

REPERTORIO ORIGINAL PARA CONTRABAJO

CONTRABAJO

# ECOS

DEL DIÁLOGO EN EL AULA

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BACHILLERATO DE  
BELLAS ARTES UNLP



### Algunas consideraciones previas.

Este libro es una propuesta pedagógica musical, un material didáctico, pensado como un repertorio de pequeñas piezas musicales originales, que nos ayudan a internalizar las distintas posiciones del instrumento que vamos conociendo. Está enmarcado dentro del proyecto de extensión y producción del Bachillerato de Bellas artes (UNLP) año 2022- 2023. Abarca desde el Ciclo Básico de Formación Estética, hasta los tres primeros años de la escuela secundaria. Está constituido en su totalidad por melodías originales creadas por estudiantes y docentes. Estas fueron realizadas, adaptadas y arregladas para ser utilizadas como repertorio en clase, en audiciones, exámenes, o muestras musicales de cualquier índole.

Uno de los objetivos específicos de esta propuesta residió en crear un repertorio propio y original para contrabajo, cumpliendo al mismo tiempo una función pedagógica en el aula, al situar al estudiante como sujeto activo en la construcción del aprendizaje, es así que 14 de las 38 melodías que forman parte de este libro fueron creadas por las alumnas. Otro objetivo fundamental que tuvimos en cuenta fue incorporar “colores” de la música popular, realizando de esta manera una búsqueda de identidad musical más cercana, introduciendo diferentes estilos y sonidos de nuestra región. Sin pretender ahondar en un estudio profundo de cada género, la idea fue brindar una visión general de algunos estilos como el tango, el folclore, la cumbia, la bossa nova, el rock y el blues; atendiendo en los arreglos, por un lado, a destacar el rol fundamental del contrabajo que es el de dar el sustento rítmico-armónico y por el otro, dar cuenta del rol como solista. Cada una de estas melodías están escritas con el cifrado correspondiente para lograr un mejor entendimiento rítmico-armónico de las mismas.

Tomamos como referencia la forma de pensar las posiciones en el instrumento que utiliza François Rabbath, quien subdividió la tastiera en seis posiciones, cada una de estas corresponden con la división natural de la cuerda en sus puntos nodales. Para abordar las posiciones intermedias propusimos incorporamos el concepto de ↑ ↓ flecha hacia arriba o flecha hacia abajo, lo que significa que subimos o bajamos un semitono según la posición guía que estemos utilizando. Llamamos posiciones guías a la 1ra, la 2da y la 3ra y posiciones

intermedias cuando a estas le agregamos una flecha hacia arriba, o una flecha hacia abajo, ósea subimos o bajamos un semitono. En la primera posición solo encontramos flecha hacia arriba, no encontramos flecha hacia abajo ya que en este caso estaríamos en la media posición, en la 2da y en la 3ra posición las flechas las podemos encontrar hacia arriba o hacia abajo. En este repertorio nos propusimos contar con melodías que abarquen desde la media posición hasta la 3ra  $\uparrow$ . Para subir o bajar un semitono generalmente tomamos como idea el concepto de pivot y lo marcamos con el signo -.

Las distintas melodías se ordenaron progresivamente en cuanto a las posiciones del contrabajo se refiere. Así es que empezamos con melodías en la media posición, por ejemplo “Sin Permiso” luego en la 1ra posición, “Tanguito para la Primera”, a continuación, melodías que utilizan estas dos posiciones, por ejemplo “Milonguita de la media primera”, y así sucesivamente. Pero no hay un orden progresivo en cuanto a complejidad rítmica y técnica-musical. Las melodías las hemos digitado para que sean tocados en determinadas posiciones, pero vale aclarar que cada docente adaptará el material según sus necesidades y digitará las melodías según la posición que desee afianzar.

Se elaboraron acompañamientos al piano para enriquecer cada una de las piezas musicales que forman parte de este repertorio. Se elaboraron dúos y en algunos ejemplos tríos de contrabajo, que al mismo tiempo puedan ser ejecutadas en simultáneo con el piano ampliando así el abanico de posibilidades de ejecución. En la mayoría de los ejemplos el piano está pensado como instrumento armónico acompañante, pero en algunas piezas, además de la parte acompañante, también se hizo el arreglo donde este hace la melodía principal. Para facilitar y generar más interés en el estudio de las piezas musicales, se creó para cada una de ellas un registro sonoro a través de pistas de audio midi. Estas resultan de mucha utilidad ya que nos ayudan a una mejor comprensión de las melodías, nos da la opción de utilizarlas en interpretaciones en vivo, nos ayudan a mejorar la afinación musical y a lograr una mejor comprensión del aspecto rítmico - armónico.

Elaboramos ejercicios preparatorios que nos ubica en la posición a estudiar y nos da una guía de las dificultades que tendremos que abordar en las melodías. Estos ejercicios están simplificados rítmicamente, se sugiere que cada docente proponga distintas variantes



rítmicas y de arco para abordar mejor la pieza musical. En todas las piezas musicales, se indica la posición a estudiar, en el margen derecho superior de la hoja.

A modo de conclusión, queremos destacar la importancia que tuvo en este proyecto el trabajo colaborativo, el *feedback*, el intercambio de ideas permanentes entre estudiantes y docentes. Esto fue el alma de este proyecto. De este intercambio nos nutrimos, nos sorprendimos con las capacidades creativas y salimos enormemente enriquecidos. A este diálogo, se le dio forma en el aula, esta fue la caja de resonancia de los discursos musicales que hoy forman parte y se hacen eco en esta propuesta pedagógica.

Agradecemos especialmente a nuestras alumnas, Maura Artazcoz, Emma Labat Woods, Guadalupe Márquez, Olivia Massa y Emma Aceto. Y a Daniela Oliver por la ilustración de tapa.

# TABLA DE POSICIONES

## MEDIA

media

<sup>1</sup>A<sup>b</sup>      <sup>4</sup>B<sup>b</sup>

## PRIMERA

1<sup>ra</sup>

<sup>1</sup>A      <sup>4</sup>B

1<sup>ra</sup>↑

<sup>1</sup>B<sup>b</sup>    B    <sup>1</sup>C

## SEGUNDA

2<sup>da</sup>↓

<sup>1</sup>B    <sup>2</sup>C    <sup>4</sup>C<sup>#</sup>

2<sup>da</sup>

<sup>1</sup>C    <sup>2</sup>C<sup>#</sup>    <sup>4</sup>D

2<sup>da</sup>↑

<sup>1</sup>C<sup>#</sup>    <sup>2</sup>D    <sup>4</sup>D<sup>#</sup>

## TERCERA

3<sup>ra</sup>↓

<sup>1</sup>C<sup>#</sup>    <sup>2</sup>D    <sup>4</sup>D<sup>#</sup>

3<sup>ra</sup>

<sup>1</sup>D    <sup>2</sup>D<sup>#</sup>    <sup>4</sup>E

3<sup>ra</sup>↑

<sup>1</sup>D<sup>#</sup>    <sup>2</sup>E    <sup>4</sup>F

Vemos que en 2<sup>da</sup>↑ y 3<sup>ra</sup>↓ las notas coinciden. Depende de lo que estemos tocando conviene pensar la posición desde 2da o 3ra.

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# SIN PERMISO

Melodía original: Emma Aceto

Arr. Matías Oliver/Lucas González

## Ejercicios Preparatorios



## Contrabajo

Main musical score for Contrabajo (Double Bass) in 4/4 time. The tempo is marked  $\text{♩} = 80$ . The score consists of four staves of music, each starting with a measure rest (z) and a fingered note (V). The first staff includes the dynamic marking *mf*. The second staff starts with a measure number 5. The third staff starts with a measure number 9. The fourth staff starts with a measure number 13 and ends with a double bar line. The final measure of the fourth staff is marked *rit.* (ritardando).

# OLIDOM

Melodía original: Olivia Massa

Arr. Matías Oliver/Lucas González

## Ejercicio Preparatorio



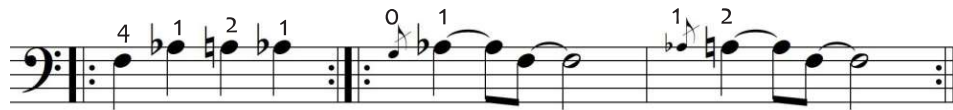
## Contrabajo



# BLUES DE LA MEDIA

Matías Oliver/Lucas González

## Ejercicios Preparatorios



Music notation for measures 1-5, featuring two staves (Cb.1 and Cb.2) and a 4/4 time signature. The key signature has one flat (Bb).

Measure 1: Cb.1 has a whole rest; Cb.2 has a whole rest. The measure is marked "pizz." (pizzicato).

Measure 2: Cb.1 has a half note Bb; Cb.2 has a half note Bb. The measure is marked "F7".

Measure 3: Cb.1 has a half note A; Cb.2 has a half note A. The measure is marked "Bb7".

Measure 4: Cb.1 has a half note G; Cb.2 has a half note G. The measure is marked "F7".

Measure 5: Cb.1 has a half note F; Cb.2 has a half note F.

Music notation for measures 6-9, featuring two staves (Cb.1 and Cb.2) and a 4/4 time signature. The key signature has one flat (Bb).

Measure 6: Cb.1 has a half note E; Cb.2 has a half note E. The measure is marked "Bb7".

Measure 7: Cb.1 has a half note D; Cb.2 has a half note D.

Measure 8: Cb.1 has a half note C; Cb.2 has a half note C. The measure is marked "F7".

Measure 9: Cb.1 has a half note Bb; Cb.2 has a half note Bb.

Music notation for measures 10-13, featuring two staves (Cb.1 and Cb.2) and a 4/4 time signature. The key signature has one flat (Bb).

Measure 10: Cb.1 has a half note Bb; Cb.2 has a half note Bb. The measure is marked "Gm7".

Measure 11: Cb.1 has a half note A; Cb.2 has a half note A. The measure is marked "C7".

Measure 12: Cb.1 has a half note G; Cb.2 has a half note G. The measure is marked "F7".

Measure 13: Cb.1 has a half note F; Cb.2 has a half note F. The measure is marked "D7".

Music notation for measures 14-17, featuring two staves (Cb.1 and Cb.2) and a 4/4 time signature. The key signature has one flat (Bb).

Measure 14: Cb.1 has a half note E; Cb.2 has a half note E. The measure is marked "F7".

Measure 15: Cb.1 has a half note D; Cb.2 has a half note D. The measure is marked "Bb7".

Measure 16: Cb.1 has a half note C; Cb.2 has a half note C. The measure is marked "F7".

Measure 17: Cb.1 has a half note Bb; Cb.2 has a half note Bb.

18

Bb7 F7

22

Gm7 C7 F7 D7 Gm7 C7 F7

## Contrabajo 1

F7 Bb7 F7

6 Bb7 F7

10 Gm7 C7 F7 D7 Gm7 C7

14 F7 Bb7 F7

18 Bb7 F7

22 Gm7 C7 F7 D7 Gm7 C7 F7

Gm7 C7 F7 D7 Gm7 C7 F7



## Contrabajo 2

Chords: F7, Bb7, F7

6 Bb7 F7

10 Gm7 C7 F7 D7 Gm7 C7

14 F7 Bb7 F7

18 Bb7 F7

22 Gm7 C7 F7 D7 Gm7 C7 F7

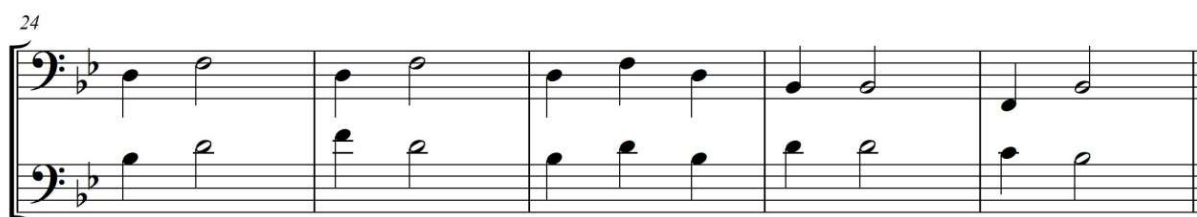
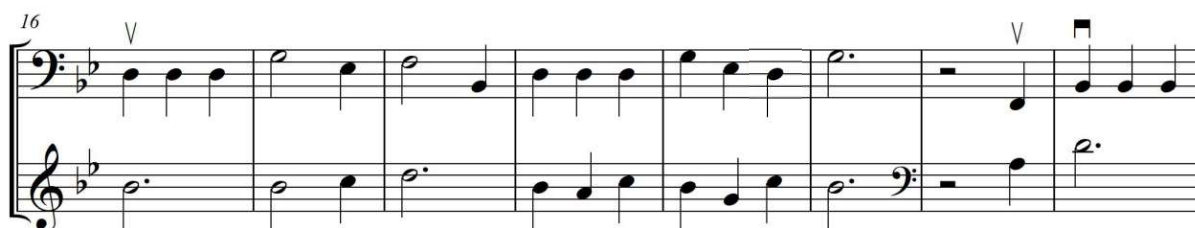
pizz.



# LUNEANDO

Matías Oliver/Lucas González

## Ejercicios Preparatorios



## Contrabajo 1



Musical score for Contrabajo 1, written in bass clef, 3/4 time, and B-flat major. The score consists of four staves. The first staff begins with a measure rest, followed by a series of eighth and quarter notes. A 'V' (breath mark) is placed above the first measure. The second staff starts at measure 8, continuing the melodic line. The third staff starts at measure 16, featuring a half note and a quarter note. The fourth staff starts at measure 24, concluding the piece with a double bar line.

## Contrabajo 2

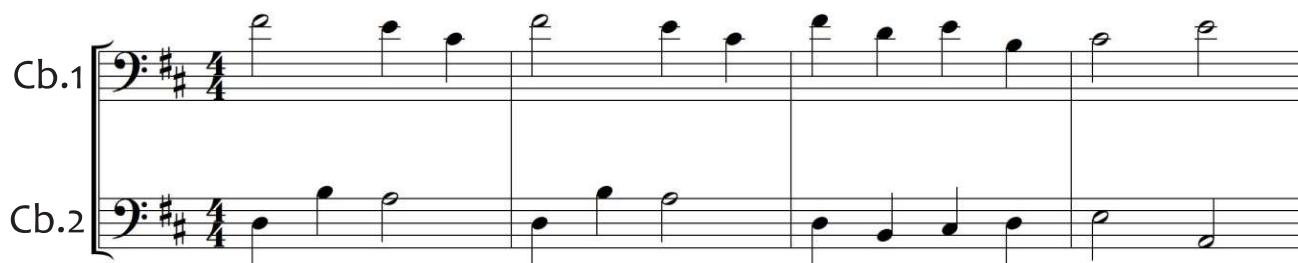
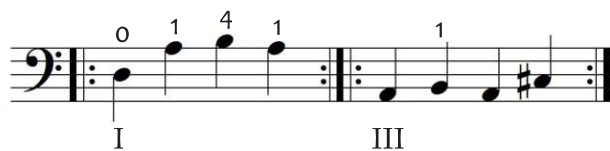


Musical score for Contrabajo 2, written in bass clef, 3/4 time, and B-flat major. The score consists of four staves. The first staff begins with a measure rest, followed by a series of eighth and quarter notes. The second staff starts at measure 8, continuing the melodic line. The third staff starts at measure 15, featuring a half note and a quarter note. The fourth staff starts at measure 22, concluding the piece with a double bar line.

# PRIMERIANDO

Matías Oliver/Lucas González

## Ejercicios Preparatorios



### Contrabajo 1 (estudiante avanzado/docente)

5

9

1.

2.

### Contrabajo 2

5

9

1.

2.

Variantes de arco: a) b) (comp. 3)

Matias Oliver/Lucas González

The musical notation for the bass line of 'The Rose Tree' is presented in two systems. The first system contains measures a) through d), and the second system contains measures e) and f). The notation is in bass clef and includes various rhythmic values and articulations.

**Measure a):** Quarter note G4 (labeled 4), quarter note F4 (labeled b), quarter note E4 (labeled 2), quarter note D4 (labeled 1), quarter note E4 (labeled 2).

**Measure b):** Quarter note D4 (labeled 1), quarter note E4, quarter note F4, quarter note G4, quarter note F4, quarter note E4, quarter note D4.

**Measure c):** Quarter note G4 (labeled b), quarter note F4 (labeled 2), quarter note E4, quarter note D4, quarter note E4, quarter note F4, quarter note G4.

**Measure d):** Quarter note G4 (labeled b), quarter note F4 (labeled 4), quarter note E4, quarter note D4, quarter note E4, quarter note F4, quarter note G4.

**Measure e):** Quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note F4, quarter note E4, quarter note D4.

**Measure f):** Quarter note D4 (labeled b), quarter note E4, quarter note F4, quarter note G4, quarter note F4, quarter note E4, quarter note D4.

Cb. 1

A m

A m

Cb. 2

*simile*

7

4 2

*simile*

4 2 0

A7 Dm

13

Am A7 Dm

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a piano (p) part and a guitar (g) part. The piano part is written in the bass clef and features a melodic line with various ornaments like accents and slurs. The guitar part is written in the bass clef and provides a harmonic accompaniment with chords and a steady bass line. Chord diagrams are provided for the guitar part, including Dm, Bm7(b5), E7(b5), and Am. The score is in 4/4 time and the key signature has one flat (B-flat).

## TANGUITO PARA LA PRIMERA

## Contrabajo 1

3

7

12

16

21

*simile*

## Contrabajo 2

*simile*

6

12

18

## Contrabajo 3

1 2 3 4 5 6 7 8

9

17



# CAMPO

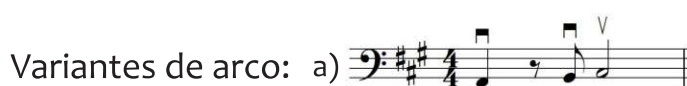
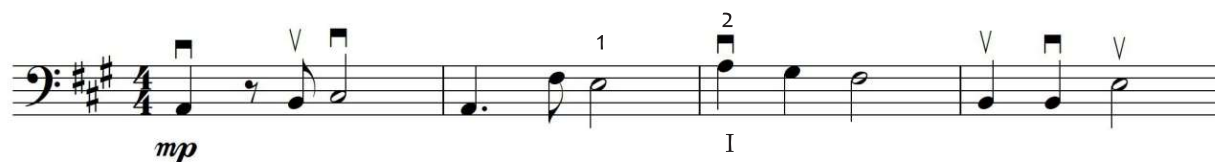
Melodía original: Guadalupe Marquez

Arr. Matías Oliver/Lucas González

## Ejercicios Preparatorios



## Contrabajo



# RESPUESTAS

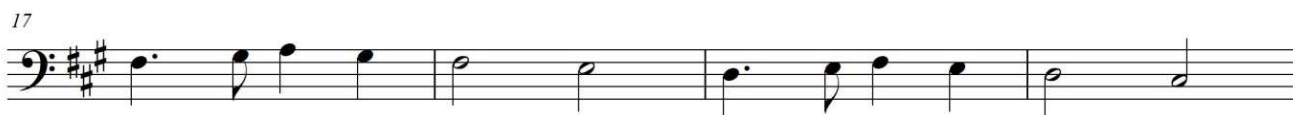
Melodía original: Emma Labat Wood

Arr. Matías Oliver/Lucas González

## Ejercicios Preparatorios



## Contrabajo



# MILONGUITA DE LA MEDIAPRIMERA

Matías Oliver/Lucas González

## Ejercicios Preparatorios



Tempo:  $\text{♩} = 60$

1<sup>ra</sup>

Cb. 1

Cb. 2

B

B

B

6

$\frac{1}{2}$  1<sup>ra</sup>

2

4

F#7

B

F#7

11

1<sup>ra</sup>

1 2

F#7

B

15

1 1

2

$\frac{1}{2}$

B

F#7

F#7

## MILONGUITA DE LA MEDIAPRIMERA

20

1<sup>ra</sup>

F#7 B *rit.*

2 - 4

## Contrabajo 1

4

B F#7 B F#7 B

9

14

19

*rit.*

Variante de arco:

## Contrabajo 2

B B B

7

13

19

*rit.*

# ENDOLA

Matías Oliver/Lucas González

## Ejercicios Preparatorios



## Contrabajo

♩ = 70



\*utilizando otras digitaciones podríamos abarcar otras posiciones: 2da, 3ra, 3ra↓ y 3ra↑.

# CANON NO ES COLCHON

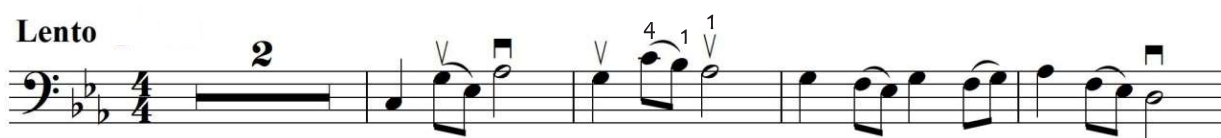
Matías Oliver/Lucas González

## Ejercicios Preparatorios



## Contrabajo

**Lento**



# ARCO Y DEDO

Matías Oliver/Lucas González

## Ejercicios Preparatorios

Four preparatory exercises (a, b, c, d) for arco and pizzicato techniques on a double bass. Each exercise is in 4/4 time and consists of two measures. Exercise a) starts with a pizzicato note on G2, followed by an arco eighth-note pair (F#2, G2) and a pizzicato note on G2. Exercise b) starts with a pizzicato note on G2, followed by an arco eighth-note pair (F#2, G2) and a pizzicato note on G2. Exercise c) starts with a pizzicato note on G2, followed by an arco eighth-note pair (F#2, G2) and a pizzicato note on G2. Exercise d) starts with a pizzicato note on G2, followed by an arco eighth-note pair (F#2, G2) and a pizzicato note on G2. Fingering numbers 1, 2, 4, and 0 are indicated for specific notes.

## Contrabajo

A musical exercise for double bass in 4/4 time, consisting of four lines of music. The first line contains measures 1-4, the second line measures 5-8, the third line measures 9-12, and the fourth line measures 13-16. The exercise alternates between pizzicato and arco techniques. Measures 1, 3, 5, 7, 9, 11, 13, and 15 are pizzicato. Measures 2, 4, 6, 8, 10, 12, 14, and 16 are arco. Fingering numbers 1, 2, 4, and 0 are indicated for specific notes. A 'simile \*' marking is placed above measure 5. The exercise ends with a pizzicato note in measure 16.

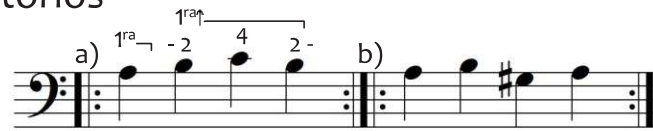
\* la última y primer corchea de cada compás se toca pizz.

# BRIDA

Melodía original: Guadalupe Marquez

Arr. Matías Oliver/Lucas González

## Ejercicios Preparatorios



## Contrabajo

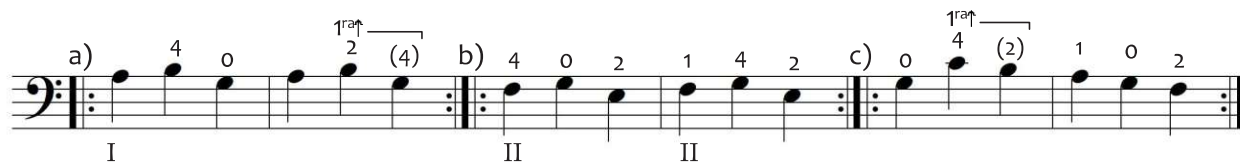
- Los compases marcados con cuerda II podrían ser tocados en 3<sup>ra</sup>↑.



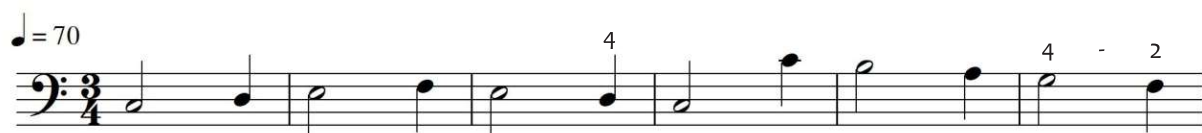
# ¿VAMOS EN TRES?

Matías Oliver/Lucas González

## Ejercicios Preparatorios



## Contrabajo



- Los compases marcados con cuerda II podrían ser tocados en 2da.

# BIENRRE

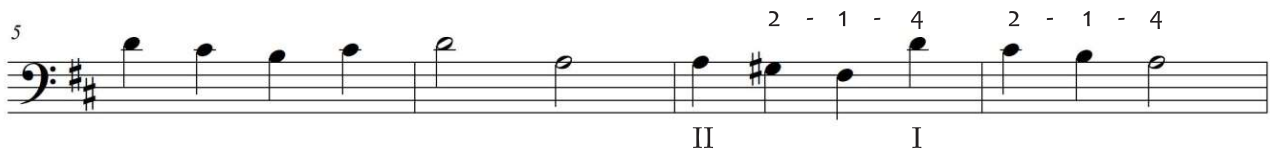
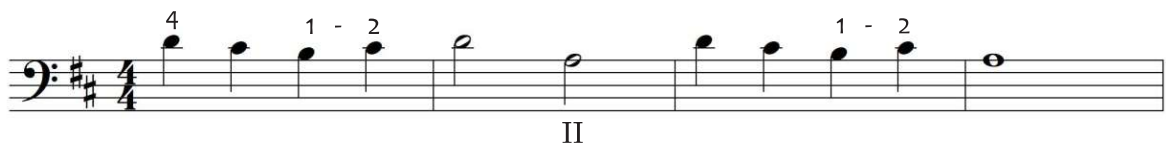
Melodía original: Olivia Massa

Arr. Matías Oliver/Lucas González

## Ejercicios Preparatorios



## Contrabajo



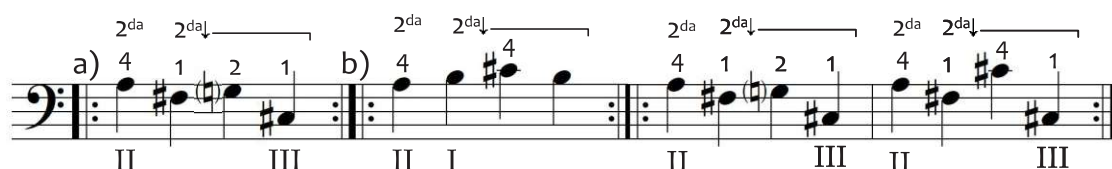
\* usar variantes de arco.

# JUEGO

Melodía original: Emma Aceto

Arr. Matías Oliver/Lucas González

## Ejercicios Preparatorios



## Contrabajo



Matías Oliver/Lucas González

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of two measures. The first measure contains the notes G2, A2, B2, C3, D3, E3, F3, and G3. Above the staff, there are three '2da' markings with arrows pointing to the first, second, and third measures. Below the staff, there are fingerings: '1' under G2, '2' under A2, '4' under B2, '4' under C3, and '1' under D3. The second measure contains the notes E3, F3, G3, A3, B3, C4, D4, and E4. Above the staff, there are fingerings: '-1' under E3, '4' under F3, '-1' under G3, and '4' under A3. Below the staff, there are Roman numerals: 'II' under E3, 'III' under F3, 'II' under G3, and 'III' under A3. The notation ends with a double bar line and repeat dots.

♩ = 120

Cb.1

Cb.2

II

[illegible]

16

This block contains the musical notation for measures 16 through 23. The notation is written on two staves, both in bass clef with a key signature of one flat (B-flat). The melody in the upper staff continues with eighth and quarter notes, including some beamed eighth notes. The lower staff provides a harmonic accompaniment, primarily using quarter notes and rests. Measure 16 starts with a treble clef on the upper staff, which changes to a bass clef in measure 17. The system concludes with measure 23, which is the final measure of the piece.

24

The 24th measure of the musical score for 'The Rose Tree' is shown. It consists of two staves in bass clef with a key signature of one flat (B-flat). The top staff contains a melody of eighth and quarter notes, ending with a half note. The bottom staff contains a bass line of eighth and quarter notes, also ending with a half note. The measure is divided into four equal parts by vertical bar lines.

32

## Contrabajo 1

$\text{♩} = 120$

8

16

24

Variantes de arco: a) b) c)

## Contrabajo 2

8

16

24

# PASO A PASO

Matías Oliver/Lucas González

## Ejercicios Preparatorios

a) o 4 (1) - 2 4 (2) - 1 b) 2 4 - 1 -

2<sup>da</sup> 2<sup>da</sup>↑ 2<sup>da</sup> 2<sup>da</sup>↑ 2<sup>da</sup> 2<sup>da</sup>↑

II I II

Cb.1

pizz.

Cb.2

5

10

15

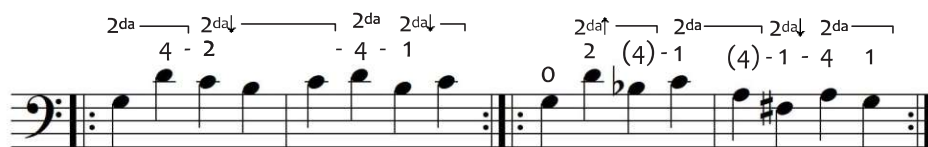




# UN ECCLES MEDIO BOSSA

Matías Oliver/Lucas González

## Ejercicios Preparatorios



First system of the exercise, measures 1-5. The bass line is in 4/4 time, key of Bb. The melody is in the right hand, and the bass line is in the left hand. The first measure has a Cm chord and a pizzicato bass line. The second measure has a G7/B chord. The third measure has a Cm chord and a G7 chord. The fourth measure has a Cm chord. The fifth measure has a G7/B chord.

Second system of the exercise, measures 6-10. The bass line is in 4/4 time, key of Bb. The melody is in the right hand, and the bass line is in the left hand. The sixth measure has a Ab chord and an Eb chord. The seventh measure has a Dm7(b5)/F chord and a G7 chord. The eighth measure has a Cm chord. The ninth measure has a G7/B chord. The tenth measure has a Ab chord and an Eb chord.

Third system of the exercise, measures 11-15. The bass line is in 4/4 time, key of Bb. The melody is in the right hand, and the bass line is in the left hand. The eleventh measure has a Dm7(b5)/F chord and a D7 chord. The twelfth measure has a Gm chord. The thirteenth measure has a D7/F# chord. The fourteenth measure has a Gm chord and a D7 chord. The fifteenth measure has a Gm chord.

Fourth system of the exercise, measures 16-20. The bass line is in 4/4 time, key of Bb. The melody is in the right hand, and the bass line is in the left hand. The sixteenth measure has a D7/F# chord. The seventeenth measure has a Gm chord and a G7 chord. The eighteenth measure has a Cm chord. The nineteenth measure has a G7/B chord. The twentieth measure has a Ab chord and an Eb chord.

21

Dm7(b5)/F G7 Cm G7 Cm

## Contrabajo 1

Contrabajo I

The musical score for Contrabajo I is written in bass clef, 4/4 time, with a key signature of two flats (B-flat and E-flat). The score consists of four staves of music, each containing measures 1 through 22. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and articulation marks such as accents and breath marks (V). The first staff begins with a measure rest for two measures, followed by a series of notes and rests. The subsequent staves continue the melodic and rhythmic development of the piece, with the final staff ending with a double bar line.

## Contrabajo 2

pizz. Cm G7/B Cm G7 Cm G7/B

6 A♭ E♭ Dm7(♭5)/F G7 Cm G7/B A♭ E♭

11 Dm7(♭5)/F D7 Gm D7/F# Gm D7 Gm

16 D7/F# Gm G7 Cm G7/B A♭ E♭

21 Dm7(♭5)/F G7 Cm G7 Cm

• Matías Oliver/Lucas González

Cb.1

Cb.2

The image shows a musical score for the song "The Rose Tree". It consists of two staves, both in bass clef and key of D major (two sharps). The top staff begins with a treble clef and a key signature change to D major. The melody is written in the top staff, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bottom staff provides a harmonic accompaniment, starting with a quarter note G3, followed by a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The score is divided into four measures by vertical bar lines. The first measure contains the first two notes of the melody and accompaniment. The second measure contains the next two notes. The third measure contains the next two notes. The fourth measure contains the final two notes. The score is written in a simple, clean style with black ink on a white background.

The image shows a musical score for the song "The Rose Tree". It consists of two staves, both in bass clef and key of D major (two sharps). The top staff includes vocal lines with lyrics and a piano accompaniment. The bottom staff is a continuous piano accompaniment. The score is divided into four measures. The first measure has a repeat sign. The lyrics "The rose tree, the rose tree" are written under the first two measures, and "The rose tree, the rose tree" under the last two measures. The piano part features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand.

13

1 4 V V 2 1.

The image shows a musical score for a piece titled "The Rose Tree". The score is written for two staves, both in bass clef and key of D major (two sharps). The first staff contains a melody with various ornaments (V) and fingerings (1, 4, 2). The second staff provides a harmonic accompaniment. The piece concludes with a repeat sign and a first ending bracket.

## CHACACHAMA



## Contrabajo 1

## Contrabajo 2

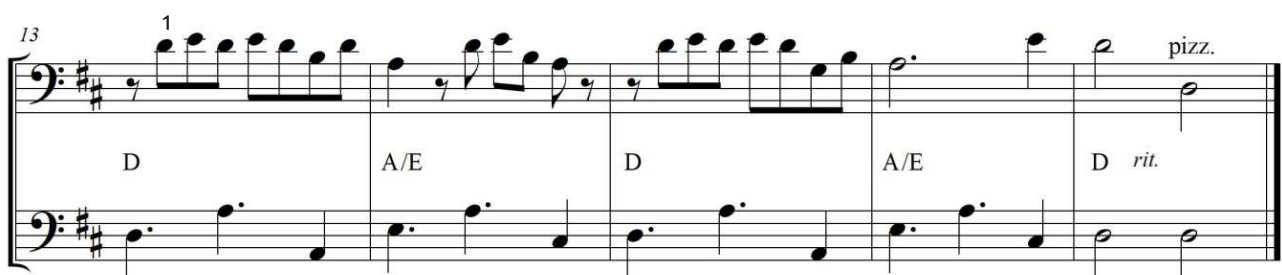
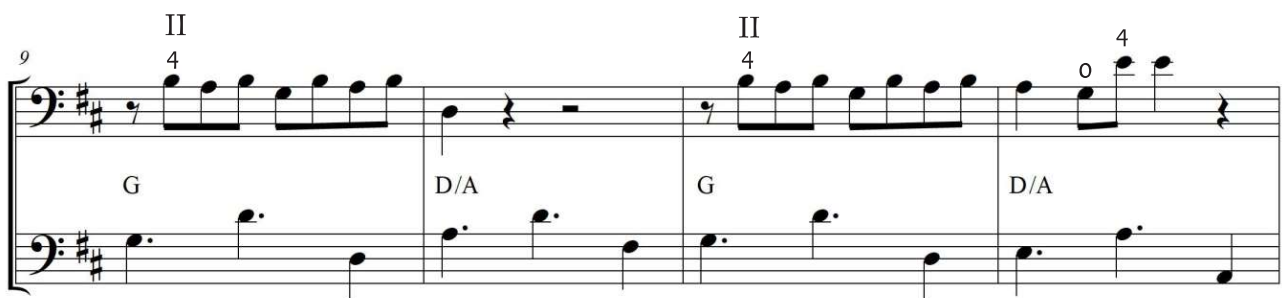
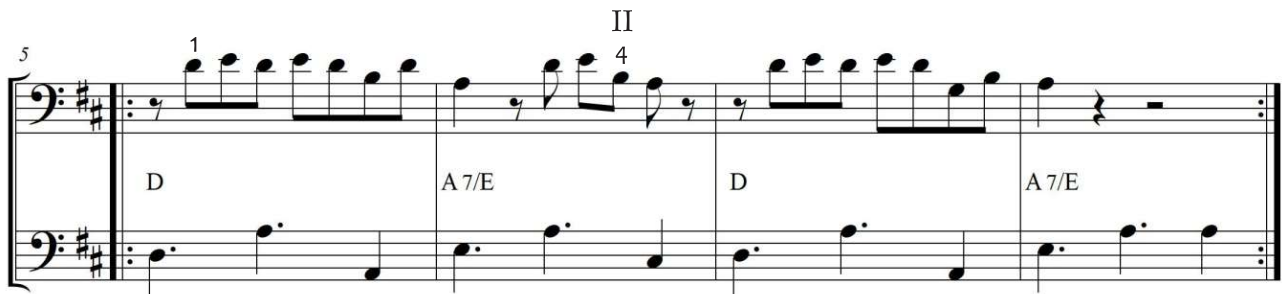
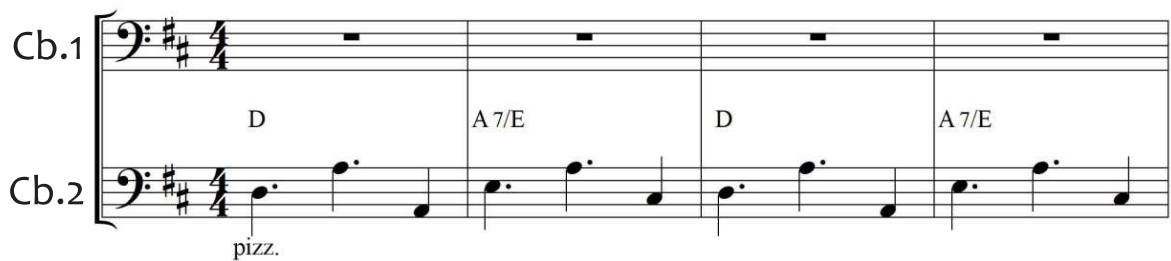
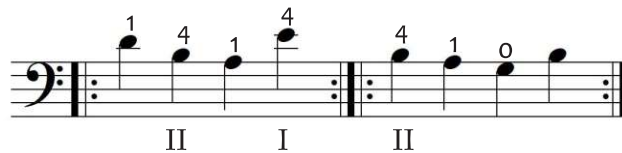
Contrabajo 1 **3ra**Contrabajo 2 **1ra + 3ra**

(Contrabajo 3 - cuerda al aire)

**ZARAZA**

Matías Oliver/Lucas González

## Ejercicios Preparatorios



## ZARAZA

## Contrabajo 1

Contrabajo 1 musical score, measures 1-13. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score consists of three staves. The first staff (measures 1-8) features a 4-measure rest followed by eighth-note patterns with fingerings 4, 1, and 4, and second-fingerings (II) indicated below. Chords D, A7/E, D, and A7/E are written above. The second staff (measures 9-12) continues with eighth-note patterns, fingerings 4 and II, and chords G, D/A, G, and D/A. The third staff (measures 13) shows eighth-note patterns, fingerings II, and chords D, A/E, D, A/E, and D, ending with a pizzicato (pizz.) instruction.

## Contrabajo 2

Contrabajo 2 musical score, measures 1-13. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score consists of three staves. The first staff (measures 1-4) features dotted quarter notes with a pizzicato (pizz.) instruction at the beginning. Chords D, A7/E, D, and A7/E are written above. The second staff (measures 5-8) continues with dotted quarter notes and chords D, A7/E, D, and A7/E. The third staff (measures 9-12) features dotted quarter notes and chords G, D/A, G, and D/A. The fourth staff (measures 13) features dotted quarter notes and chords D, A/E, D, A/E, and D.

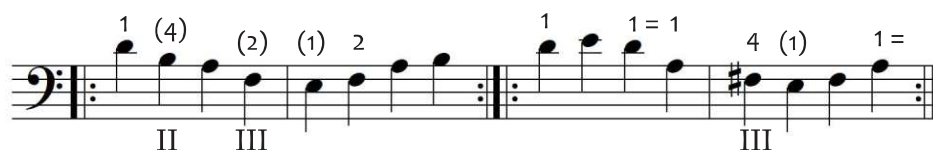
## Contrabajo 3

Contrabajo 3 musical score, measures 1-11. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score consists of two staves. The first staff (measures 1-4) features a 2-measure rest followed by half notes. A pizzicato (pizz.) instruction is written below. Chords D, A7/E, D, A7/E, D, A7/E, and D, A7/E are written above. The second staff (measures 5-11) features half notes and chords G, D/A, G, D/A, D, A/E, D, A/E, and D.

# TERCERIZADOS

Matías Oliver/Lucas González

## Ejercicios Preparatorios



## Contrabajo 1

Contrabajo 1 musical score, measures 1-11. The score is written in bass clef, 4/4 time. Measure 1 has a whole note with a '2' above it. Measures 2-6 contain eighth-note patterns. Measure 7 starts with a '7' and continues the eighth-note pattern. Measure 8 has a half note. Measure 9 continues the eighth-note pattern. Measure 10 has a half note with a sharp sign. Measure 11 has a half note and ends with a double bar line.

## Contrabajo 2

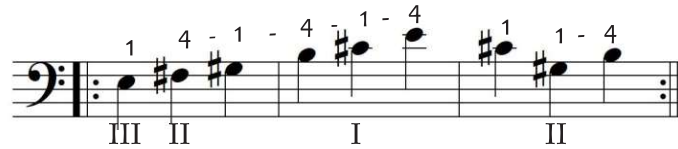
Contrabajo 2 musical score, measures 1-12. The score is written in bass clef, 4/4 time. Measure 1 has a whole note with 'pizz.' above it. Measures 2-5 contain eighth-note patterns. Measure 6 starts with a '6' and continues the eighth-note pattern. Measure 7 has a half note. Measure 8 continues the eighth-note pattern. Measure 9 has a half note. Measure 10 continues the eighth-note pattern. Measure 11 has a half note. Measure 12 has a half note and ends with a double bar line.



# EN EL AIRE

— Matías Oliver/Lucas González

## Ejercicios Preparatorios



♩ = 60

III 1 II 4 I III 1 II 4 I

Cb.1

E<sup>△</sup> F#m7/A E<sup>△</sup> A E<sup>△</sup> B7 E<sup>△</sup> F#m7/A G#m7 A

Cb.2

First system of the preparatory exercise for Cb.1 and Cb.2. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The bass line consists of quarter notes. The Cb.1 part has fingerings and positions indicated above the staff.

II 4 III 4 1

G#m7 B7 E<sup>△</sup> E7 A/C# G#m7/B A G#m7 F#m7 D#7 G#m7

Second system of the preparatory exercise. The music continues with the same notation and structure as the first system.

13 II 4 III 4 1 4 2 III 1 II 4 I 1

A/C# G#m7 Em7 F#m7 B7 E<sup>△</sup> B7 E<sup>△</sup> F#m7/A G#m7 A

Third system of the preparatory exercise. The music continues with the same notation and structure as the previous systems.

19 II 4 III 4

G#m7 B7 E<sup>△</sup> B7/F# E<sup>△</sup> B7 E<sup>△</sup>

Fourth system of the preparatory exercise. The music continues with the same notation and structure as the previous systems.

## Contrabajo 1

$\text{♩} = 60$

1 1 4 1 1 4 III II I III II I

7 4 4 1 II III II

13 1 4 2 1 4 1 III II I

19 4 4 II III

## Contrabajo 2

$\text{♩} = 60$

E $\Delta$  F#m7/A E $\Delta$  A E $\Delta$  B7 E $\Delta$  F#m7/A G#m7 A

7 G#m7 B7 E $\Delta$  E7 A/C# G#m7/B A G#m7 F#m7 D#7 G#m7

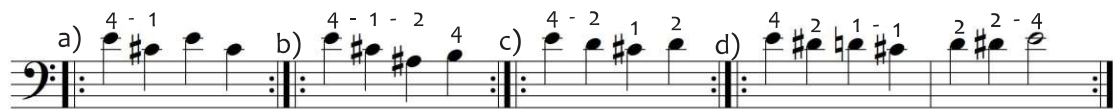
13 A/C# G#m7 Em7 F#m7 B7 E $\Delta$  B7 E $\Delta$  F#m7/A G#m7 A

19 G#m7 B7 E $\Delta$  B7/F# E $\Delta$  B7 E $\Delta$

# CASI ZAMBITA

— Matías Oliver/Lucas González

## Ejercicios Preparatorios



4 -

Cb. 1

Cb. 2

5

10

## CASI ZAMBITA

## Contrabajo 1

Musical score for Contrabajo 1, measures 1-9. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes fingerings (1, 2, 4), bowings (V), and dynamics (*mf*). Measure 1 starts with a double bar line and a repeat sign. Measure 9 ends with a double bar line and a repeat sign. The instruction "(rit. 2da vez)" is written below the final measure.

## Contrabajo 2

Musical score for Contrabajo 2, measures 1-9. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes chords (A $\Delta$ , F#7, Bm7, E7, F#7, Bm7, B7, E $\Delta$ , F#7, Bm7, E7, A $\Delta$ , E7, A $\Delta$ ), dynamics (*mf*), and the instruction "pizz.". Measure 1 starts with a double bar line and a repeat sign. Measure 9 ends with a double bar line and a repeat sign. The instruction "(rit. 2da vez)" is written below the final measure.

Contrabajo 1

2da + 3ra + 3ra↓

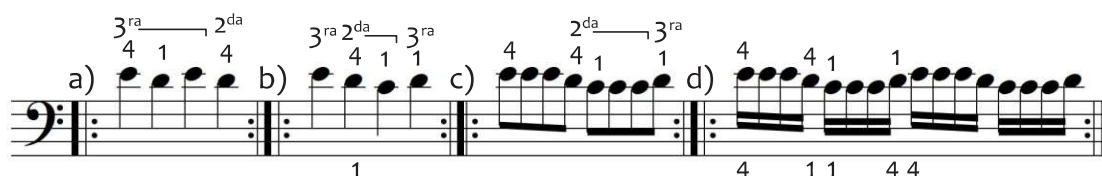
# CUMBIA PARA DOS

Matías Oliver/Lucas González

Contrabajo 2

1ra

## Ejercicios Preparatorios



## CUMBIA PARA DOS

15 II 4 (1) II 4 I 2 II 4 4 - 1

G C E7 Am G C E7 Am G C

20 II 4 - 1

E7 Am G C E7 Am Am

25

Am Am Dm

28 II II

E7 Am E7 Am E7 Am E7 Am

32 1 II 4

E7 Am Am

\* utilizando distintas digitaciones, podríamos sumar otras posiciones.

## Contrabajo 1

4 2 4 4 1 1 4 I II 4 1 4

5 4 1 4 1 4 1 4 1

9 4 4 4 4 4 4 4 4 4 4 4 4

13 4 (1) 4 2 4 II II I II

18 1 1 2 2 2 2 2 2 2 2 2

25 1 4 1 4 4 4 4 4 4 4 4 II II

29 4 II 4 4 4 4 4 4 4 4 4 4



## Contrabajo 2

Am Am Am Dm



6 E7 Am E7 Am E7 Am Am



11 Am Dm E7 Am E7 Am E7 Am G C



16 E7 Am G C E7 Am G C E7 Am G C



22 E7 Am Am Am



27 Am Dm E7 Am E7 Am E7 Am E7 Am



32 E7 Am Am

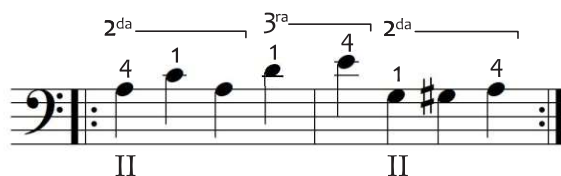




# ROCKITO

—Matías Oliver/Lucas González

## Ejercicios Preparatorios



## ROCKITO

## Contrabajo 1

2

D7

D7

7

G7

D7

11

A7

G7

D7

A7

1.

15

A7

2.

## Contrabajo 2

D7

D7

5

D7

G7

D7

10

A7

G7

D7

A7

1.

15

A7

2.

## Contrabajo 2 (variante)

D7 D7  
 5 D7 G7  
 9 D7 A7 G7  
 13 D7 A7 1. 2.

## Contrabajo 2 (variante simplificada)

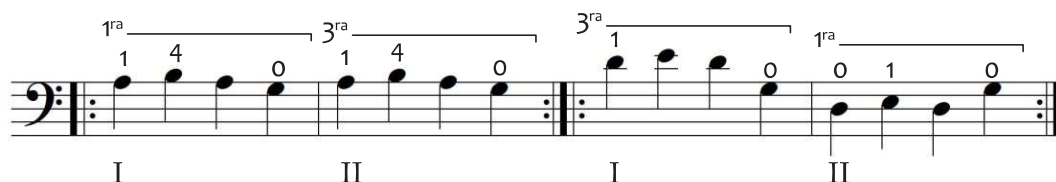
D7 D7 D7  
 7 G7 D7 A7 G7  
 13 D7 A7 1. 2.

# AFIRMACIONES

Melodía original: Emma Aceto

Arr. Matías Oliver/Lucas González

## Ejercicios Preparatorios



## Contrabajo



*rit.*

# MAU ROCK

Melodía original: Maura Artasoz

Arr. Matías Oliver/Lucas González

## Ejercicios Preparatorios



4

Cb.1

G7 C7 G7 D7

II I

Cb.2

5

G7 C7 G7

9

G7 C7 G7

13

pizz. arco pizz. arco

G7 C7

## MAU ROCK

Measures 17-20. Treble staff: Measure 17 (fingering 1), Measure 18 (fingering 4), Measure 19 (fingering 4), Measure 20 (fingering 0). Bass staff: Measure 17 (chord G7), Measure 18 (chords D7 and G7), Measure 19 (chord G7), Measure 20 (chord C7).

Measures 21-24. Treble staff: Measure 21 (fingering 4), Measure 22 (fingering 0), Measure 23 (fingering 4), Measure 24 (fingering 4). Bass staff: Measure 21 (chord G7), Measure 22 (chord II), Measure 23 (chord III), Measure 24 (chord II).

## Contrabajo 1

Measures 1-4. Treble staff: Measure 1 (chord G7), Measure 2 (fingering 4), Measure 3 (chord C7), Measure 4 (fingering 4). Bass staff: Measure 1 (chord G7), Measure 2 (chord C7), Measure 3 (chord G7), Measure 4 (chord D7).

Measures 5-8. Treble staff: Measure 5 (chord G7), Measure 6 (chord C7), Measure 7 (chord G7), Measure 8 (chord G7).

Measures 9-12. Treble staff: Measure 9 (chord G7), Measure 10 (chord C7), Measure 11 (chord G7), Measure 12 (chord G7).

Measures 13-16. Treble staff: Measure 13 (chord G7 pizz.), Measure 14 (arco), Measure 15 (chord C7 pizz.), Measure 16 (arco).

Measures 17-20. Treble staff: Measure 17 (fingering 1), Measure 18 (fingering 4), Measure 19 (fingering 4), Measure 20 (fingering 4). Bass staff: Measure 17 (chord G7), Measure 18 (chords D7 and G7), Measure 19 (chord G7), Measure 20 (chord C7).

Measures 21-24. Treble staff: Measure 21 (chord G7), Measure 22 (chord II), Measure 23 (chord III), Measure 24 (chord II).

## Contrabajo 2

Chord progression: G7, C7, G7, D7, G7, C7, G7, G7, G7, C7, G7, D7, G7, C7, G7, G7, G7.

Measure numbers: 5, 9, 13, 17, 21.

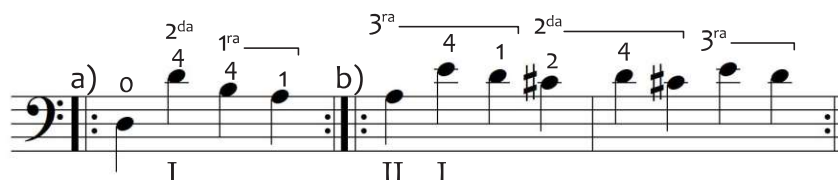
The score is written in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of 24 measures across six staves. The first staff contains measures 1-4 with chords G7, C7, G7, and D7. The second staff contains measures 5-8 with chords G7, C7, G7, and an implied G7. The third staff contains measures 9-12 with chords G7, C7, G7, and G7. The fourth staff contains measures 13-16 with chords G7, C7, G7, and C7. The fifth staff contains measures 17-20 with chords G7, D7, G7, and C7. The sixth staff contains measures 21-24 with chords G7, G7, G7, and G7. The piece ends with a double bar line at the end of the sixth staff.

# ¿Y EN RE QUÉ SALE?

Melodía original: Maura Artazcos

Arr. Matías Oliver/Lucas González

## Ejercicios Preparatorios



## Contrabajo

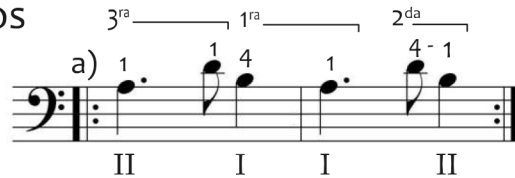




# ALGO ASÍ COMO UNA VIDALA

Matías Oliver/Lucas González

## Ejercicios Preparatorios



♩ = 70

Cb.1

*p*

D $\Delta$  Bm7 G A7 D $\Delta$  Bm7 G A7

Cb.2

9

*mf*

D $\Delta$  Bm7 G I D $\Delta$  II II III A7

15

D $\Delta$  Bm7 G D $\Delta$  *p* D $\Delta$  A7

21

*mf* I G pizz. D $\Delta$  I G *p* II D $\Delta$  G

## ALGO ASÍ COMO UNA VIDALA

27

4. 4 (1) I 4. 4 1 4. 2 1.

I D $\Delta$  A7 *mf* D $\Delta$  A7 D $\Delta$  *p*

## Contrabajo 1

$\text{♩} = 70$

1 4 1

*p* I

9

I 1 V (4) (4) 1

*mf* I II II III

17

1. 1. 1. 1<sup>pos</sup> 4 1 4.

*p* *mf* I I

25

1<sup>pos</sup> 1 4. 4 (1) I 4. 4 1 4. 2 1.

*p* II I *mf* *p*

## Contrabajo 2

$\text{♩} = 70$

D $\Delta$  Bm7 G A7 D $\Delta$  Bm7 G A7 D $\Delta$

*p* *mf*

10

Bm7 G D $\Delta$  D $\Delta$  A7 D $\Delta$  Bm7 G D $\Delta$  D $\Delta$

*p*

20

A7 D $\Delta$  G pizz. D $\Delta$  G D $\Delta$  G D $\Delta$

*mf* *p*

28

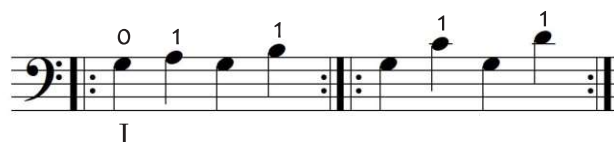
A7 D $\Delta$  A7 D $\Delta$

*mf*

# SALTANDO

Matías Oliver/Lucas González

## Ejercicios Preparatorios



## Contrabajo



Variantes de arco: a)

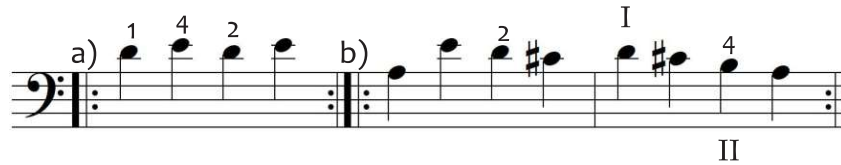


# GUADI'S IMPRO

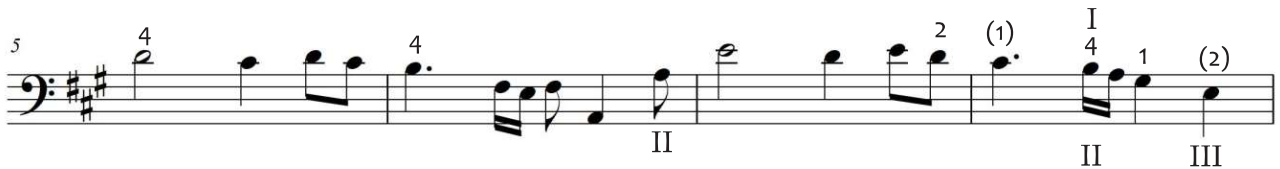
— Melodía original: Guadalupe Marquez

Arr. Matías Oliver/Lucas González

## Ejercicios Preparatorios



## Contrabajo



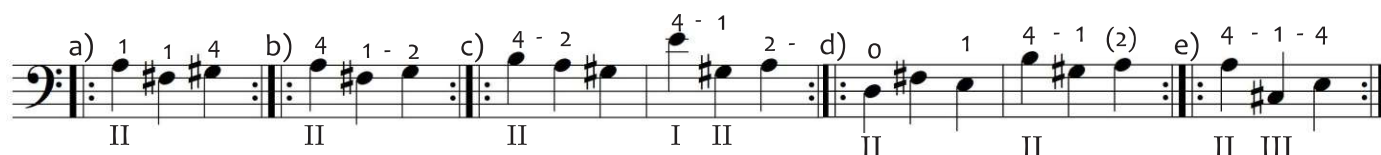
**media + 1<sup>ra</sup> + 2<sup>da</sup> + 2<sup>da</sup>↓ + 3<sup>ra</sup> + 3<sup>ra</sup>↓**

# LAMA

Melodía original: Olivia Massa

Arr. Matías Oliver/Lucas González

## Ejercicios Preparatorios



## Contrabajo

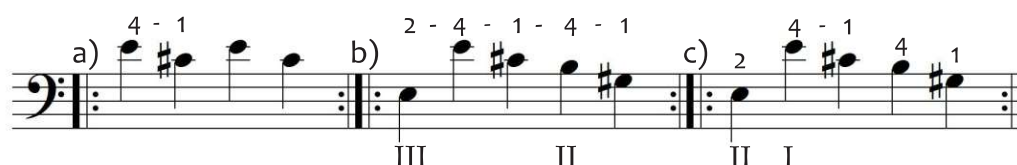


# CON MIMA

Melodía original: Emma Aceto

Arr. Matías Oliver/Lucas González

## Ejercicios Preparatorios



## Contrabajo

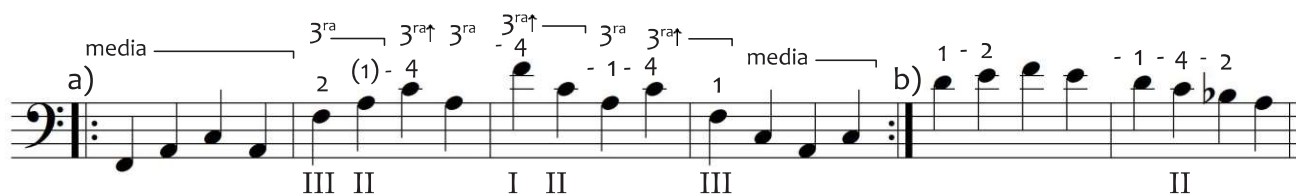
\* utilizando otras digitaciones podríamos sumar 2da y 2da↓.

## EMI EN FA

Melodía original: Emma Labat Woods

Arr. Matías Oliver/Lucas González

## Ejercicios Preparatorios



## Contrabajo



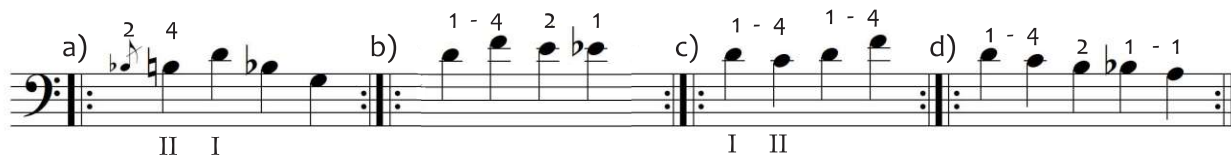




# BACHI'S BLUES

Matías Oliver/Lucas González

## Ejercicios Preparatorios



II I

4 1

Cb.1

G7

pizz.

Cb.2

5

C7

II

G7

9

4

II

D7

C7

G7

D7

D7

13

2.

D7

\* en los compases 6 y 10 se podría tocar la nota sol 8va arriba.

## BACHI'S BLUES

## Contrabajo 1

Contrabajo 1 musical score, measures 1-13. The key signature has one flat (B-flat), and the time signature is 4/4. The score is written in bass clef. Chord changes are indicated above the staff: G7 at measures 1, 3, 5, 7, and 9; C7 at measure 5; and D7 at measures 9 and 13. Fingering numbers (1, 4) are shown above notes. The first ending (measures 1-8) is marked with a repeat sign and a first ending bracket. The second ending (measures 9-13) is marked with a repeat sign and a second ending bracket. The piece concludes with a double bar line at measure 13.

## Contrabajo 2

Contrabajo 2 musical score, measures 1-13. The key signature has one flat (B-flat), and the time signature is 4/4. The score is written in bass clef. Chord changes are indicated above the staff: G7 at measures 1, 3, 5, 7, and 9; C7 at measures 5 and 9; and D7 at measures 9 and 13. The first ending (measures 1-8) is marked with a repeat sign and a first ending bracket. The second ending (measures 9-13) is marked with a repeat sign and a second ending bracket. The piece concludes with a double bar line at measure 13.

# A LO MAHLER

Matías Oliver/Lucas González

## Ejercicios Preparatorios

a) b) c) d) e)

I II II III II II I II

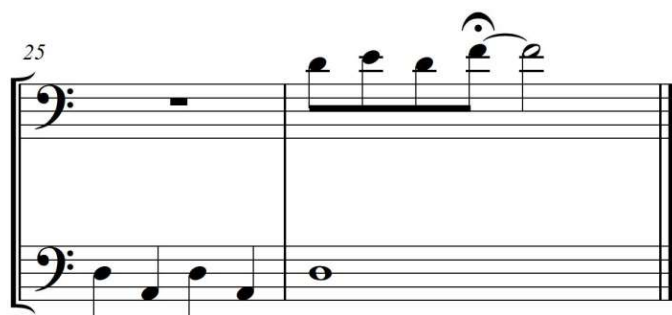
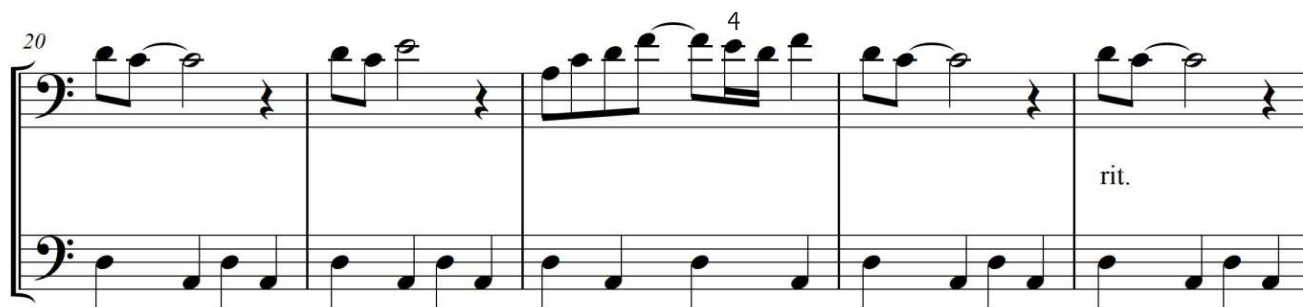
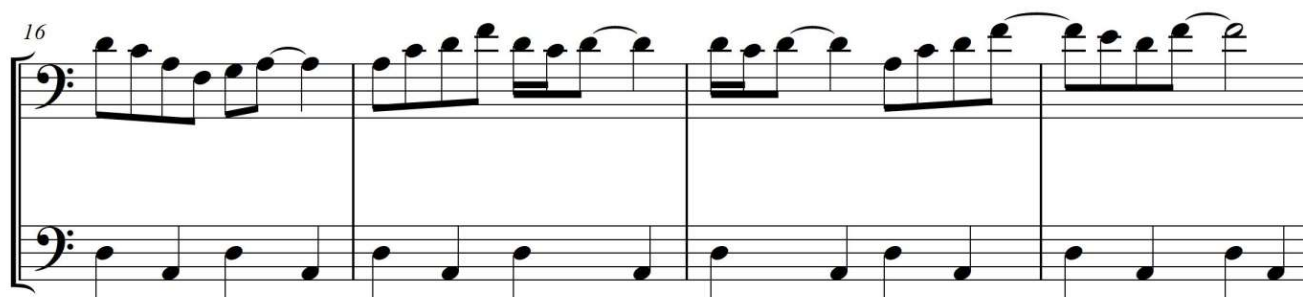
Cb.1 Cb.2

I II I II III II

6

11

1 4



\* utilizando otras digitaciones podríamos sumas 1ra y 2da posición.

## Contrabajo 1

1 2 1 4 I II 1 4 1 2 0 1 I II III II

6

11 1-4 4

15 4 2 1 1 4

19 4

23

rit.

Detailed description: This is a musical score for the first double bass part in a piece titled 'A LO MAHLER'. The score is written on a single staff in bass clef with a 4/4 time signature. It consists of 23 measures. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Measure numbers 1, 6, 11, 15, 19, and 23 are indicated at the start of their respective lines. Fingerings are indicated by numbers 1, 2, 3, 4, and 0 (for natural). Bowings or breathings are indicated by slurs. The piece concludes with a 'rit.' (ritardando) marking.

## Contrabajo 2



6



11



16



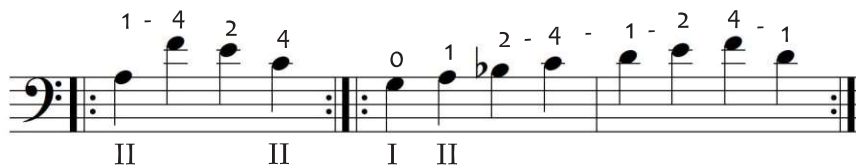
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# TANGUETTA

Matías Oliver/Lucas González

## Ejercicios Preparatorios



II 1 4 1 - 4 II 1 = 1 II 1 - 4

Cb.1

Dm B $\flat$  $\Delta$ /D B $\flat$  A 7

Cb.2

*simile*

5 4 - 4 2 (4)

Dm B $\flat$  $\Delta$ /D B $\flat$  C 7 F C/E

10 II 4 - 1 - 4 2 - 1 II I II 2 - 4 - 1 - 4 4 4 - 1 (2) - 2 II 4 - 1 III 4

F/E $\flat$  Bm7/D Gm/B $\flat$  Am7 Gm7 C 7 B $\flat$ /F Am/E Gm/D F/C

15 2 - 4 - 2 (4)

Em7( $\flat$ 5)/B $\flat$  Am7 Gm7 A 7 Dm B $\flat$  $\Delta$ /D

## TANGUETTA

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Gm7 A7 Dm BbΔ/D *rit.* Gm A7 Dm

## Contrabajo 1

Dm BbΔ Bb C7 F C F/Eb Bm7/D Gm/Bb Am7 Gm7 C7 Bb/F Am/E Gm/D F/C Em7(b5) Am7 Gm7 A7 Dm Bb/D Gm7 A7 Dm BbΔ/D Gm A7 Dm

*rit.*



## TANGUETTA

## Contrabajo 2

Musical score for Contrabajo 2 (Double Bass) in 4/4 time. The score consists of six staves, each containing a melodic line and a series of chords. The chords are indicated above the staff.

**Staff 1:** Chords: Dm, B $\flat$  $\Delta$ , B $\flat$ , A7. The word *simile* is written below the staff.

**Staff 2:** Chords: Dm, B $\flat$  $\Delta$ , B $\flat$ , C7.

**Staff 3:** Chords: F, C, F/E $\flat$ , Bm7/D, Gm/B $\flat$ , Am7, Gm7, C7.

**Staff 4:** Chords: B $\flat$ /F, Am/E, Gm/D, F/C, Em7( $\flat$ 5), Am7, Gm7, A7.

**Staff 5:** Chords: Dm, B $\flat$ /D, Gm7, A7.

**Staff 6:** Chords: Dm, B $\flat$  $\Delta$ /D, Gm, A7, Dm. The word *rit.* is written below the staff.