

BAJO ELECTRICO

CICLO BASICO II

PROF. MAXIMO RODRIGUEZ

AREA DE CICLO BASICO

EMP

ESCUELA DE MUSICA POPULAR DE AVELLANEDA

EMP

Italia 36 (1070) Avellaneda - Prov. de Buenos Aires Tel. (01) 222-6781 ARGENTINA

PROGRAMA CORRESPONDIENTE AL NIVEL II

Aspectos Técnicos:

Se corrigen errores de postura corporal, digitación y sonido. Se trabaja un training para mejorar la técnica sobre el instrumento y evaluar Velocidad y Avance **PROGRESIVO** en **EJERCICIOS** varios de acuerdo a la problemática de cada Alumno (Mano Izquierda, Derecha, Abertura, Arpegios, Colocación de Dedos, Velocidad, Relax, Interpretación General, etc.). Para el Trabajo Técnico se utiliza una serie de Ejercicios extraídos del Cuadernillo de Técnica recopilado por Máximo Rodríguez.

Estudios:

Lectura de Bases: Se utiliza un compilado de 50 Bases de un compás de duración con subdivisión en semicorcheas con distintos problemas rítmicos (Sincopa, Contratiempo, etc.) con dificultad progresiva. Sobre las mismas los Alumnos deberán escribir versiones propias. Este trabajo fue compuesto por Máximo Rodríguez.

Para la Practica de Lectura de Arreglos Orquestales se estudian los siguientes Temas de diversos estilos extractados del Libro "Rythm Section Studies for Bass" de Don Sterling (Berklee. U.S.A.).

- 1) Visions (Latin con sección en 5/4)
- 2) Go for It (Swing)
- 3) Latin Moonlight (Bossa con sección en 3/4)
- 4) A Little of This (Swing)

Además se estudian las siguientes obras del Libro "Ensemble Workbook" de Don Sterling (Berklee U.S.A.)

- 1) D.C.Special (swing)
- 2) .Somewhere,Sometime
- 3) Loonie's Tune
- 4) The world of Homer Uns

AREA DE CICLO BASICO

EMP

ESCUELA DE MUSICA POPULAR DE AVELLANEDA

EMP

Italia 36 (1870)Avellaneda-Prov.de Buenos Aires Te. (01) 222-6781 ARGENTINA

Jazz.-

- 1) Alone Together (swing, melodía y two feel)
- 2) Night and Day (swing, melodía y two feel)
- 3) Black Orpheus (melodía y tumbado)
- 4) Valse Hot (jazz-waltz, melodía y base)
- 5) Wave (melodía y tumbado)

Tango.-

- 1) Volver (Melodía y Arreglo de Acompañamiento)
- 2) Cambalache (melodía y arreglo de Acompañamiento)
- 3) El Día que me Quieras (melodía y arreglo de Acompañamiento)
- 4) Como dos Extraños (Melodía y Arreglo de Acompañamiento)
- 5) Libertango (melodía y arreglo de acompañamiento)

Folklore.-

- 1) La Pomeña (Melodía y Arreglo de Acompañamiento)
- 2) Zamba Azul (Melodía y Arreglo de Acompañamiento)
- 3) Luna Tucumana (Melodía y Arreglo de Acompañamiento)
- 4) La Telesita (Melodía y Arreglo de Acompañamiento)
- 5) Zamba de la Candelaria (Melodía y Arreglo de Acompañamiento)

El arreglo de Libertango pertenece a Astor Piazzola
Los demás Arreglos pertenecen a Máximo Rodríguez.

AREA DE CICLO BASICO

EMP

ESCUELA DE MUSICA POPULAR DE AVELLANEDA

EMP

Italia 36 (1870) Avellaneda- Prov. de Buenos Aires Te. (01) 222-6781 ARGENTINA

Para recordar:

No Faltar. Recordar que el alumno que tiene mas del 25% de faltas queda en condición de Alumno Libre, no pudiendo acceder a dar en forma regular en Diciembre.
Además considerar que al faltar se atrasa el trabajo con el material de Estudio.
Ser Puntuales en el horario de Clase.
Todas las melodías deben ser interpretadas en la parte mas aguda posible del instrumento.

Primer cuatrimestre:

- 1) Bases con nota fija (50) - Pulso estimado, negra= 80
- 2) Black Orpheus negra=116
- 3) Alone Together. negra=120
- 4) Valse Hot. negra=132
- 5) Volver. negra=92
- 6) Como Dos Extraños. negra=112
- 7) El día que me Quieras .negra=84
- 8) La Telesita .negra =138
- 9) Zamba Azul. negra con puntillo=44
- 10) La Pomeña. negra con puntillo=46

Segundo cuatrimestre:

- 1) Night and Day. negra=138
- 2) Wave negra=120
- 3) Cambalache. negra=120
- 4) Libertango negra=132
- 5) Luna Tucumana .negra con puntillo=48
- 6) Zamba de la Candelaria. negra con puntillo=44
- 7) Visions (velocidad indicada en partitura)
- 8) Go for It
- 9) Latin Moonlight
- 10) A Little of This
- 11) D.C. Special
- 12) Somewhere, Sometime
- 13) Loonie's Tune
- 14) The World of Homer Uns

Para aprobar los cuatrimestres es necesario haber tocado todo el repertorio respectivo para así tener derecho a dar el examen final regular en Diciembre

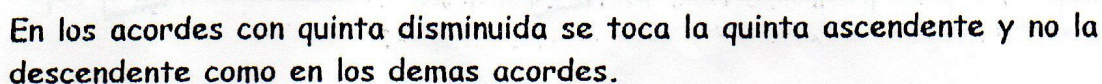
AREA DE CICLO BASICO

EMP

ESCUELA DE MUSICA POPULAR DE AVELLANEDA

EMP

Italia 36 (1870) Avellaneda - Prov. de Buenos Aires Te. (01) 222-6781 ARGENTINA



Buscar notas de "enlace" entre un acorde y otro.
Por ejemplo:



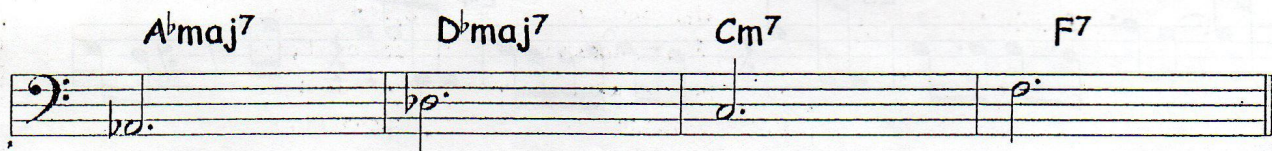
Dm7(b5) G7 Cmaj7 %

A handwritten musical score for the bass line of 'The Girl on the Train'. The notation is on a single staff with a bass clef. It consists of four measures. The first measure is labeled 'Dm7(b5)' and contains a half note D2 and a half note F#3. The second measure is labeled 'G7' and contains a half note G2 and a half note B2. The third measure is labeled 'Cmaj7' and contains a half note C3 and a half note E3. The fourth measure is labeled with a double bar line and a repeat sign, and contains a half note C3 and a half note G2.

Dm7(b5) G7 Cmaj7 %

Dm7(b5) G7 Cmaj7 %

En el "Jazz Waltz" se acompaña en blanca con puntillo por ahora



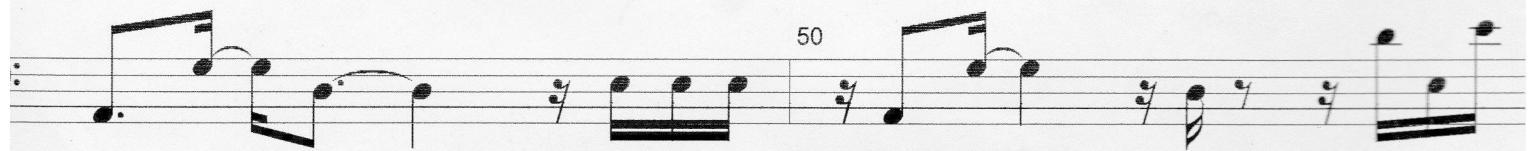
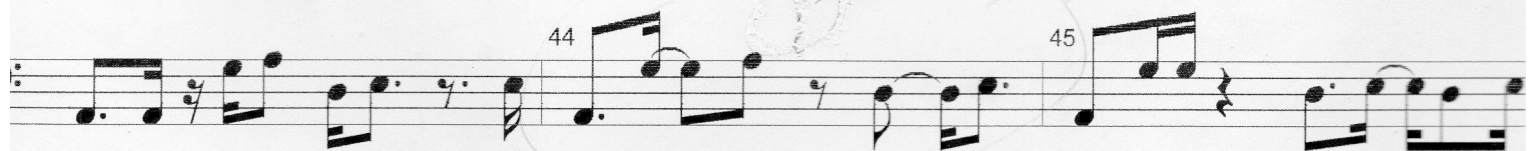
A musical score for a 24-measure exercise, written in bass clef with a 4/4 time signature. The score is organized into eight rows, each containing three measures. The measures are numbered 1 through 24. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and repeat signs. The exercise is presented as a single melodic line.

BAJO ELECTRICO CB II
Bases rítmicas con nota fija
Autor : Máximo Rodríguez

A R E A de
CICLO BASICO

This musical score is for electric bass, spanning measures 25 to 50. It is written on a single staff in bass clef. The notation includes various rhythmic patterns such as eighth notes, sixteenth notes, and triplets, often grouped with beams. Measure numbers are placed at the beginning of each line: 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, and 50. The piece concludes with a double bar line at the end of measure 50.





5870

Am7 Bm7(b5) E7(b9) Am7 Bm7(b5) E7(b9)
Am7 Dm7 G7 Cmaj7 C#dim7 A7(b9)
Dm7 G7 C6 Fmaj7
Bm7(b5) E7(b9) Am7 Bm7(b5) E7(b9)
Am7 Bm7(b5) E7(b9) Am7 Bm7(b5) E7(b9)
Em7(b5) A7(b9) Dm7 %
Dm7 Dm/C Bm7(b5) E7(b9) Am7 Am/G Fmaj7
Bm7(b5) E7(b9) Am7 Bm7(b5) E7(b9)
Am7 Dm7 Am7 Dm7 Am7 Dm7 Em7
Am7 %

giro

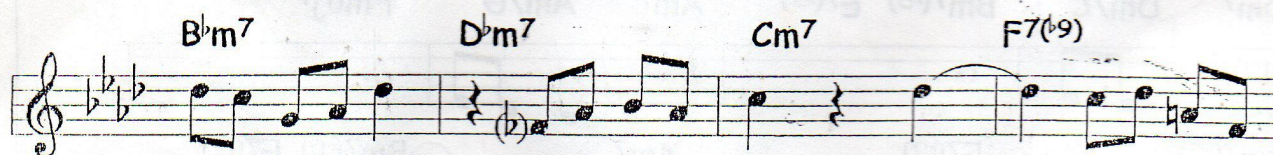
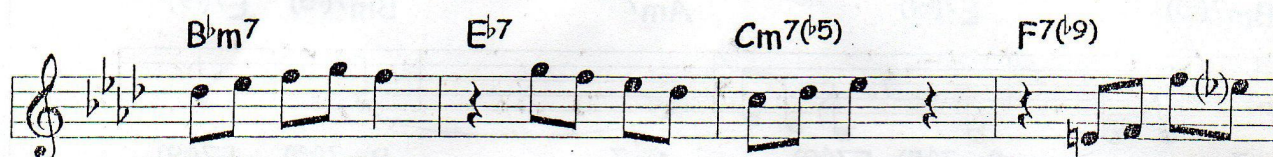
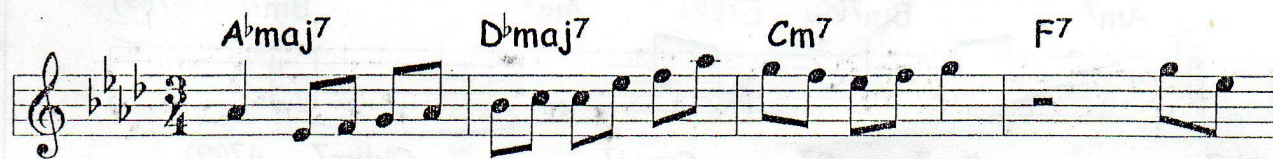
D.S al ⊕ para final

Am7 Bm7(b5) E7(b9) C6 Fmaj7

I V I I V I

Tema : valse HOT
Autor : Sony Rollins

A R E A de
CICLO BASICO



Swing

Tema : Volver

Autor : C.Gardel-A.Lepera

Arreglo : Máximo Rodríguez

A R E A de
CICLO BASICO

3

NO USAR

COPIA

Tema : Volver

Autor : C.Gardel-A.Lepera

Arreglo : Máximo Rodríguez

A R E A de
CICLO BASICO

Sheet music for the song "Volver" by Carlos Gardel and Alfredo Le Pera, arranged by Máximo Rodríguez. The music is written in bass clef with a 4/4 time signature. The key signature is one sharp (F#), indicating D major or B minor. The score consists of ten staves of music, each with corresponding chord notation above it.

Chord progression across staves:

- Staff 1: A-7, A-/G, D/F#, D-/F, E7, A-7, G7
- Staff 2: Cmaj7, Cmaj7, C#°7, D-7, G7, Cmaj7
- Staff 3: E7, A-, A-/G, Fmaj7, E°7, E7
- Staff 4: D-7, E7, A-7, B7(b9), E7, E7, E7
- Staff 5: D-7, G/B, Cmaj7, D-7, A-7, E7, Amaj7
- Staff 6: Amaj7, Bdim7, Bm7, E7, Amaj7, B-7, C#-7, B-7, E7
- Staff 7: Amaj7, A/G, Dmaj7, A/C#, B-7, E7, Amaj7
- Staff 8: C#°7, F#7, B-7, C°7, C#-7, Dmaj7, C#-7, B-7
- Staff 9: Amaj7, B-7, E7, Amaj7, B-7
- Staff 10: C#-7, B-7, E7, A-7



T-84

BCDEFGAB

1

Tema : El día que me Quieras

Autor : C.Gardel-A.Lepera

Arreglo: Máximo Rodríguez

A R E A de
CICLO BASICO

Cmaj7 Em7/B Am7 D7 G G#dim7
 Am7 D7 Dm7 G7 Cmaj7
 Em7 C#dim7 G/D D#dim7 E7 A7 D7
 Dm7 Dm7(b5) G7 Bm7(b5) Cmaj7 Bm7(b5) E7 Am7
 Gm7 C7 Fmaj7 Bbmaj7 Em7(b5) A7 Dm7
 G7 G#dim7 Am7 Am7/G D7
 D7 Dm7 G7 Bdim7 Cmaj7 Bm7(b5) E7
 Am7 Gm7 C7 Fmaj7 Bbmaj7 Em7(b5) A7 Dm7
 D#dim7 Bm7(b5) E7 Em7(b5) A7 Dm7 Fm7 Bb7
 Cmaj7 F#dim7 Em7 A7 D7 G7 Cmaj7

The musical score is written in bass clef with a 4/4 time signature. It consists of ten staves of music. The notes are primarily eighth and quarter notes, with some rests. The key signature is one sharp (F#), indicating D major or B minor. The score includes various musical symbols such as repeat signs, first and second endings, and a double bar line at the end. The chords are indicated by letters and numbers above the staff, such as Cmaj7, Em7/B, Am7, D7, G, G#dim7, Am7, D7, Dm7, G7, Cmaj7, Em7, C#dim7, G/D, D#dim7, E7, A7, D7, Dm7, Dm7(b5), G7, Bm7(b5), Cmaj7, Bm7(b5), E7, Am7, Gm7, C7, Fmaj7, Bbmaj7, Em7(b5), A7, Dm7, G7, G#dim7, Am7, Am7/G, D7, D7, Dm7, G7, Bdim7, Cmaj7, Bm7(b5), E7, Am7, Gm7, C7, Fmaj7, Bbmaj7, Em7(b5), A7, Dm7, D#dim7, Bm7(b5), E7, Em7(b5), A7, Dm7, Fm7, Bb7, Cmaj7, F#dim7, Em7, A7, D7, G7, and Cmaj7.

Tema : Como dos Extraños

Autor : P.Laurenz-J.M.Contursi

Arreglo: Máximo Rodríguez

A R E A de
CICLO BASICO

Bass line for the song "Como dos Extraños". The key signature is one flat (Bb) and the time signature is 4/4. The piece consists of eight measures of music, each with a specific chord indicated above it. The notes are written in a bass clef.

Chords and notes for each measure:

- Measure 1: Gm7, C7. Notes: G2, Bb2, D3, F3.
- Measure 2: Fmaj7, D7(b9). Notes: F3, Ab3, C4, Eb4.
- Measure 3: Gm7, C7. Notes: G2, Bb2, D3, F3.
- Measure 4: Fmaj7, D7. Notes: F3, Ab3, C4, Eb4.
- Measure 5: Gm7, C7. Notes: G2, Bb2, D3, F3.
- Measure 6: Fmaj7, D7. Notes: F3, Ab3, C4, Eb4.
- Measure 7: Gm7, C7. Notes: G2, Bb2, D3, F3.
- Measure 8: Fmaj7, D7. Notes: F3, Ab3, C4, Eb4.

BAJO ELECTRICO CB II

16

Tema : Como dos Extraños

Autor : P.Laurenz-J.M.Contursi

Arreglo: Máximo Rodríguez

A R E A de
CICLO BASICO

BAJO ELECTRICO CB II

Tema : Zamba Azul

Autor : T.Francia-Gomez

Arreglo : Máximo Rodriguez

17

A R E A de
CICLO BASICO

Amaj⁷ C^{°7} Bm⁷ E⁷ Dmaj⁷ E⁷ Amaj⁷ Em⁷

F^{#7} Bm⁷ E⁷ Em⁷ A⁷(b⁹)

Dmaj⁷ G⁷ Amaj⁷ E^{b°7} E⁷ B^{b7} 1. Amaj⁷

2. Amaj⁷ C^{#7}(b⁹) F^{#m7} C^{#7} Em⁷ F^{#7}

Bm⁷ Dm⁷ Amaj⁷ B⁷

E⁷/4 E⁷ F^{#7} Bm⁷

Bm⁷ E⁷ Amaj⁷ Fine

Tema : Zamba Azul

Autor : T.Francia-Gomez

Arreglo : Máximo Rodríguez

A R E A de
CICLO BASICO

1.

2.

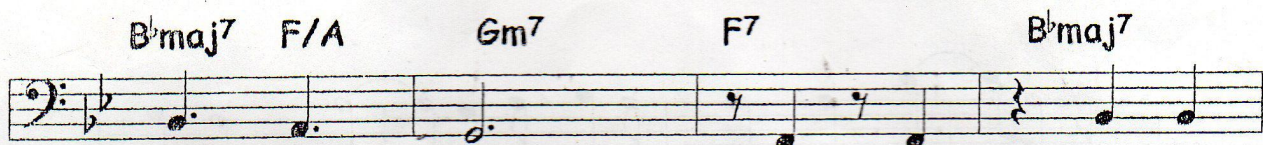
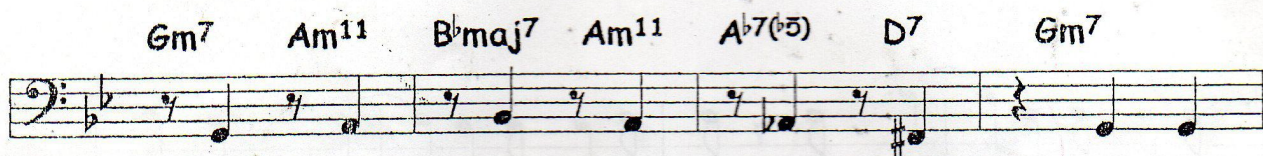
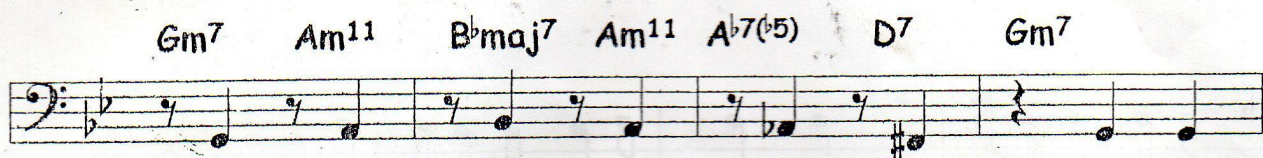
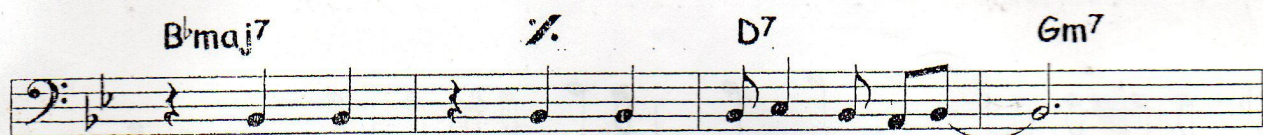
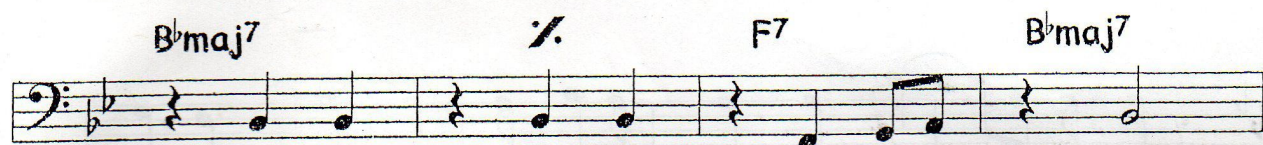
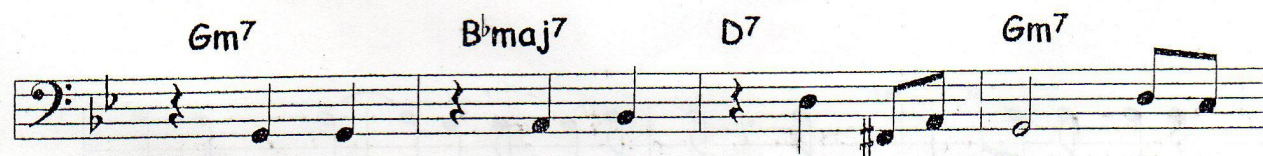
2.

2.

2.

2.

Fine



Tema : La Telesita

Autor : A.Chazarreta-H.Carabajal

Arreglo : Máximo Rodríguez

A R E A de
CICLO BASICO

Tema : La Pomeña

Autor : G.Leguizamon-M.Castilla

Arreglo : Máximo Rodríguez

A R E A de
CICLO BASICO

Tema : La Pomeña

Autor : G.Leguizamon-M.Castilla

Arreglo : Máximo Rodríguez

A R E A de
CICLO BASICO

Bass line for the song "La Pomeña". The music is written in 6/8 time and consists of ten staves of bass notation. Above the notes, various chords are indicated: C, Am7, Dm7, G7, C, Gm7, C7, Fmaj7, G7, C, Bb7, A7, Dm7, G7, C, Em7, Am7, Dm7, G7, C, Gm7, C9, Fmaj7, D/F#, G7, C, Em7(b5), A7, Dm7, G7, C, C, G/B, Gm7/Bb, A7, Dm7, Fm7, Bb7, Em7, A7, Dm7, G7, C, Bb7, Em7(b5), A7, Dm7, G7, C. The notation includes eighth and sixteenth notes, rests, and accidentals. A circled "D/F#" is present in the fifth staff.

14

4 — 3 — 3 — 2 — 2 — 1

1 4 2 3 1 4 2 3 1 4 2 3

16

2 3 4 2 3 4 2 3 4 2 3 4

18

4 — 2 — 3 — 1

1 2 3 4 1 2 3 4 1 2 3 4

19

4 — 4 — 3 — 3 —

1 4 3 2 4 3 1 4 3 2 4 3

21

3

2 1 4 4 4 1 2 1 4 4 4 1

22

3

1 4 3 3 3 4 1 4 3 3 3 4

23

3

2 1 4 3 4 1 2 1 4 3 4 1

24

3

2 1 4 2 4 1 2 1 4 2 4 1

25

3

1 4 3 2 3 4 1 4 3 2 3 4

26

3

1 4 3 1 3 4 1 4 3 1 3 4

31

35

45

46

57

VELOCIDADES MINIMAS

EJ.	VELOCIDAD	TIPO DE FIGURA
18	70	SEMICORCHEA
16	72	TRESILLO DE CORCHEAS
19	60	TRESILLO DE CORCHEAS
35	110	CORCHEAS
45	80	TRESILLO DE CORCHEAS
46	80	TRESILLO DE CORCHEAS

A R E A de
CICLO BASICO

Chords and musical notation for the electric bass part of "Night and Day":

- Staff 1: Dm7(b5), G7, Cmaj7 (triplet)
- Staff 2: Dm7(b5), G7, Cmaj7 (triplet)
- Staff 3: F#m7(b5), Fm7, Em7
- Staff 4: Ebdim7, Dm7, G7, Cmaj7
- Staff 5: 1. % 2. Bb7, Ebmaj7, % (triplet)
- Staff 6: Cmaj7, %, Ebmaj7, % (triplet)
- Staff 7: Cmaj7, %, F#m7(b5), Fm7
- Staff 8: Em7, Ebdim7, Dm7, G7, Dm7
- Staff 9: C6, D7, G7

Tema : Wave

Autor : A.C.Jobim

A R E A de
CICLO BASICO

Chords: Dm⁷ G¹³ Dmaj⁷ B^bdim⁷ Am⁷ D7(^b9) Gmaj⁷ Gm⁶ F[#]13 F[#]+7 B⁹ B7(^b9) Bm⁷/E E⁷ B^b9 A⁷ Dm⁷ G¹³ Gm⁷ C⁹ Fmaj⁷ Fm⁷ B^b9 E^bmaj⁷ A7(^b9) Dmaj⁷ B^bdim⁷ Am⁷ D7(^b9) Gmaj⁷ Gm⁶ F[#]13 F[#]+7 B⁹ B7(^b9) Bm⁷/E E⁷ B^b9 A⁷ Dm⁷ G¹³

1. 2.

A R E A de CICLO BASICO

A R E A de CICLO BASICO

A R E A de CICLO BASICO

Dm7 Fm6 C G/B Gm/B^b A⁷ Dm7 G⁷ C G⁷ C

Tema : Cambalache

Autor : E.S.Discepolo

Arreglo:Máximo Rodríguez

A R E A de
CICLO BASICO

The musical score is written on ten staves in 4/4 time. The melody is primarily composed of eighth and sixteenth notes, often beamed together. It includes various accidentals, such as sharps and naturals, and rests. The notation is in a single system, with the melody line occupying the upper half of each staff. The score concludes with a double bar line on the tenth staff.

$\text{♩} = 120$

BAJO ELECTRICO CB II
Tema : Libertango
Autor : Astor Piazzolla
Arreglo : A. Piazzolla

A R E A de
CICLO BASICO

X 2da 8va

vamp and fade

The musical score is written for a bass instrument in 4/4 time. It begins with a key signature of one flat (B-flat). The notation consists of ten staves. The first staff starts with a repeat sign and contains a sequence of eighth notes. The second staff continues this sequence. The third staff includes a repeat sign and a key signature change to one sharp (F#). The fourth staff features a repeat sign and a double bar line. The fifth staff contains a sequence of eighth notes and a key signature change to one flat (B-flat). The sixth staff continues the sequence. The seventh staff includes a repeat sign and a double bar line. The eighth staff features a sequence of eighth notes and a key signature change to one sharp (F#). The ninth staff continues the sequence. The tenth staff concludes the piece with the instruction "Vamp & Fade".

Tema : Luna Tucumana

Autor : A.Yupanqui

Arreglo : Máximo Rodriguez

A R E A de
CICLO BASICO

Bm7(b5) E7 F C/E Dm7 Bm7(b5) Bb7

Em7(b5) A7 Dm7 G7 Cmaj7 Fmaj7 Bm7(b5) E7

Em7(b5) A7 Dm7 G7 Cmaj7 Fmaj7 Bm7(b5) E7

1. Am7 2. Am7 F/G Abdim7 Cmaj7

F/G C Em7(b5) A7 Dm7 G7 Cmaj7 Fmaj7

Bm7(b5) Bb7/Ab Em7(b5) A7 Dm7 G7 Cmaj7 Fmaj7

Bm7(b5) E7 Fmaj7(#11)

BAJO ELECTRICO CB II

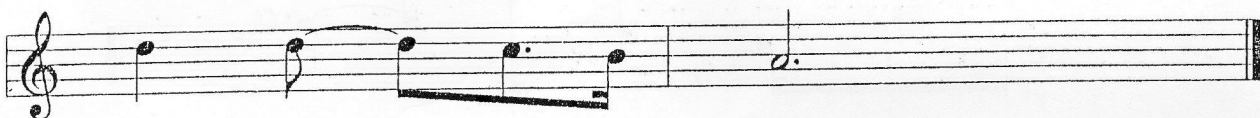
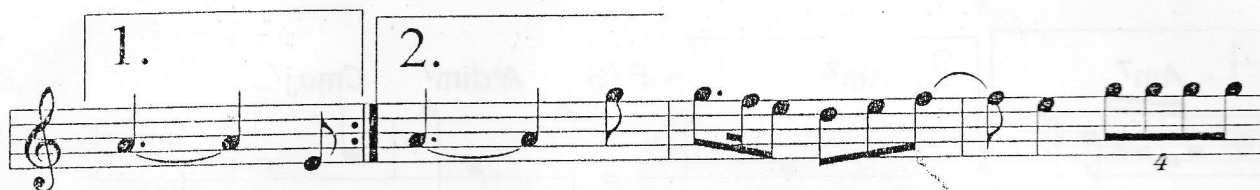
Tema : Luna Tucumana

Autor : A.Yupanqui

Arreglo : Máximo Rodríguez

52

A R E A de
CICLO BASICO



BAJO ELECTRICO CB II

Tema : Zamba de la Candelaria

Autor : E.Falu-J.Davalos

Arreglo : Máximo Rodríguez

A R E A de
CICLO BASICO

A C-7 D^b7/9 C-7 A^b7/13 D^ø

G⁷ F-7 C-7 C-/B^b A^b7

D^ø G⁷ C-7 G^ø C7(^b9) F-7 Gm¹¹ A^b7(^b5)

E^bmaj⁷ A^ø A^b7(^b5) A^b7 1. C-7 G⁷ 2. C-7

B F-7 B^b7 E^bmaj⁷ D⁷

G⁷ F-7 C-7

A^b7 G⁷ C-7 F- F-/E F-/E^b

C-7 A^b7 D^ø G⁷ C-7

CON BAJOS EN

4TA

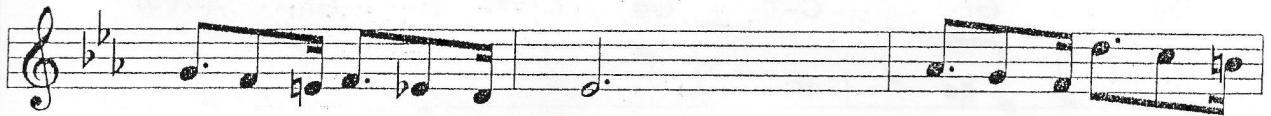
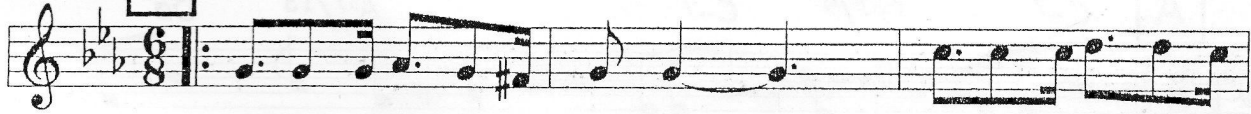
Tema : Zamba de la Candelaria

Autor : E.Falu-J.Davalos

Arreglo : Máximo Rodríguez

A R E A de
CICLO BASICO

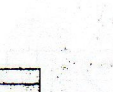
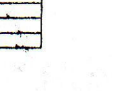
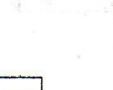
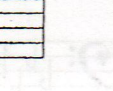
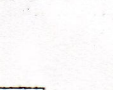
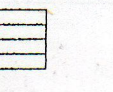
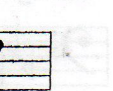
A



B



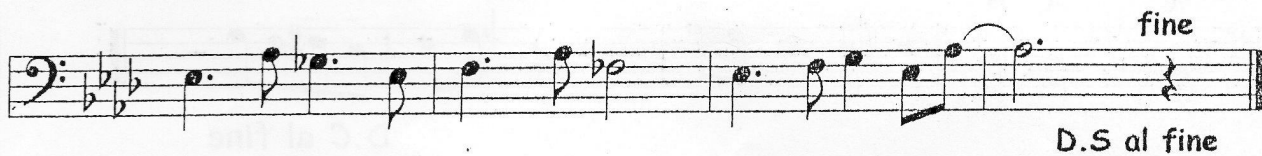
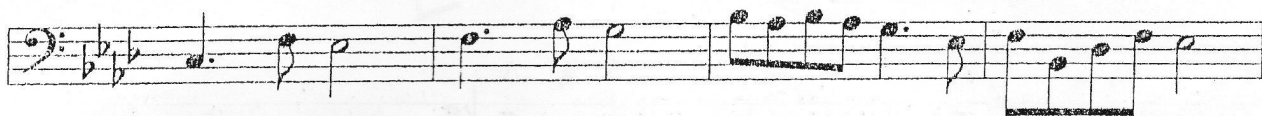
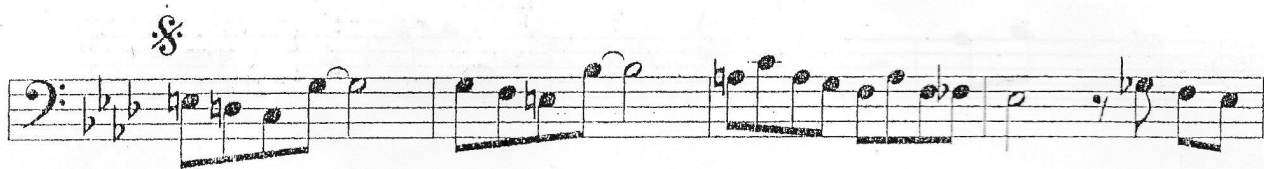
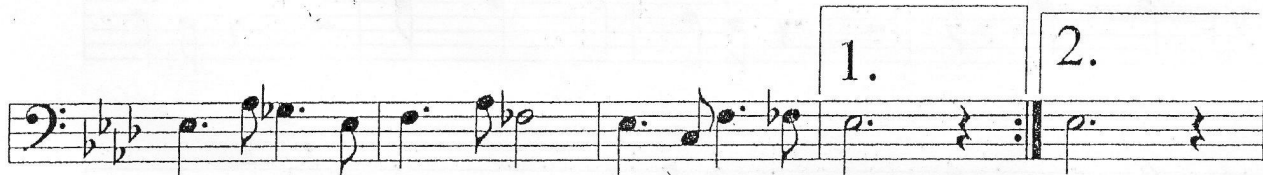
1994



Tema : Somewhere, Sometime

Metodo: Ensemble Workbook - Berklee

Autor: Don Sterling

A R E A de
CICLO BASICOswing $\text{♩} = 144$ 

Tema : Loonie's Tune

Metodo: Ensemble Workbook - Berklee

Autor: Don Sterling

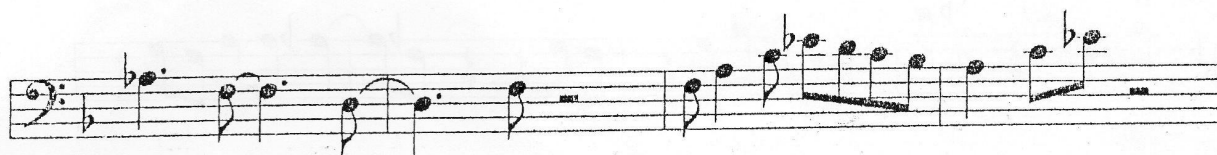
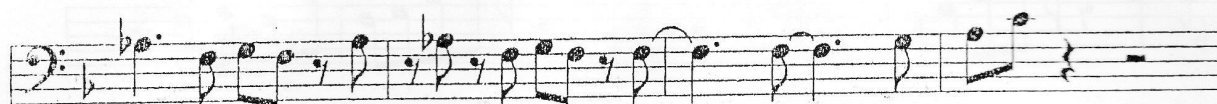
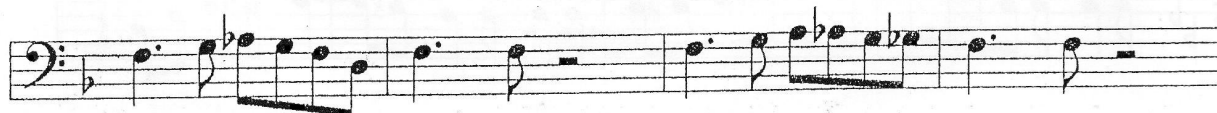
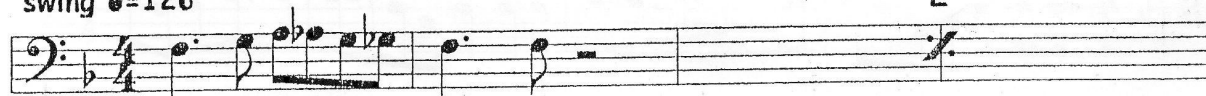
A R E A de
CICLO BASICOswing $\text{♩} = 138 \Delta$

fine

D.C al fine

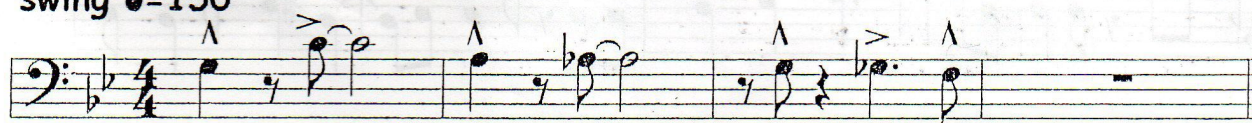
A R E A de
CICLO BASICO

2

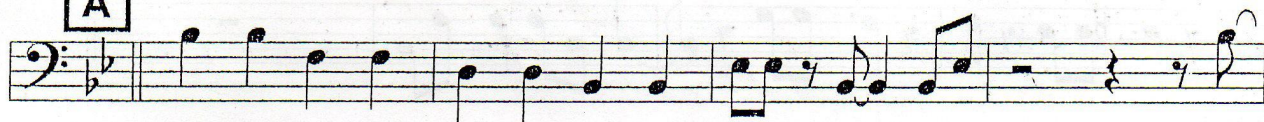


D.S al fine

swing $\text{♩} = 150$



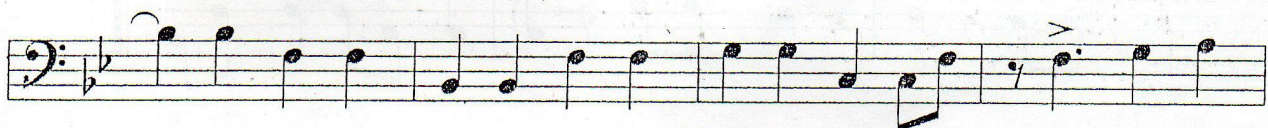
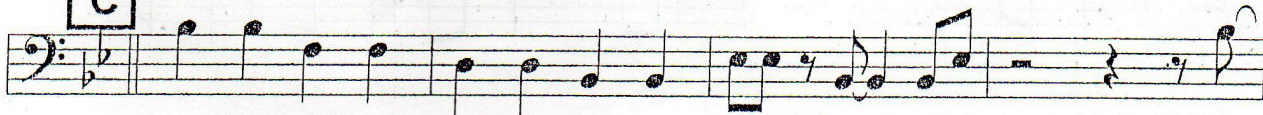
A

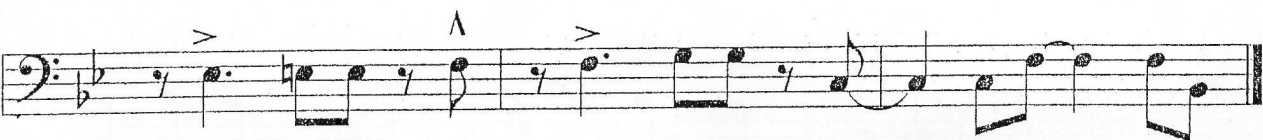
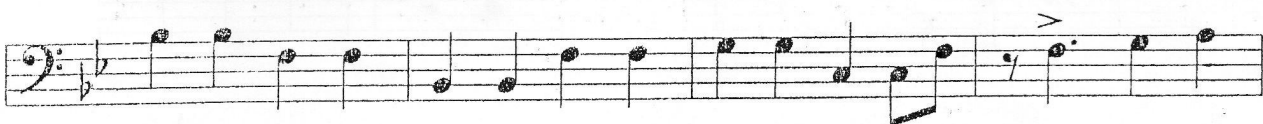
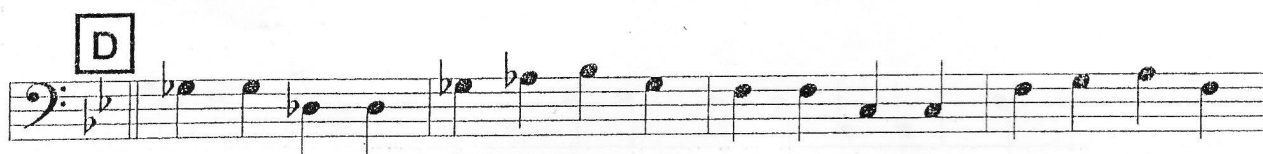


B



C





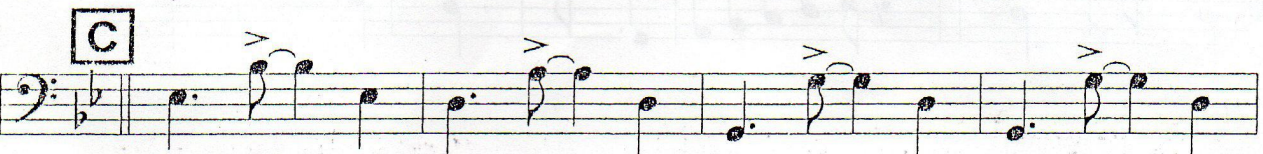
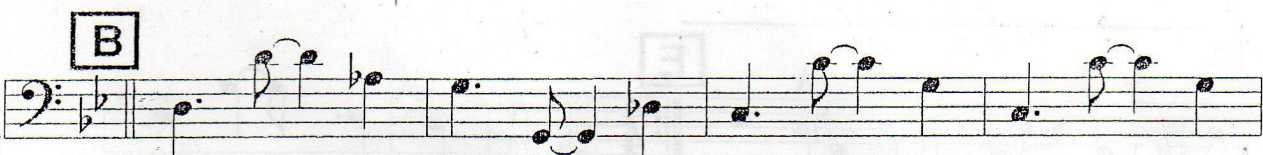
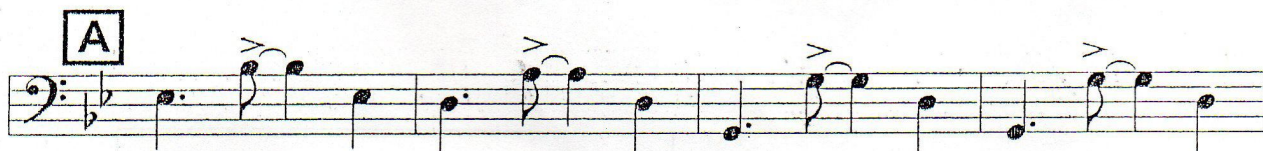
Tema : Visions

Método: Rhythm Section Studies for bass

Arreglo: Don Sterling

A R E A de
CICLO BASICO

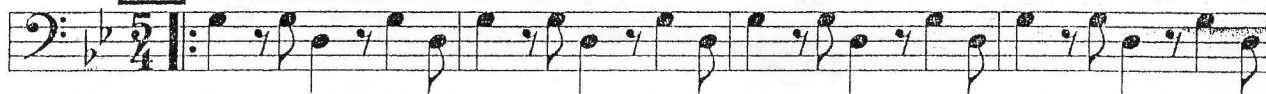
♩ = 132 Even 8ths



Arreglo: Don Sterling

A R E A de CICLO BASICO

D

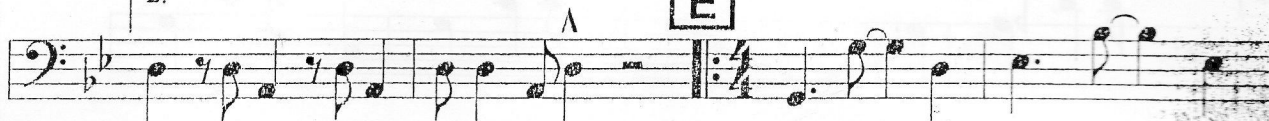


1



2

E



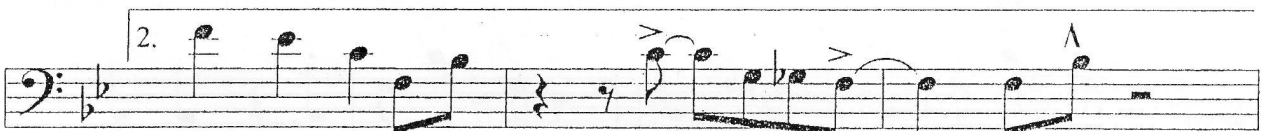
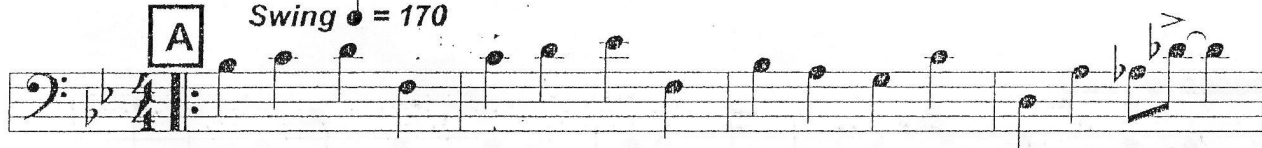
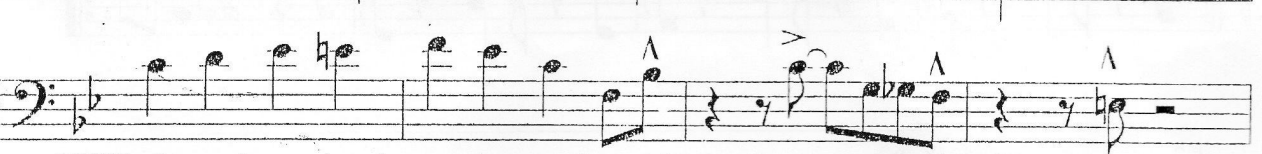
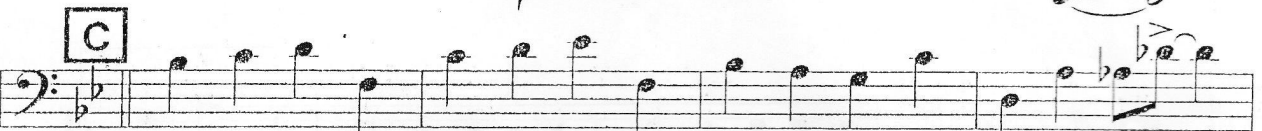
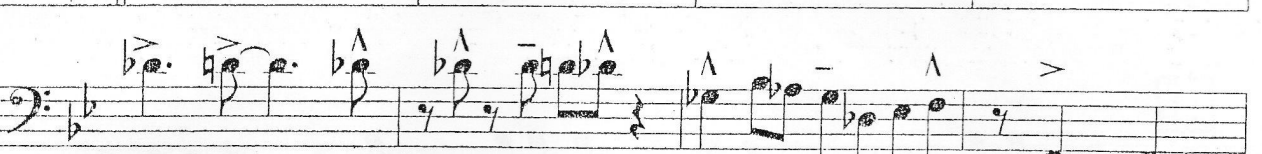
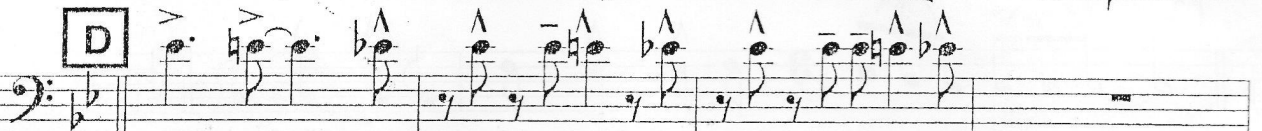
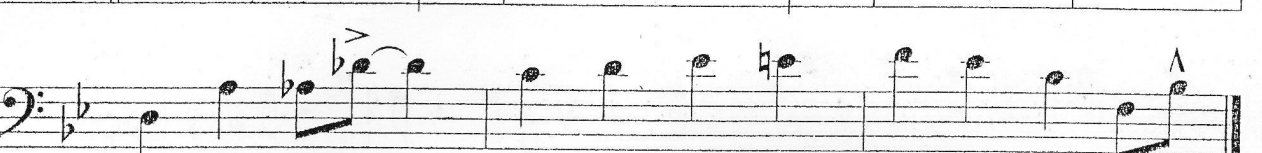
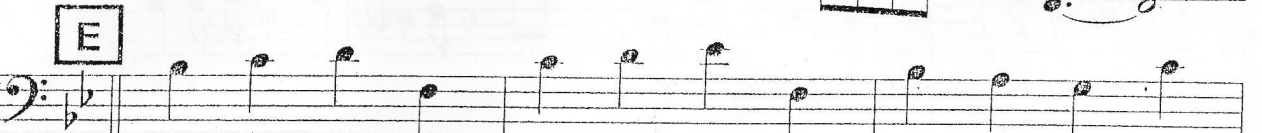
1.

2



A R E A de
CICLO BASICO**A**

Swing ♩ = 170

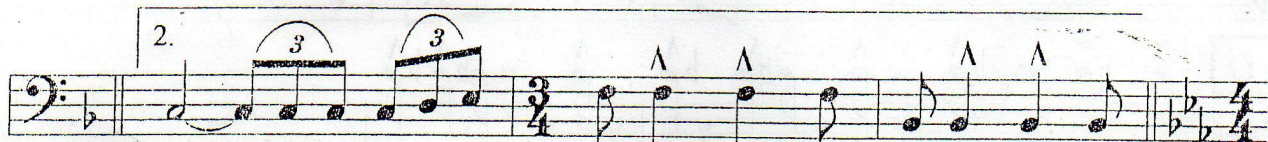
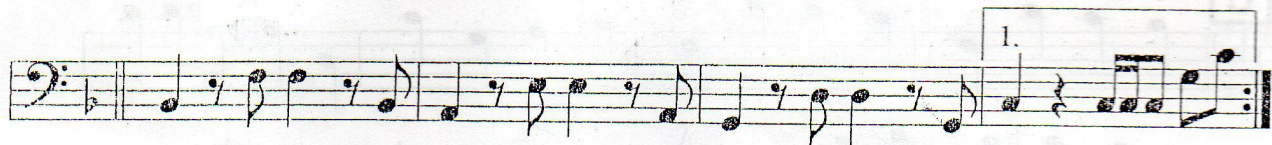
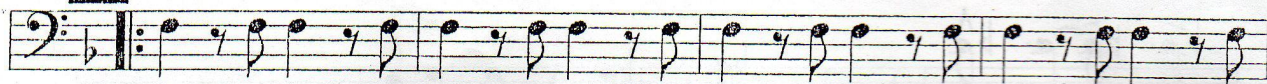
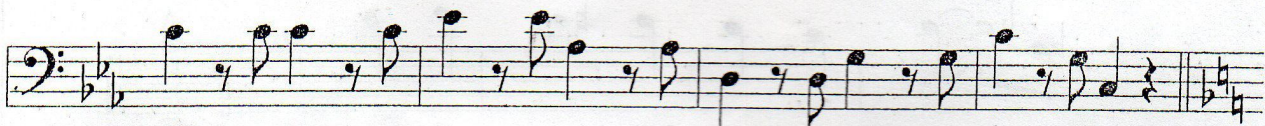
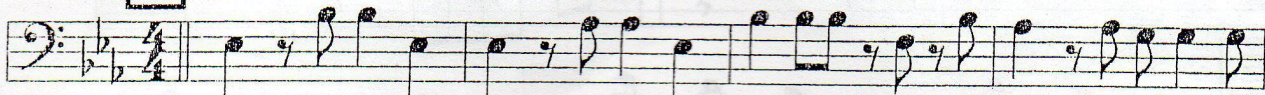
**B****C****D****E**

Fine

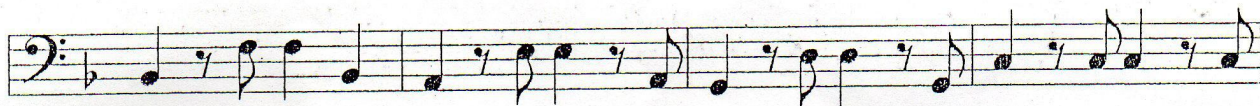
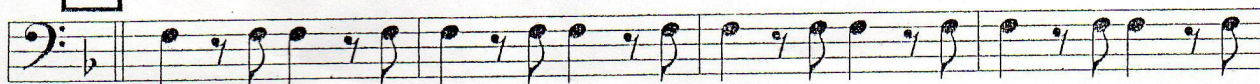
Tema : Latin Moonlight

Método: Rhythm Section Studies for bass

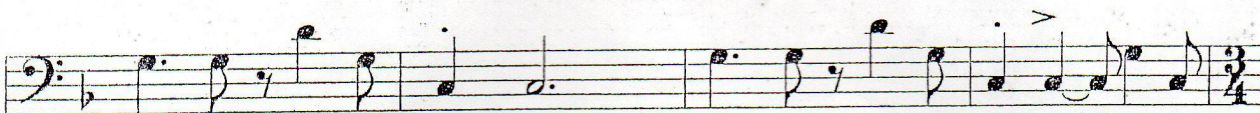
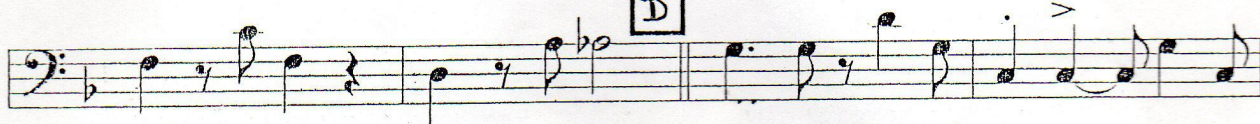
Arreglo: Don Sterling

A R E A de
CICLO BASICObossa $\text{♩} = 120$ **A****B**

C



D



Fine

♩ = 62

SOMETHING

BAJO: P. McCARTNEY

G. HARRISON

This musical score is a bass line for the song "Something" by George Harrison, arranged by Paul McCartney. It is written in 4/4 time with a tempo of 62 beats per minute. The key signature has one flat (Bb). The score is organized into systems of two staves each, with various musical notations and chord symbols.

Chord Symbols: F, Eb, G7/D, A, C, Cmaj7, C7, G, Am, C7, Am, Am(maj7), Am/G, D7, A2, F, Eb, G/D, C, Cmaj7, C7, F, D7, G, Am, G7/B, Am, Am(maj7), Am/G, D7, F, Eb, G/D, A, A, A/G#, F#m, F#m/E, D, G, A, A, A/G#, F#m, F#m/E, D, G, C, solo, C, Cmaj7, C7, F, D7, G, Am, G7/B, Am, Am(maj7), Am7, D7, F, Eb, G/D, C, Cmaj7, C7, F, D7, G, Am, G7/B, Am, Am(maj7), Am7, D7, F, Eb, G/D, A.

Other Notations: The score includes a "solo" marking, a box labeled "A", a box labeled "A2", and a box labeled "B". The bass line features various rhythmic patterns, including eighth and sixteenth notes, and rests.

♩ = 130

LOS FUTUROS MURGUISTAS

BAJO: MARCELO NUÑEZ

intro

6

J. ROOS

BAJO

Bass line musical score for 'LOS FUTUROS MURGUISTAS'. The score is written in bass clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with an introduction of 6 measures. The main body of the score consists of several measures of music, with some measures containing accidentals (sharps and naturals) and others containing rests. The score is divided into sections by bracketed letters A, B, and C. Chord symbols are written above the notes in some measures, including E, A, B7, E7, A/C#, Am/C, E/B, E/G#, Gdim7, B/F#, Em, and Am. The score ends with a double bar line and a 2/4 time signature.

MUCHO MEJOR

cantante: RUBEN BLADES

$$J = 144$$

INTRO

David D. Martinez

BAJO

cantante: RUBEN BLADES David D. Martinez

$\text{♩} = 144$

INTRO $\text{E}^\flat$ Gm $\text{G}^\flat\text{m}$ Fm $\text{B}^\flat$

BAJO

A $\text{A}^\flat$ D^7 Gm C^7

Fm $\text{B}^\flat 7$ 1. 2.

B $\text{B}^\flat\text{m}^7$ $\text{E}^\flat 7$ $\text{A}^\flat$

Cm^7 F^7

A'

No Coda

D.S. al Coda Φ *Coda*

CORO-PREGON $\text{E}^\flat$ C^7 Fm $\text{B}^\flat 7$

