

De cada uno de los siguientes ejercicios señalar tonalidad inicial, tonalidad final, y acorde común/acordes que intervienen en el cromatismo.

Realizar a 4 voces 2 ejemplos de cada tipo.

Modulación diatónica

A series of 17 musical exercises (A-Q) for diatonic modulation. Each exercise consists of two staves (treble and bass clef) with a key signature change indicated by a double bar line. The exercises are: A. (B-flat to C), B. (C to D-flat), C. (D-flat to E-flat), D. (E-flat to F), E. (F to G), F. (G to A), G. (A to B-flat), H. (B-flat to C), I. (C to D-flat), J. (D-flat to E-flat), K. (E-flat to F), L. (F to G), LL. (G to A), M. (A to B-flat), N. (B-flat to C), Ñ. (C to D-flat), O. (D-flat to E-flat), P. (E-flat to F), Q. (F to G).

Modulación cromática

A series of 16 musical exercises (A-P) for chromatic modulation. Each exercise consists of two staves (treble and bass clef) with a key signature change indicated by a double bar line. The exercises are: A. (B-flat to B), B. (B to B-flat), C. (B-flat to B), D. (B to B-flat), E. (B-flat to B), F. (B to B-flat), G. (B-flat to B), H. (B to B-flat), I. (B-flat to B), J. (B to B-flat), K. (B-flat to B), L. (B to B-flat), LL. (B-flat to B), M. (B to B-flat), N. (B-flat to B), Ñ. (B to B-flat), O. (B-flat to B), P. (B to B-flat).