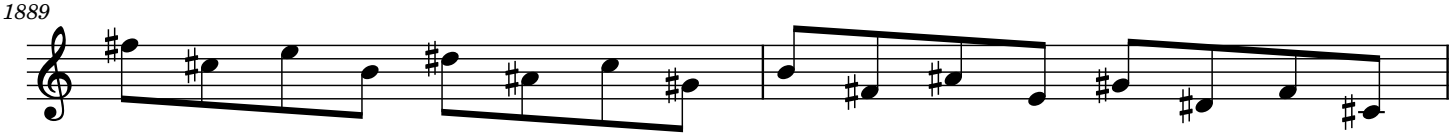

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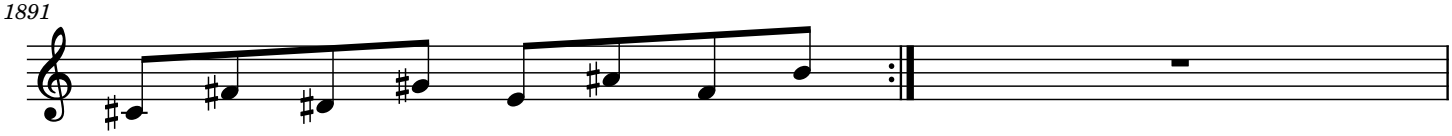

QUINTAS

Las 3 Octavas: Ascendente

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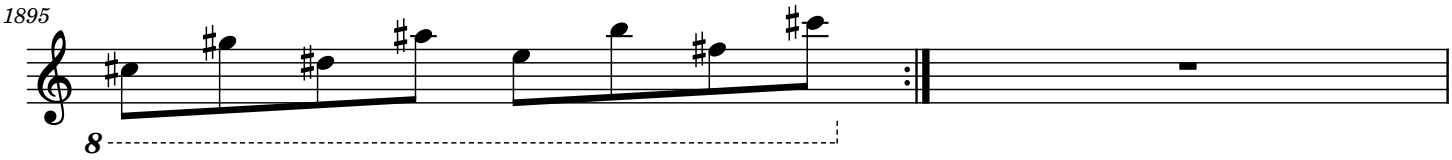

Las 3 Octavas: Descendente

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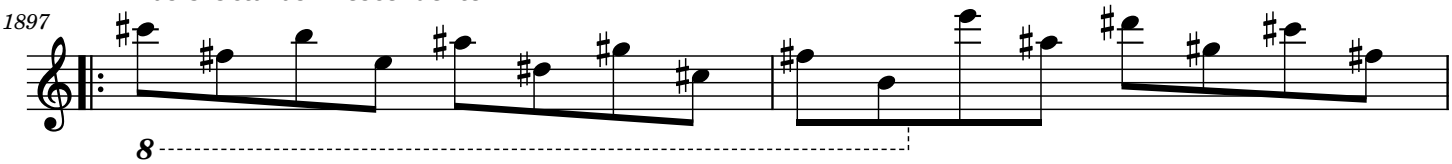

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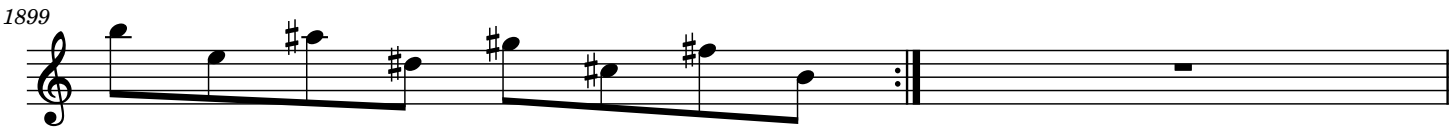

QUINTAS

Las 3 Octavas: Ascendente y Descendente

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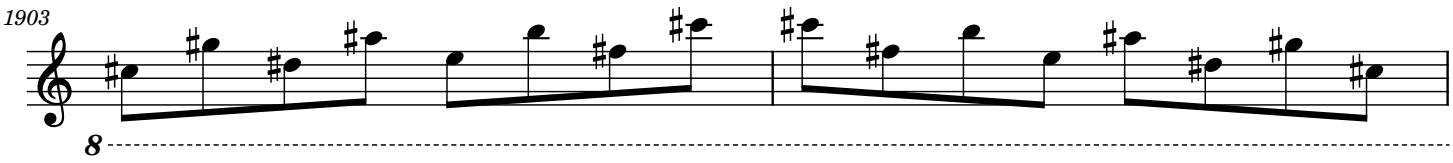

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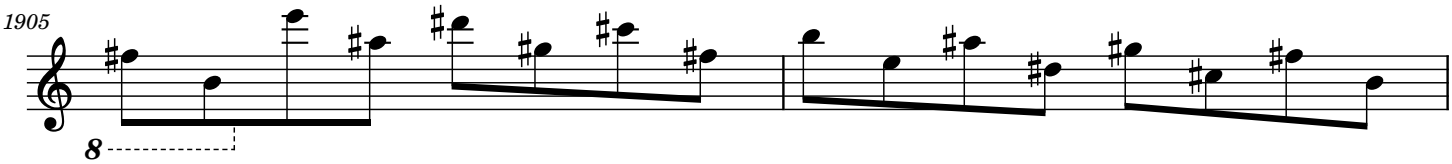

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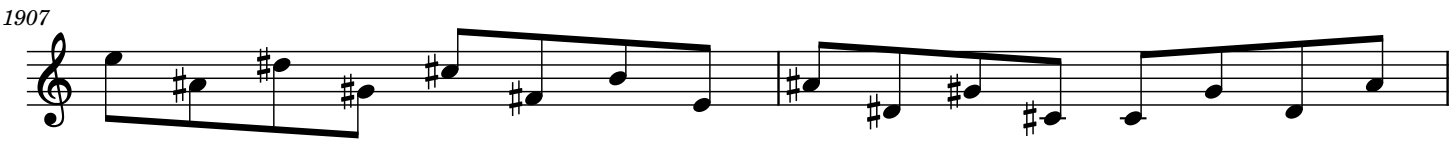

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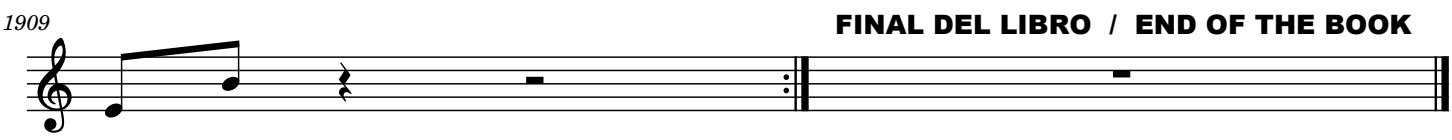
FINAL DEL LIBRO / END OF THE BOOK