

**Estudios de Chopin.**  
**Análisis y *Metodología de trabajo***  
***Metodología IEM.***

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## El Instituto de Educación Musical (IEM)

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- Asociación fundada el 26 de Diciembre de 1997:
  - Libros publicados desde el año 1984.
  - Conjunto nutrido y heterogéneo de profesores procedentes de toda España.
  - Renovador Sistema para el aprendizaje y la enseñanza de la música: “**La Improvisación como Sistema Pedagógico**”.
  - El conjunto de las ideas y las publicaciones emanadas de esta Asociación forma la “**Metodología IEM**”.

- **La Improvisación como Sistema Pedagógico** es un Sistema integral de educación musical dirigido a la enseñanza de todos los instrumentos y materias desde sus inicios hasta sus más altos niveles.
- La Metodología IEM se basa en:
  - el análisis (proporcionar conocimientos) y
  - la improvisación (potenciar la práctica y la interpretación a partir del análisis).

# Análisis

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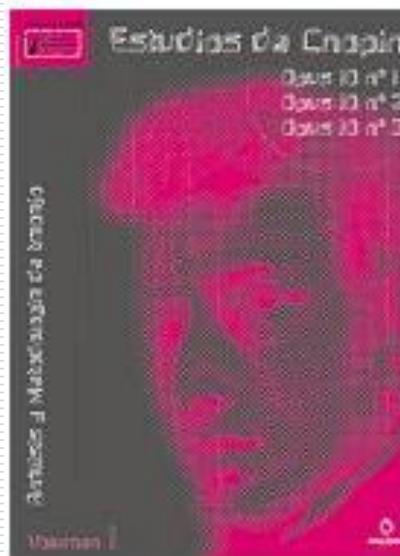
- La partitura es la fuente de nuestra información.
- El análisis:
  - nos proporciona conocimientos sobre las frases, los motivos, la armonía, los patrones, la sintaxis, el desarrollo y evolución de cada elemento,...
  - nos ayuda a seleccionar los ejercicios y propuestas de trabajo adecuados.
  - nos ayuda a decidir la interpretación.

## La interpretación basada en el análisis

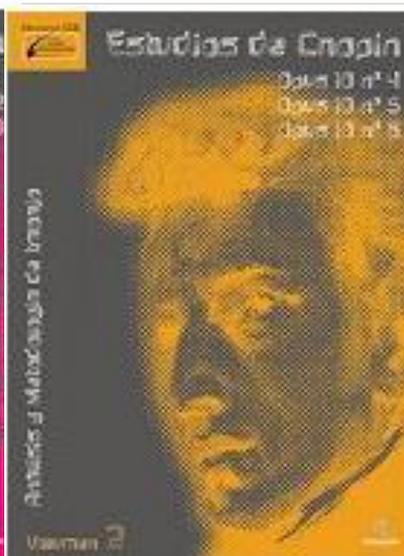
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- ❑ La interpretación entendida como un derivado exclusivo de la técnica, no puede constituir el objetivo primordial de la educación musical.
- ❑ La interpretación debe contar con la comprensión de la partitura que proporciona el análisis.
- ❑ Pero el análisis, por sí mismo, no nos asegura una buena interpretación.
- ❑ Necesitamos extraer ejercicios adecuados al nivel y la capacidad de cada alumno y
- ❑ Ponerlos en práctica mediante los recursos de la improvisación.
- ❑ Asimilar las reglas que rigen un sistema musical.

# Estudios de Chopin, Op 10



Volumen I:  
Estudios Op. 10  
nos 1 al 3



Volumen II:  
Estudios Op. 10  
nos 4 al 6



Volumen III:  
Estudios Op. 10  
nos 7 al 9



Volumen IV:  
Estudios Op. 10  
nos 10 al 12

Editorial: Enclave Creativa

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# Objetivos

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- ❑ Colaborar con el estudiante para conseguir una buena interpretación de los Estudios de Chopin,
- ❑ Ofrecer una visión global de cada uno de ellos,
- ❑ Facilitar el acceso a su lectura rápida,
- ❑ Facilitar su memorización,
- ❑ Facilitar su comprensión musical y técnica,
- ❑ Colaborar con otros ejercicios técnicos,
- ❑ Promover un método de Estudio basado en el análisis,
- ❑ Potenciar el desarrollo del análisis entre los intérpretes y
- ❑ Promover interpretaciones musicales basadas en el análisis y no sólo en la intuición personal.

# Metodología

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- Análisis formal
- Análisis armónico, rítmico y melódico
- Niveles de síntesis
- Análisis estilístico
- Ejercicios



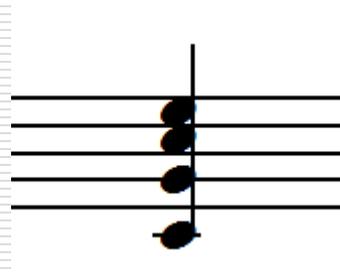
# Células generadoras

5. Observar la célula, ascendente y descendente, de la que nace el Estudio.

Célula original      Retrogradación



síntesis



# Niveles de Síntesis

Nivel 4

Nivel 3

Nivel 2

Nivel 1

The image displays a musical score illustrating four levels of synthesis for a piece in common time (C). The score is organized into four horizontal sections, each representing a different level of detail:

- Nivel 4:** Shows a single chord, a triad consisting of G4, B4, and D5, indicated by an upward-pointing arrow (↑) above the staff.
- Nivel 3:** Shows two chords, the same triad (G4, B4, D5) in the first measure and a second triad (A4, C5, E5) in the second measure.
- Nivel 2:** Shows a progression of chords. The first measure contains a triad (G4, B4, D5), followed by four measures of a triad (A4, C5, E5), and a final measure with a triad (G4, B4, D5). A dashed line with a delta symbol ( $\delta$ ) spans the first four measures.
- Nivel 1:** Shows a full melodic line in the treble clef and a bass line in the bass clef. The treble line features a complex melodic pattern with slurs and accents. The bass line consists of a simple harmonic accompaniment. A dashed line with a delta symbol ( $\delta$ ) spans the first four measures of the treble line.

# Niveles de síntesis

Síntesis: E. Molina

Nivel 3

Nivel 2

Nivel 1: partitura original.

(M)

I m. izda con 8ª baja excepto en los compases señalados con \*

IV (H) V H

Allegro

8va

5

7 5

7 +

Detailed description: The image displays three levels of musical synthesis for a piano piece. Level 3 is a highly simplified version with block chords in the left hand and a single melodic line in the right hand. Level 2 is a more detailed version with arpeggiated chords in the left hand and a more active melodic line in the right hand. Level 1 is the original score. The score is in common time (C) and features a tempo marking of 'Allegro'. The right hand has a fingering of 5 on the fifth measure. The left hand has a fingering of 7 5 on the fourth measure and 7 + on the sixth measure. The score is marked with Roman numerals I, IV, V, and H. A circled 'M' is present below the first measure. A circled 'A' is present above the first measure. A circled '1' is present above the first measure. A circled '5' is present above the fifth measure. A circled '7' and '5' are present below the fourth measure. A circled '7 +' is present below the sixth measure. A circled '8va' is present above the first, second, and third measures. A circled '8va' is present above the fourth, fifth, and sixth measures. A circled '8va' is present above the seventh measure. A circled '8va' is present above the eighth measure. A circled '8va' is present above the ninth measure. A circled '8va' is present above the tenth measure. A circled '8va' is present above the eleventh measure. A circled '8va' is present above the twelfth measure. A circled '8va' is present above the thirteenth measure. A circled '8va' is present above the fourteenth measure. A circled '8va' is present above the fifteenth measure. A circled '8va' is present above the sixteenth measure. A circled '8va' is present above the seventeenth measure. A circled '8va' is present above the eighteenth measure. A circled '8va' is present above the nineteenth measure. A circled '8va' is present above the twentieth measure. A circled '8va' is present above the twenty-first measure. A circled '8va' is present above the twenty-second measure. A circled '8va' is present above the twenty-third measure. A circled '8va' is present above the twenty-fourth measure. A circled '8va' is present above the twenty-fifth measure. A circled '8va' is present above the twenty-sixth measure. A circled '8va' is present above the twenty-seventh measure. A circled '8va' is present above the twenty-eighth measure. A circled '8va' is present above the twenty-ninth measure. A circled '8va' is present above the thirtieth measure. A circled '8va' is present above the thirty-first measure. A circled '8va' is present above the thirty-second measure. A circled '8va' is present above the thirty-third measure. A circled '8va' is present above the thirty-fourth measure. A circled '8va' is present above the thirty-fifth measure. A circled '8va' is present above the thirty-sixth measure. A circled '8va' is present above the thirty-seventh measure. A circled '8va' is present above the thirty-eighth measure. A circled '8va' is present above the thirty-ninth measure. A circled '8va' is present above the fortieth measure. A circled '8va' is present above the forty-first measure. A circled '8va' is present above the forty-second measure. A circled '8va' is present above the forty-third measure. A circled '8va' is present above the forty-fourth measure. A circled '8va' is present above the forty-fifth measure. A circled '8va' is present above the forty-sixth measure. A circled '8va' is present above the forty-seventh measure. A circled '8va' is present above the forty-eighth measure. A circled '8va' is present above the forty-ninth measure. A circled '8va' is present above the fiftieth measure. A circled '8va' is present above the fifty-first measure. A circled '8va' is present above the fifty-second measure. A circled '8va' is present above the fifty-third measure. A circled '8va' is present above the fifty-fourth measure. A circled '8va' is present above the fifty-fifth measure. A circled '8va' is present above the fifty-sixth measure. A circled '8va' is present above the fifty-seventh measure. A circled '8va' is present above the fifty-eighth measure. A circled '8va' is present above the fifty-ninth measure. A circled '8va' is present above the sixtieth measure. A circled '8va' is present above the sixty-first measure. A circled '8va' is present above the sixty-second measure. A circled '8va' is present above the sixty-third measure. A circled '8va' is present above the sixty-fourth measure. A circled '8va' is present above the sixty-fifth measure. A circled '8va' is present above the sixty-sixth measure. A circled '8va' is present above the sixty-seventh measure. A circled '8va' is present above the sixty-eighth measure. A circled '8va' is present above the sixty-ninth measure. A circled '8va' is present above the seventieth measure. A circled '8va' is present above the seventy-first measure. A circled '8va' is present above the seventy-second measure. A circled '8va' is present above the seventy-third measure. A circled '8va' is present above the seventy-fourth measure. A circled '8va' is present above the seventy-fifth measure. A circled '8va' is present above the seventy-sixth measure. A circled '8va' is present above the seventy-seventh measure. A circled '8va' is present above the seventy-eighth measure. A circled '8va' is present above the seventy-ninth measure. A circled '8va' is present above the eightieth measure. A circled '8va' is present above the eighty-first measure. A circled '8va' is present above the eighty-second measure. A circled '8va' is present above the eighty-third measure. A circled '8va' is present above the eighty-fourth measure. A circled '8va' is present above the eighty-fifth measure. A circled '8va' is present above the eighty-sixth measure. A circled '8va' is present above the eighty-seventh measure. A circled '8va' is present above the eighty-eighth measure. A circled '8va' is present above the eighty-ninth measure. A circled '8va' is present above the ninetieth measure. A circled '8va' is present above the hundredth measure.

# Niveles de síntesis

The image displays two systems of musical notation for piano accompaniment. The top system consists of two staves (treble and bass clef) with a large slur over the first five measures. The bottom system also consists of two staves, with a slur over the first five measures and a final measure. Chord diagrams are provided below the bottom system, and harmonic analysis symbols are placed below the bottom staff.

Chord diagrams and harmonic analysis symbols:

- Measure 1:  $7$  II<sup>o</sup> V
- Measure 2:  $7$  +
- Measure 3:  $7$  #5 +
- Measure 4: I
- Measure 5: 6 IV
- Measure 6: 5 +6 (II)

# Herramientas de análisis formal

## → ANÁLISIS FORMAL

<b>A</b>	<b>Tema</b> <span style="float: right;">(M) (Do M) Fr. c. 1-16</span>		
	Sfr. c. 1-8		Sfr. c. 9-16
	SC en V		CP
<b>B</b>	<b>Elaboración</b> <span style="float: right;">(VI) (la m) c. 17-48</span>		
	c. 17-24	c. 25-36	c. 37-48
	SC en V	serie de 7ª diatónicas y progresiones	series de 7ª diatónicas
<b>A'</b>	<b>Tema y Coda</b> <span style="float: right;">I (Do M) c. 49-79</span>		
	Sfr. c. 49-56	Sfr. c. 57-69	c. 69-79
	SC en V	CP	Coda: Pedal de V y I

Punto culminante: c. 42-48

CP	→	Cadencia Perfecta
CR	→	Cadencia Rota
CPI	→	Cadencia Plagal
SC	→	Semicadencia
Fr.	→	Frase
Sfr.	→	Semifrase

# Herramientas de análisis armónico

## → ANÁLISIS ARMÓNICO

**A**

c. 1

**M** (Do M)

			7 5		7 +	7 II°	7 +	7 #5 +
I		IV	(II)	V	II	V		

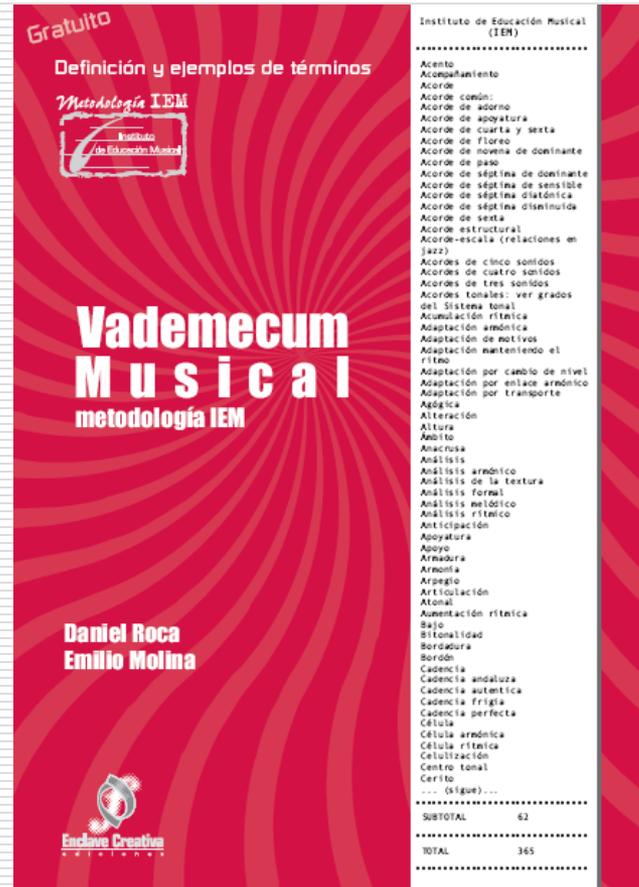
c. 9

		6	5 +6	(4)	3	(9)	8
I		IV	(II)	V		I	

# Vademecum musical del IEM

Libro editado en PDF  
de distribución gratuita  
en internet.

[www.iem2.com](http://www.iem2.com)



<http://www.iem2.com/vademecum/vademecum.htm>

# Herramientas de cifrado armónico

## INDICE DE CIFRADOS MÁS USADOS

	ESTADO FUND.	1ª INV.	2ª INV.	3ª INV.
TRIADAS	5 ó nada	6	6 4	
7ª DOMINANTE	7 +	6 6	+6	+4
7ª DIATÓNICA	7	6 5	4 3	2
7ª SENSIBLE	7 6	5 +6	3 +4	4 +2
7ª DISMINUIDA	7	+6 6	+4 3	+2
9ª DIATÓNICA	9 7	7 5 6	5 3 4	3 4 2
9ª DOMINANTE	MAYOR	9 7 +	7 6 4	5 +6 +4 2
	MENOR	(b)9 7 +	7 6 4	5 +6 +4 2

- (M) Obra en modo Mayor
- (m) Obra en modo menor
- (V) Regionalización (modulación) al tono de la Dominante

### Números romanos para indicar acordes.

#### Ejemplos con I

- I → Acorde diatónico (Mayor, menor o disminuido)
- I<sup>+</sup> → Acorde Mayor con función de dominante
- IM → Acorde Mayor
- Im → Acorde menor
- I<sup>+</sup> → Acorde aumentado
- I<sup>o</sup> → Acorde disminuido
- I<sup>o</sup>M → Acorde Mayor con 5ª disminuida
- (I) → Acorde Mayor con función de dom. y sin fundamental
- I → Nota pedal
- [I] → Acorde de adorno

Triadas                      7ª de dominante                      7ª diatónica

I    I<sub>6</sub>    I<sub>4</sub>
V<sub>7</sub>    V<sub>6</sub>    V<sub>+6</sub>    V<sub>+4</sub>
I<sub>7</sub>    I<sub>6</sub>    I<sub>4</sub>    I<sub>2</sub>

# Influencia Bach-Chopin

Nivel 3

The image displays a musical score for a piece titled "Influencia Bach-Chopin" at "Nivel 3". The score is presented in two systems, each with a grand staff (treble and bass clefs) and a common time signature (C). The first system shows a simple harmonic structure with chords in the right hand and single notes in the left hand. The second system, labeled "Versión Bach-Chopin", features a more complex texture with a rapid sixteenth-note arpeggiated pattern in the right hand and a slower bass line in the left hand. The word "simile" is written above the right hand of the second system. Roman numerals I, IV, and  $\sharp 7$  (H) are placed below the first, second, and third measures of the second system, respectively, indicating chord progressions.

Versión  
Bach-Chopin

# Análisis estilístico

## Acordes de séptima de sensible (c. 4 y 12)

First example of musical notation. The upper staff shows a melodic line with fingering: 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1, 5. The lower staff shows a bass line with a dominant seventh chord (V) and a final note with a ♯ sign and a 'Led.' marking.

Second example of musical notation. The upper staff shows a melodic line with fingering: 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1, 5. The lower staff shows a bass line with a dominant seventh chord (V) and a final note with a ♯ sign and a 'Led.' marking.

Piano accompaniment for the first example. The bass staff shows a dominant seventh chord (V) with a ♯ sign and a '7' above it. The treble staff shows a whole note chord.

Piano accompaniment for the second example. The bass staff shows a dominant seventh chord (V) with a ♯ sign and a '5 +6' above it. The treble staff shows a whole note chord.

# Análisis estilístico

## Célula II - V

La célula II<sup>o</sup>-V sobre pedal de dominante (c. 7-8)

Musical notation showing a II-V progression on a dominant pedal. The bass line consists of a half note G2, a quarter note F2, and a quarter note E2, all marked with a '7' and a '+' sign. The treble line shows a half note chord of F2-A2-C3, a half note chord of G2-B2-D3, and a half note chord of G2-B2-D3. The chord labels below the bass line are V, II<sup>o</sup>, and I.

La célula II<sup>o</sup>-V tratada en progresión por 5<sup>a</sup> descendente (c. 30-33).

Musical notation showing a II-V progression treated as a descending fifth progression. The bass line consists of a half note chord of F2-A2-C3 and a half note chord of G2-B2-D3, both marked with a '7' and a '+' sign. The treble line shows a half note chord of F2-A2-C3 and a half note chord of G2-B2-D3. The chord labels below the bass line are III<sup>o</sup> and VI.

Musical notation showing a II-V progression treated as a descending fifth progression. The bass line consists of a half note chord of F2-A2-C3 and a half note chord of G2-B2-D3, both marked with a '7' and a '+' sign. The treble line shows a half note chord of F2-A2-C3 and a half note chord of G2-B2-D3. The chord labels below the bass line are bIm and bII.

# Análisis estilístico

Serie de 7ª diatónicas, con mezcla de dominantes secundarias (c.25-48).

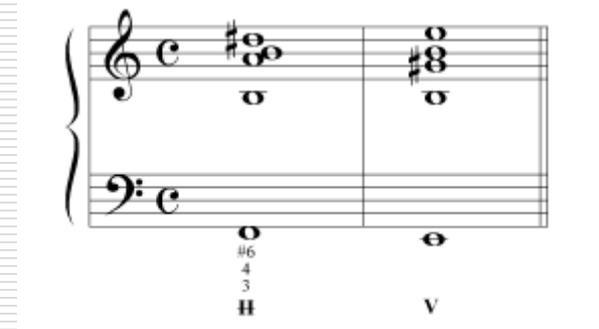
Musical score for the first series of seven chords. The score is written in treble and bass clefs, with a common time signature (C). The chords are represented by block chords in the treble clef and single notes in the bass clef. The chords are labeled with Roman numerals: I, IV, VII, III, VI, bII, and V. The bass notes are: C, F, Bb, Eb, Ab, Db, and G.

Musical score for the second series of seven chords. The score is written in treble and bass clefs, with a common time signature (C). The chords are represented by block chords in the treble clef and single notes in the bass clef. The chords are labeled with Roman numerals: I, IV, VII, III, VI, II, and V. The bass notes are: C, F, Bb, Eb, Ab, Db, and G.

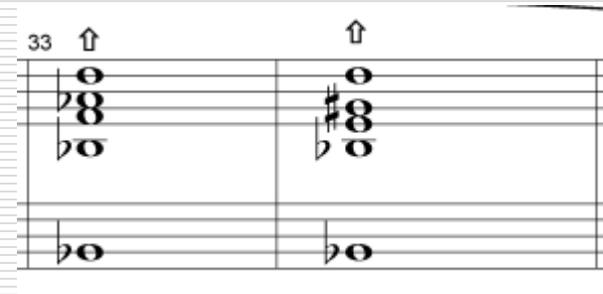
# Análisis estilístico

## Sexta aumentada

Sexta aumentada francesa (c. 22-23)



La enharmonización de un acorde de 7<sup>a</sup> de dominante por otro de sexta aumentada (c. 33-34).





# Ejercicios técnicos derivados del análisis

## Progresiones

Do M 8va Fa M 8va cont.

Si b M Mi b M cont.

Do M Fa M cont.

# Estudio Op. 10, nº 2

Allegro (♩=144)

*sempre legato*

*p*

*cresc.*

1

3

# Células generadoras

notas de paso  
crom. asc. c. 1

crom. desc. c. 2

floreo c. 4

doble floreo c. 8

This block contains four musical examples on a single staff in treble clef. Each example is separated by a double bar line. 1. 'notas de paso crom. asc. c. 1': Shows an ascending chromatic scale starting from a bass note. 2. 'crom. desc. c. 2': Shows a descending chromatic scale starting from a higher note. 3. 'floreo c. 4': Shows a melodic line with a 'floreo' (flourish) consisting of a series of eighth notes. 4. 'doble floreo c. 8': Shows a similar flourish but with a 'doble floreo' (double flourish) structure.

apoyatura c. 17

doble apoyatura c. 3

doble apoyatura c. 19

floreo incompleto c. 32

This block contains four musical examples on a single staff in treble clef. Each example is separated by a double bar line. 1. 'apoyatura c. 17': Shows a melodic line with an 'apoyatura' (ornament) consisting of a series of eighth notes. 2. 'doble apoyatura c. 3': Shows a similar ornament but with a 'doble apoyatura' (double ornament) structure. 3. 'doble apoyatura c. 19': Shows another variation of a double ornament. 4. 'floreo incompleto c. 32': Shows a melodic line with an 'floreo incompleto' (incomplete flourish) consisting of a series of eighth notes.



# Niveles de Síntesis

## → Estudio op. 10-2

La menor  
49 compases

Síntesis: E. Molina

The image displays three levels of musical synthesis for the piece 'Estudio op. 10-2' by Frédéric Chopin. The score is in G minor, 3/4 time, and consists of 49 measures.

- Nivel 3:** Shows the harmonic structure with chords in the treble clef and a single bass note in the bass clef. A box labeled 'A' with an upward arrow and an asterisk is placed above the first measure. A second upward arrow is above the fifth measure. A slur covers the entire piece.
- Nivel 2:** Shows the melodic line in the treble clef and accompaniment in the bass clef. The tempo marking 'Allegro' is present. A dashed line indicates the melodic contour.
- Nivel 1:** Labeled 'partitura original', it shows the original score with figured bass notation below the bass line. The figures are: I, IV, I, 7+, V, I, V, #6, 4, 3, 5, 7, +.

# Niveles de Síntesis

The image displays two systems of musical notation. The top system features a grand staff with a treble clef and a bass clef. A long horizontal line with an upward-pointing arrow above it spans across the treble staff, indicating a sustained or glissando effect. The bottom system also uses a grand staff, but with a treble clef and a bass clef. Dashed lines connect notes between the two systems, showing a melodic or harmonic progression. Below the notation are two rows of chord diagrams. The first row shows chords labeled I, IV, and I. The second row shows chords labeled (6) II, 7, V, IV, I, and 7.

# Herramientas de análisis formal

## → ANÁLISIS FORMAL

<b>A</b>	<b>Tema</b> (M) (La m) Fr. c. 1-18	
	Sfr. c. 1-8	Sfr. c. 9-18
	SC en Vm	CP
<b>B</b>	<b>Elaboración</b> (VI) (Fa M), (VII <sub>m</sub> ) (Sol m), (I) (La m) c. 19-35	
	c. 19-32	c. 32-35
	Progresiones	Pedal de V
<b>A'</b>	<b>Tema y Coda</b> (I) (La m) c. 36-49	
	Sfr. c. 36-45	Sfr. c. 45-49
	CP	Coda

Punto culminante: c. 25-35





# Escala cromática y desarrollo de células

The first system of the musical score consists of two staves. The treble clef staff begins with a whole note chord (F#4, G#4, A4) followed by a chromatic scale starting on G#4. The bass clef staff provides harmonic support with chords: a whole note chord (F#4, G#4, A4), a half note chord (G#4, A4), and a whole note chord (F#4, G#4, A4).

#6  
4  
3  
V H V

The second system of the musical score consists of two staves. The treble clef staff begins with a whole note chord (F#4, G#4, A4) followed by a half note chord (G#4, A4) and a whole note chord (F#4, G#4, A4). The bass clef staff provides harmonic support with chords: a whole note chord (F#4, G#4, A4), a half note chord (G#4, A4), and a whole note chord (F#4, G#4, A4).

6 (6) 7  
bII V + I

The third system of the musical score consists of two staves. The treble clef staff begins with a chromatic scale starting on G#4. The bass clef staff provides harmonic support with chords: a whole note chord (F#4, G#4, A4), a half note chord (G#4, A4), and a whole note chord (F#4, G#4, A4).

# Publicaciones del IEM relacionadas con el piano

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- ❑ Piano Grado Elemental (5 volúmenes).
- ❑ Piano Complementario. (4 vol).
- ❑ Piano Colectivo 1.
- ❑ Improvisación y Acompañamiento. Grado Elemental. (3 vols.)
- ❑ Improvisación y Acompañamiento. Grado Medio.
- ❑ Burgmüller, Op 100.
- ❑ Bertini, Op 32.
- ❑ Bach, 15 Invenciones a 2 voces
- ❑ Estudios de Chopin, Opus 10 (3 vols.)
- ❑ Tratado de Improvisación al piano, (3 vols.)

**Enclave Creativa Ediciones:** ([www.enclavecreativa.com](http://www.enclavecreativa.com) )

## Objetivos del análisis

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- ❑ Comprender la partitura en profundidad.
- ❑ Convertir el análisis en fuente de estudio.
- ❑ Ayudar al profesor a volver a una enseñanza creativa sin perder el objetivo técnico-interpretativo.

# Objetivos de la Improvisación

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- Interiorizar las reglas que rigen el lenguaje.
  - Aportar recursos de trabajo adaptables a cualquier alumno y nivel.
  - Desarrollar la capacidad auditiva.
  - Desarrollar la capacidad de memorizar
  - Desarrollar la capacidad de interpretar.
  - Desarrollar la capacidad expresiva y la imaginación creadora.
- La improvisación no es un fin en sí mismo sino una consecuencia del conocimiento del lenguaje .

## Aportaciones de la Metodología IEM

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- ❑ Globalización, coherencia y visión integral.
- ❑ Aplicación de la improvisación como punto de vista interno e inherente a todos los procesos educativos.
- ❑ Incorporación temprana de la armonía.
- ❑ Potenciación del análisis como medio de comprender los procesos musicales.
- ❑ Desarrollo de todos los aspectos creativos y de investigación del alumno como medio de aprendizaje
- ❑ Articulación en Unidades didácticas que contienen tanto los materiales como su desarrollo pedagógico.

## Conclusión

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- La Metodología Iem trata de equilibrar la tradicional formación instrumental con actividades derivadas del análisis y la improvisación.
- El ideal consistiría en mantener un equilibrio entre ambas líneas de trabajo.