

# Tonalidades Mayores

Aprende a tocar en las 12 tonalidades mayores con esta guía práctica.



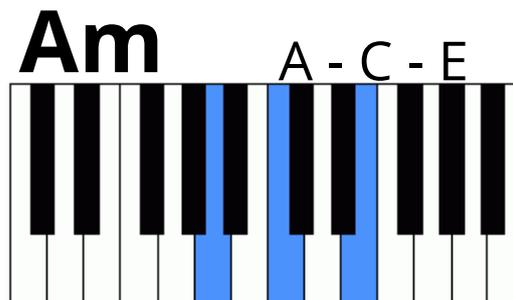
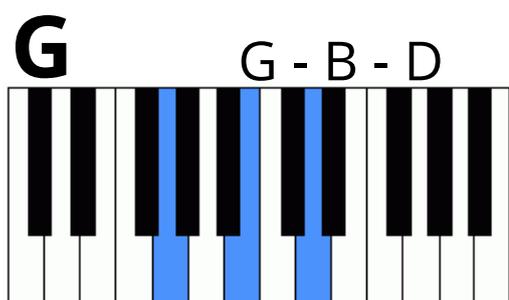
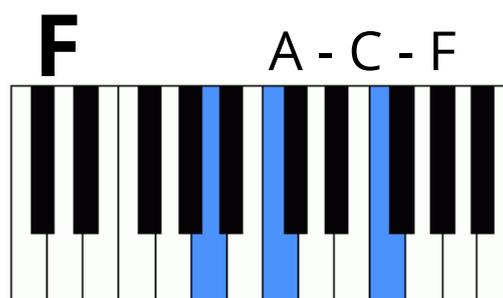
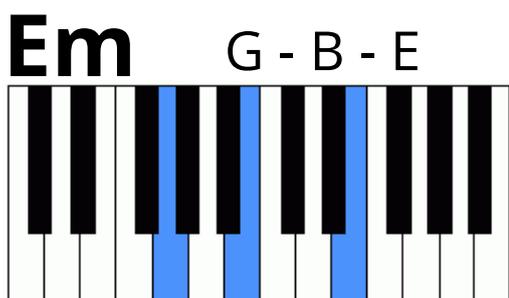
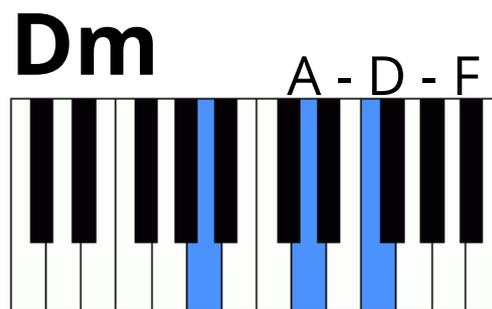
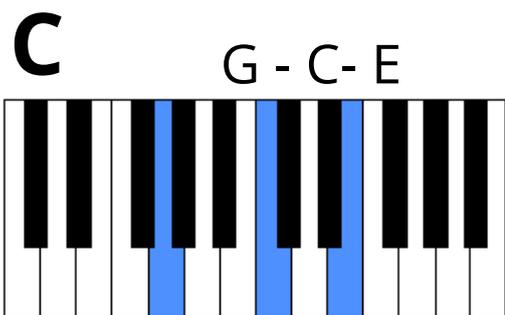
El dominio de las tonalidades es una habilidad esencial para cualquier músico. Conocer las diferentes tonalidades y cómo se relacionan entre sí es crucial para tocar cualquier instrumento en cualquier género musical. Afortunadamente, existen varias técnicas efectivas para dominar las tonalidades. Una de ellas es practicar escalas y acordes en diferentes tonalidades, lo que te ayudará a familiarizarte con los patrones y las relaciones entre las notas.

También puedes estudiar la teoría musical para comprender mejor cómo funcionan las tonalidades y cómo se relacionan con la armonía y la melodía. Con dedicación y práctica, pronto podrás dominar las tonalidades y mejorar tu habilidad musical.

En este documento encontrarás un resumen de los acordes con las inversiones listas para tocar. Se adjuntan tres secuencias de acordes para practicar.

Una vez dominada una tonalidad se debe tocar canciones en ese tono para su completo dominio. Apréndetelas en el orden que te aparecen. (C, G, D, A, E, F y G) de esta manera te será mucho más fácil. Aunque una tonalidad hay 7 acordes, en esta ocasión estudiaremos los primeros 6, que son los más comunes y con los que podrás tocar sin problemas. Más adelante estudiaremos el uso del séptimo grado.

# Tonalidad de C



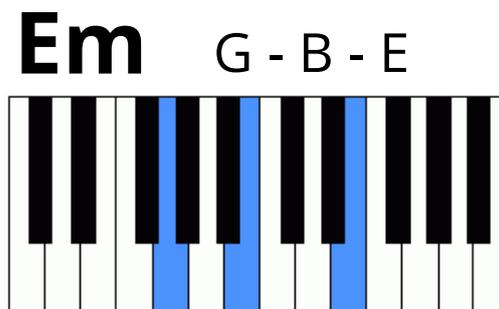
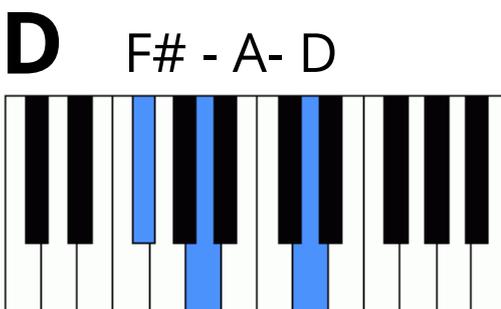
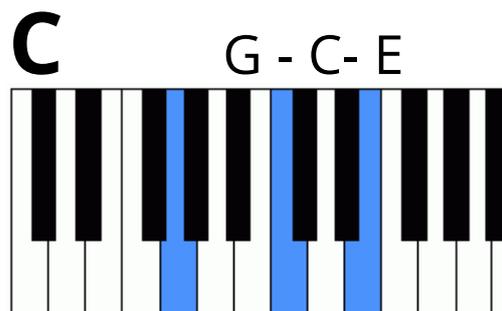
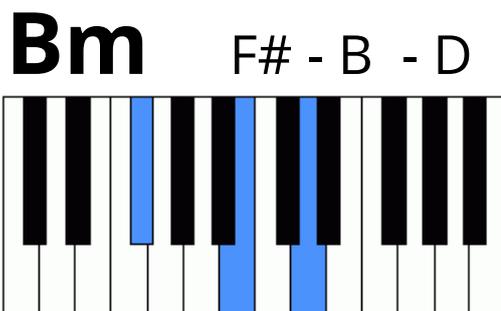
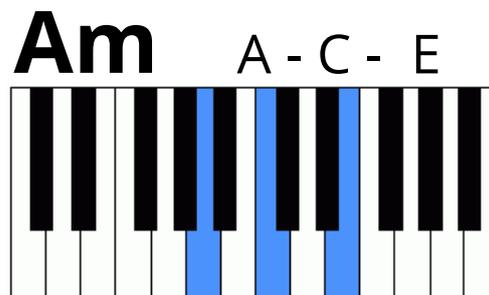
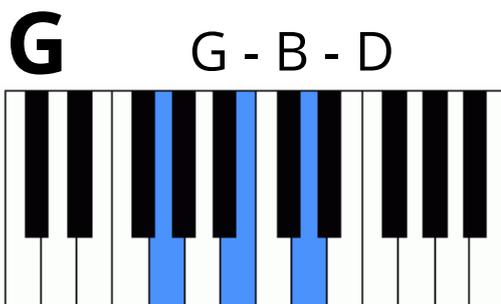
## Secuencias

- 1 | C | G | Am | F |
- 2 | C | Am | Dm | G |
- 3 | C | Em | Dm | F |

1	2	3	4	5	6	7	8
C	D	E	F	G	A	B	C

Escala de C

# Tonalidad de G



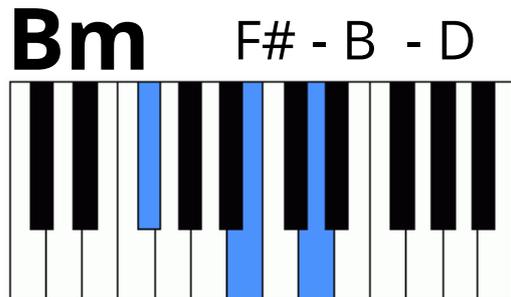
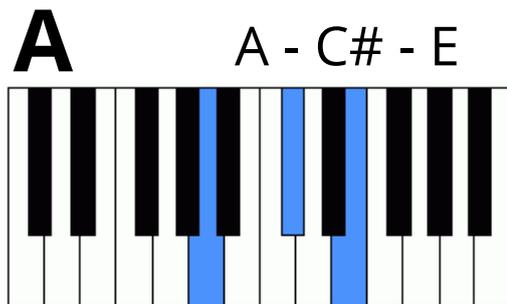
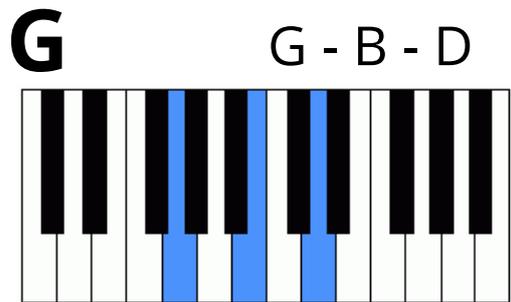
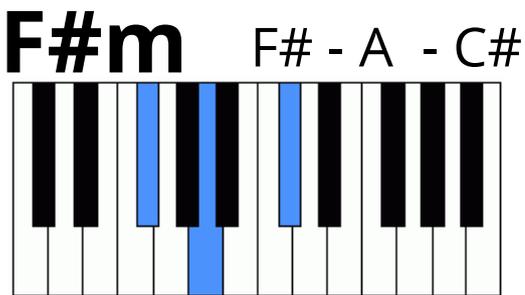
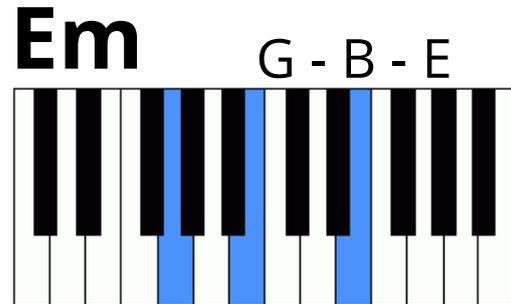
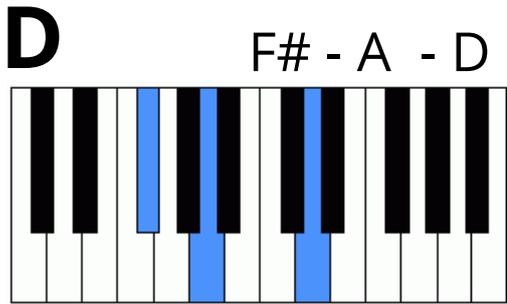
## Secuencias

- 1 | G | D | Em | C |
- 2 | G | Em | Am | D |
- 3 | G | Bm | Am | C |

1	2	3	4	5	6	7	8
G	A	B	C	D	E	F#	G

Escala de G

# Tonalidad de D



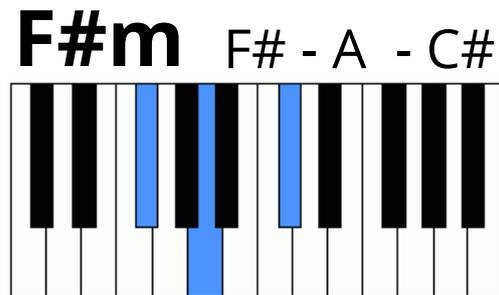
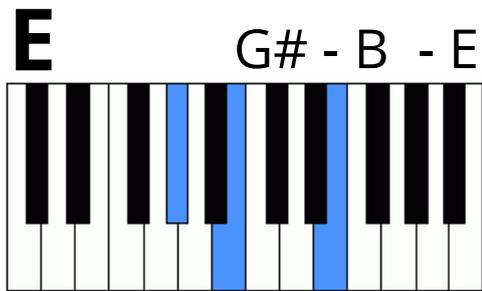
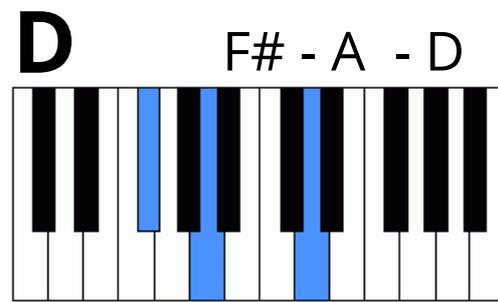
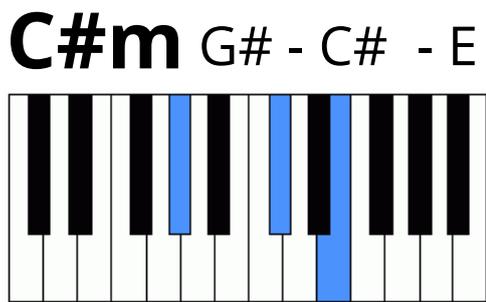
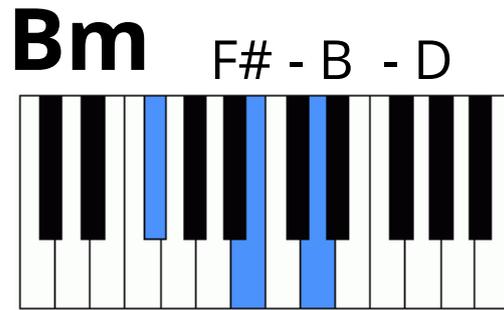
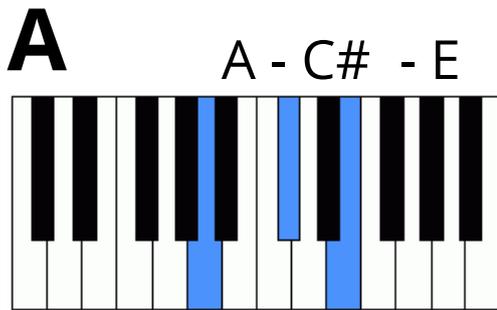
## Secuencias

- 1 | D | A | Bm | G |
- 2 | D | Bm | Em | A |
- 3 | D | F#m | Em | G |

1	2	3	4	5	6	7	8
D	E	F#	G	A	B	C#	D

Escala de D

# Tonalidad de A



## Secuencias

- 1 | A | E | F#m | D |  
 2 | A | F#m | Bm | E |  
 3 | A | C#m | Bm | D |

1	2	3	4	5	6	7	8
A	B	C#	D	E	F#	G#	A

Escala de A

# Tonalidad de E

**E** G# - B - E

**F#m** F# - A - C#

**G#m** G# - B - D#

**A** A - C# - E

**B** F# - B - D#

**C#m** G# - C# - E



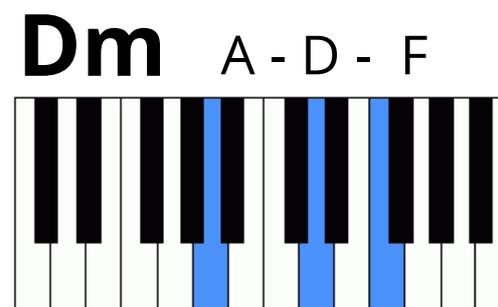
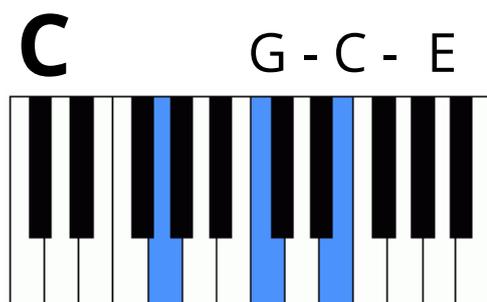
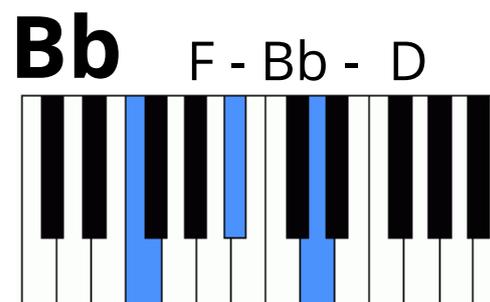
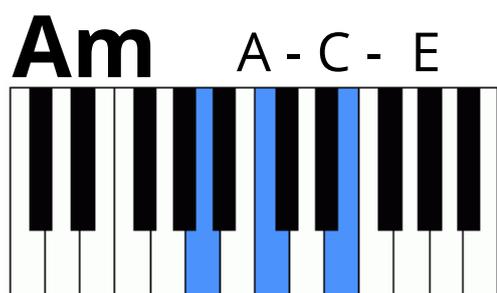
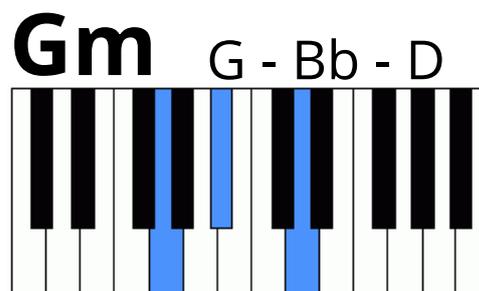
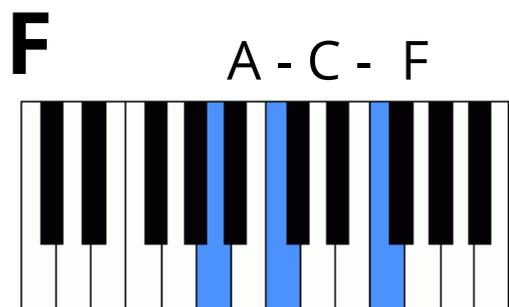
## Secuencias

- 1 | E | B | C#m | A |  
 2 | E | C#m | F#m | B |  
 3 | E | G#m | F#m | A |

1	2	3	4	5	6	7	8
E	F#	G#	A	B	C#	D#	E

Escala de E

# Tonalidad de F



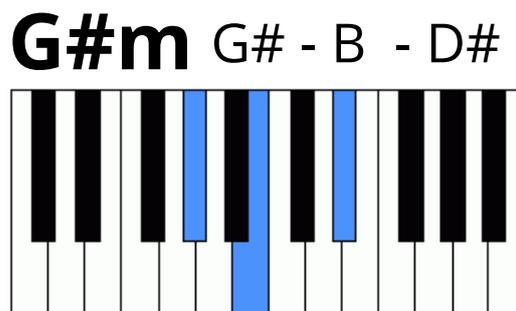
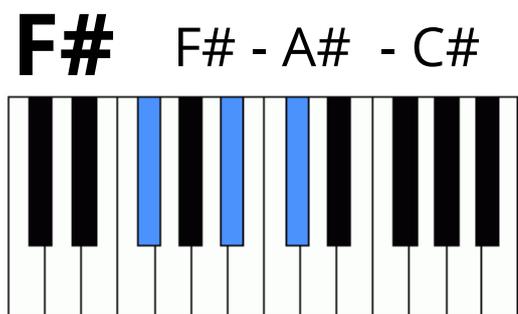
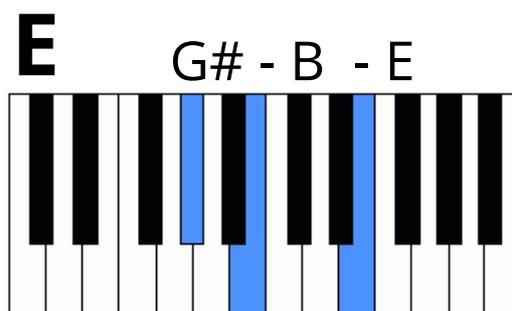
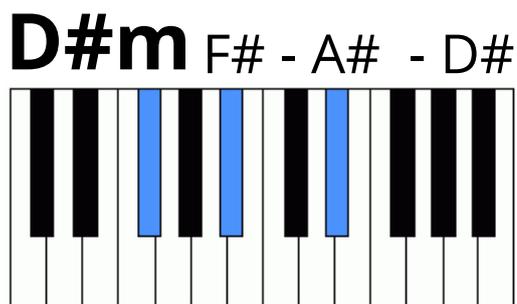
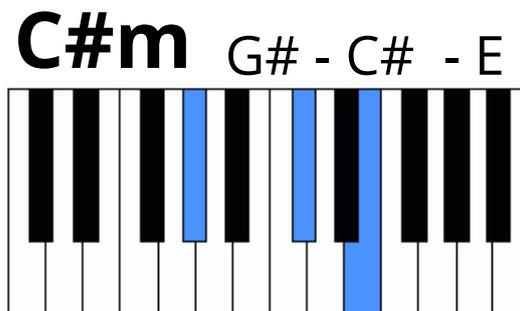
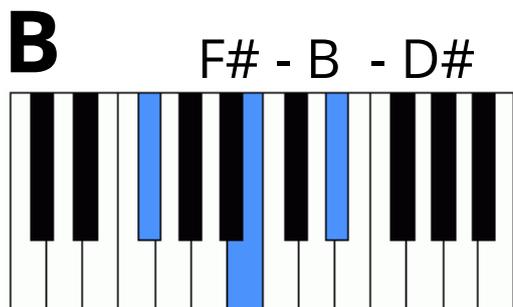
## Secuencias

- 1 | F | C | Dm | Bb |  
 2 | F | Dm | Gm | C |  
 3 | F | Am | Gm | Bb |

1	2	3	4	5	6	7	8
F	G	A	Bb	C	D	E	F

Escala de F

# Tonalidad de B



## Secuencias

- 1 | B | F# | G#m | E |  
 2 | B | G#m | C#m | F# |  
 3 | B | D#m | C#m | E |

1	2	3	4	5	6	7	8
B	C#	D#	E	F#	G#	A#	B

Escala de B

# Sostenidos y Bemoles

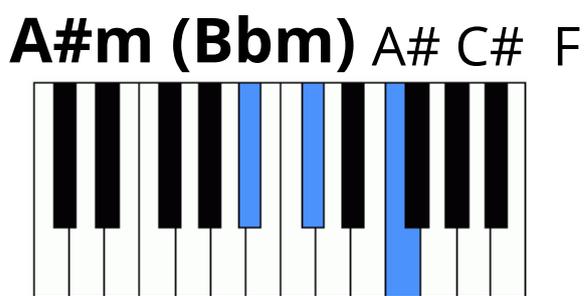
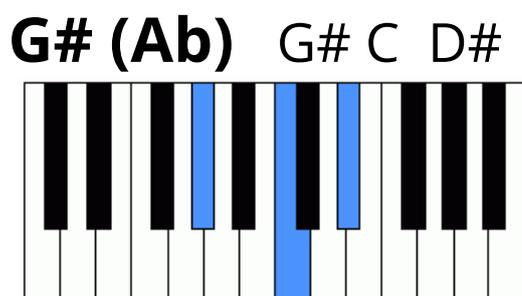
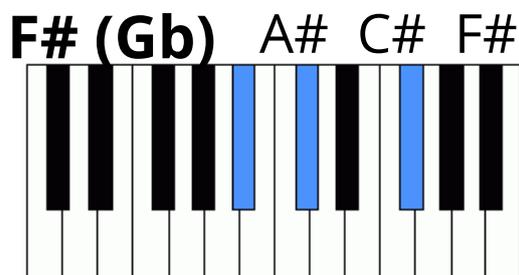
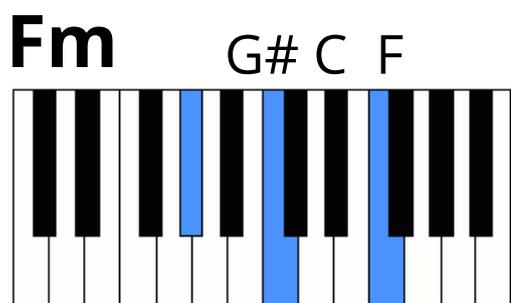
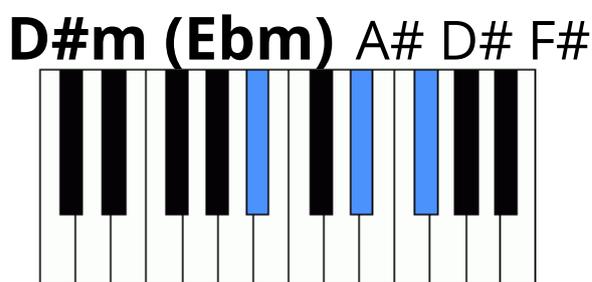
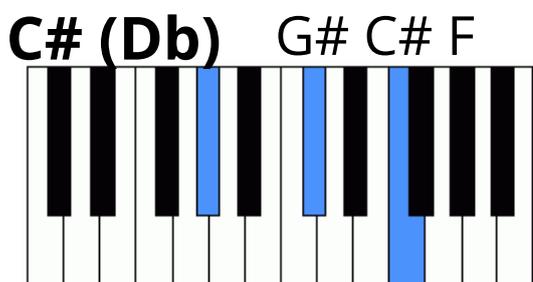


Una vez que hayas dominado las primeras 7 tonalidades mayores, **es decir que puedas tocar canciones con facilidad en cualquiera de las 7 tonalidades naturales.** Deberás empezar el estudio de las 5 tonalidades restantes. Estas son los tonos sostenidos o bemoles.

**Recuerda que estos tonos pueden ser llamados de 2 maneras:** *Sostenidos o bemoles.*

Por ejemplo; el C# (do sostenido) es la misma nota que Db (re bemol) así que los verás con los 2 nombres para que te acostumbres a verlos de ambas maneras.

# Tonalidad de C# (Db)



## Secuencias

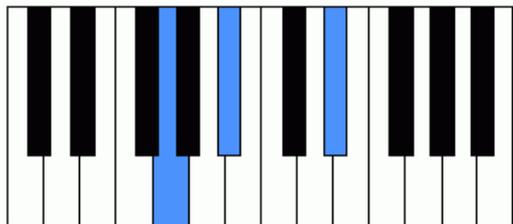
- 1 | C# | G# | A#m | F# |
- 2 | C# | A#m | D#m | G# |
- 3 | C# | Fm | D#m | F# |

1	2	3	4	5	6	7	8
C#	D#	F	F#	G#	A#	C	C#
Db	Eb	F	Gb	Ab	Bb	C	Db

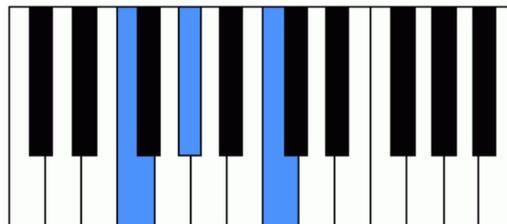
Escala de C# (Db)

# Tonalidad de D# (Eb)

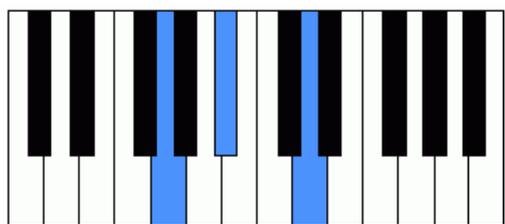
**D# (Eb)** G A# D#



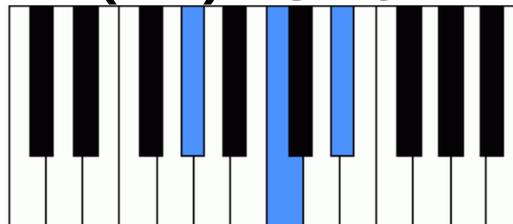
**Fm** F G# C



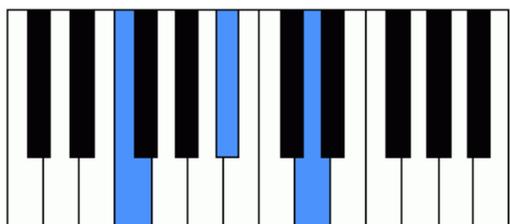
**Gm** G A# D



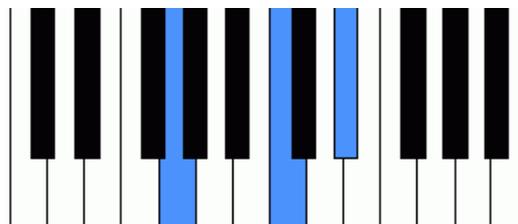
**G# (Ab)** G# C D#



**A# (Bb)** F A# D



**Cm** G C D#



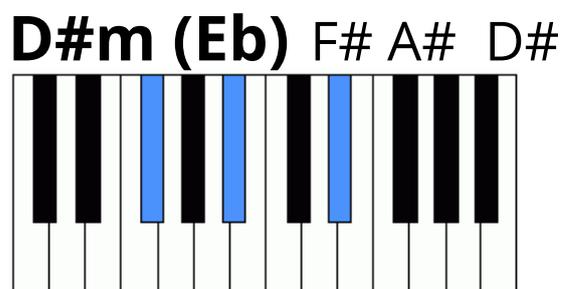
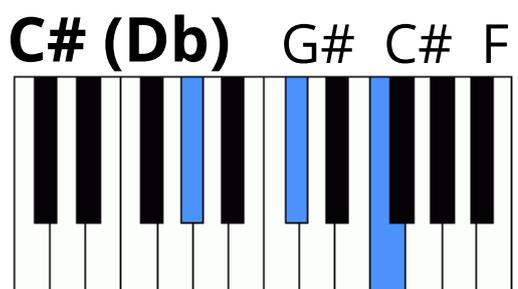
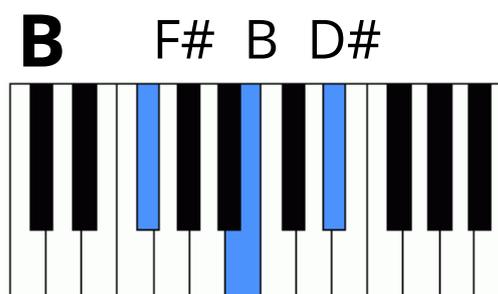
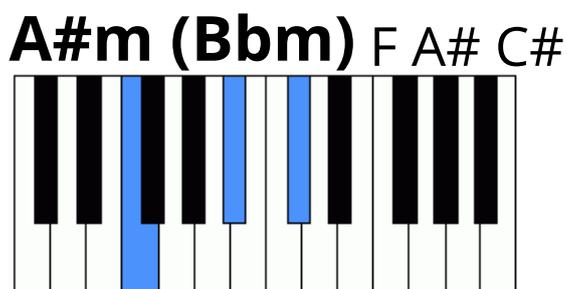
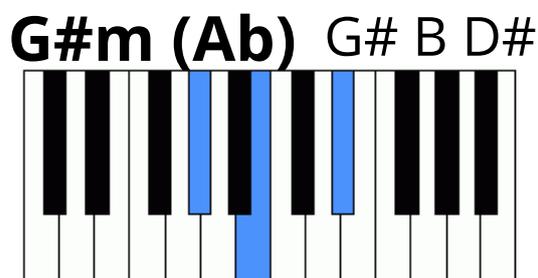
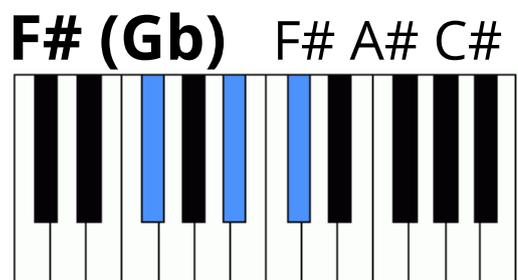
## Secuencias

- 1 | D# | A# | Cm | G# |
- 2 | D# | Cm | Fm | A# |
- 3 | D# | Gm | Fm | G# |

1	2	3	4	5	6	7	8
D#	F	G	G#	A#	C	D	D#
Eb	F	G	Ab	Bb	C	D	Eb

Escala de D# (Eb)

# Tonalidad de F# (Gb)



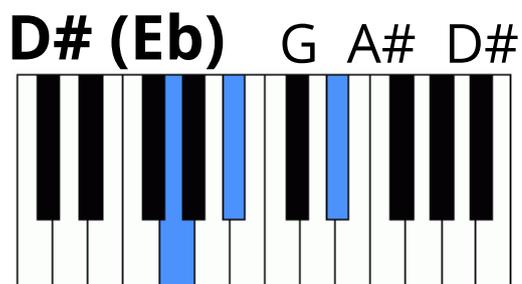
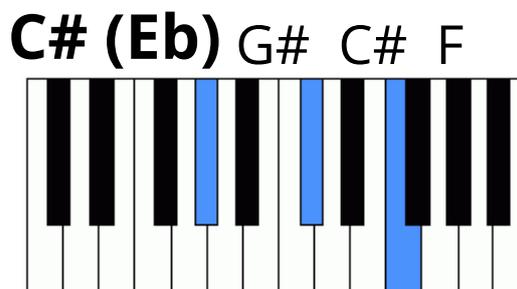
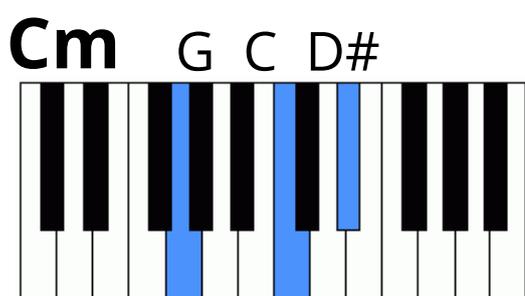
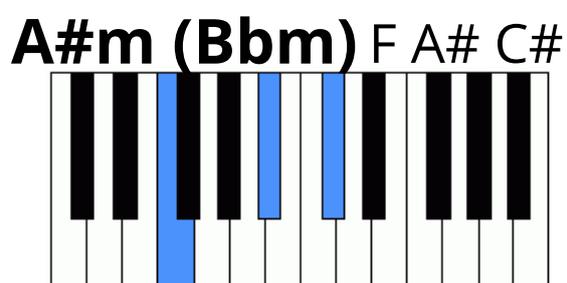
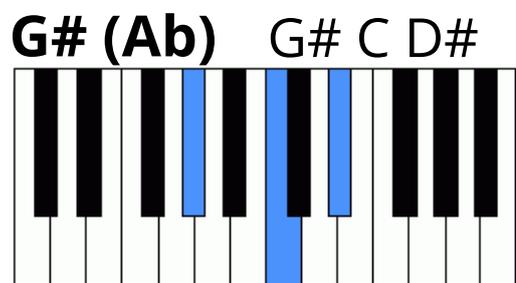
## Secuencias

- 1 | F# | C# | D#m | B |  
 2 | F# | D#m | G#m | C# |  
 3 | F# | A#m | G#m | B |

1	2	3	4	5	6	7	8
F#	G#	A#	B	C#	D#	F	F#
Gb	Ab	Bb	B (Cb)	Db	Eb	F	Gb

## Escala de F# (Gb)

# Tonalidad de G# (Ab)



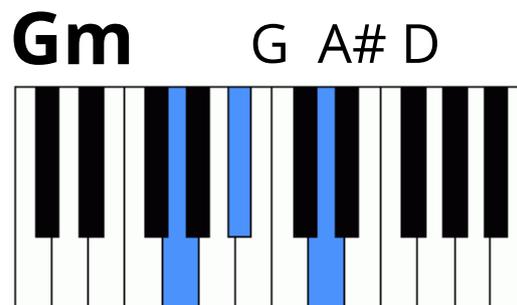
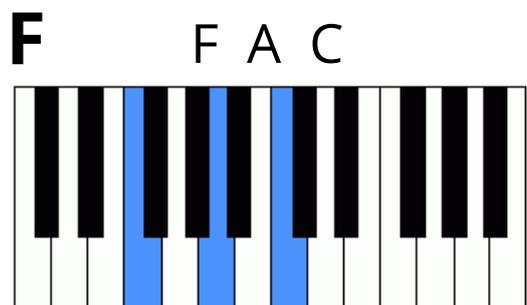
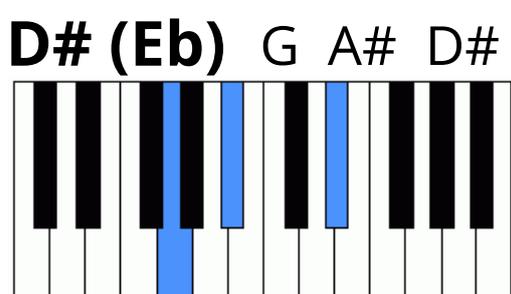
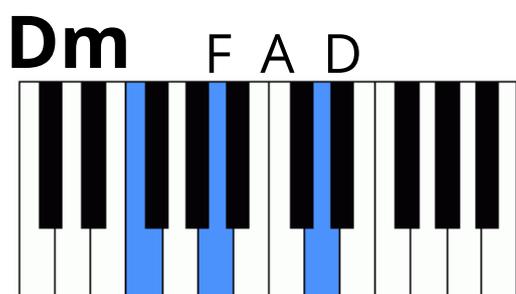
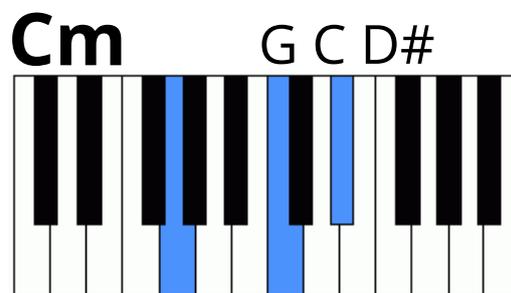
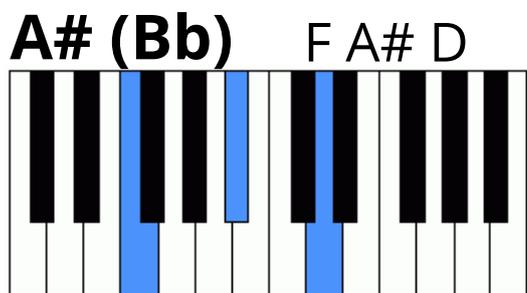
## Secuencias

- 1| G# | D# | Fm | C# |
- 2| G# | Fm | A#m | D# |
- 3| G# | Cm | A#m | C# |

1	2	3	4	5	6	7	8
G#	A#	C	C#	D#	F	G	G#
Ab	Bb	C	Db	Eb	F	G	Ab

## Escala de G# (Ab)

# Tonalidad de A# (Bb)



## Secuencias

- 1 | A# | F | Gm | D# |
- 2 | A# | Gm | Cm | F |
- 3 | A# | Dm | Cm | D# |

1	2	3	4	5	6	7	8
A#	C	D	D#	F	G	A	A#
Bb	C	D	Eb	F	G	A	Bb

Escala de A# (Bb)