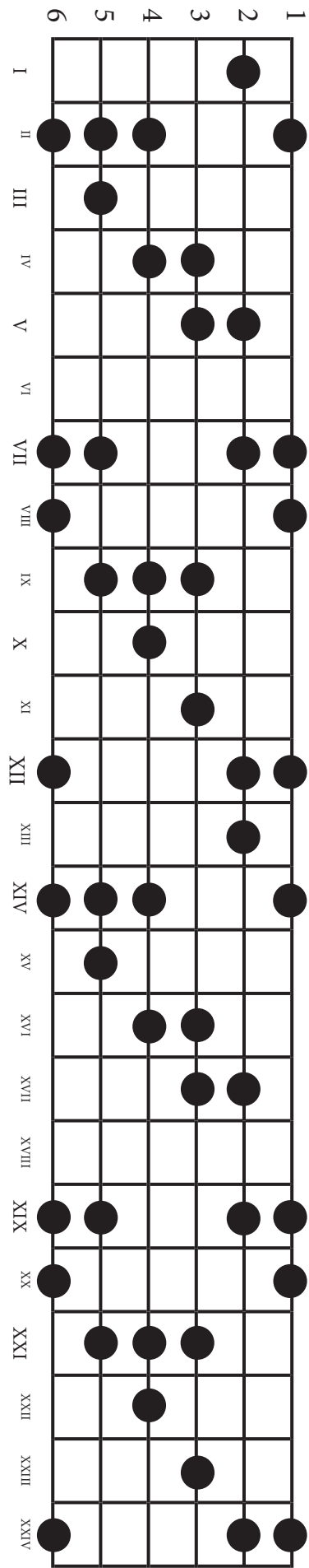
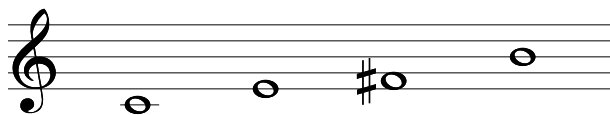


Tétrada Maj7(4#)

1 3 4# 7

4-16 (0157)





Tétrada Maj(4#)

C	E	F#	B
1	3	4#	7

Modos

I	Lidia no5	1	3	4#	7	C Maj7(4#)
II	Eólica no3 Mixolidia 6b no3	1	2	5	6b	D Sus2(6b)
IV#	Locria no3	1	4	5b	7b	F# 7Sus4(5b)
VII	Frigia	1	2b	4	5	B Sus(2b)

Vector de intervalos

2b/7	2/7b	3b/6	3/6b	4/5	4#
1	1	0	1	2	1

Subsets	Supersets						
3-4	5-7	6-5	6-z25	7-2	7-22	8-1	8-16
3-5	5-14	6-z6	6-z26	7-4	7-23	8-2	8-17
3-8	5-15	6-7	6-z29	7-5	7-24	8-4	8-18
3-9	5-z18	6-9	6-31	7-6	7-25	8-5	8-19
	Gypsy I	6-z10	6-33	7-7	7-26	8-6	8-20
	5-20B	6-z11	6-34	7-9	7-27	8-7	8-21
	Hirajoshi	6-z12	6-z38	7-11	7-28	8-8	8-22
	5-24	6-16	6-z41	7-z12	7-29	8-9	8-23
	5-29B	6-z17	6-z43	7-13	7-30	8-10	8-24
	Kumoi I	6-18	6-z47	7-14	7-32	8-11	8-25
	5-30B	6-z19	6-z48	7-15	7-33	8-12	8-26
	Enigmatica II	6-22		7-z18	7-34	8-13	8-27
		6-z24		7-19	7-35	8-14	8-z29
				7-20	7-z36	8-z15	
				7-21	7-z37		
					7-z38		

Superposición cromática sobre tónica inmovil

/ I								
I	Lidia no5	1	3	4#	7	C Maj7(4#)	4-16	ok
IIb	Frigia	2b	4	5	1	C Sus(2b)	4-16	ok
II		2	5b	6b	2b			
IIIb	Dórica no7	3b	5	6	2	C m(2 6 no 7)	5-29B	ok
III	Alterada	3	5#	7b	2#	C 7Alt(2#5#)	5-30B	ok
IV	Jónica no2 no5	4	6	7	3	C Maj7(4 6)		
IV#	Locria no3	5b	7b	1	4	C 7Sus4(5b)	4-16	
V		5	7	2b	4#			
VIb	Eólica no3 Mixolidia 6b no3	6b	1	2	5	C Sus2(6b)	4-16	
VI	Alterada no7	6	2b	3b	5#			
VIIb	Mixolidia	7b	2	3	6	C 9(6 no5)	5-24	ok
VII		7	3b	4	6#			

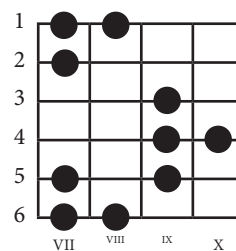
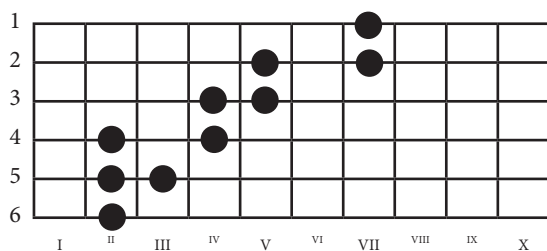
Mapa simplificado

Maj7	m7 / Sus	7 / Sus	7alt	m7(b5)
I	IIIb-V#	VIIb	IIb-(VI)-III	IV#

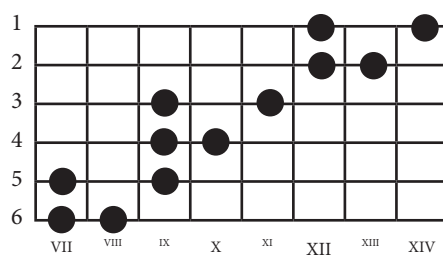
Tabla de superposición

Mayor	Mayor (no4 no7)		M no4 no7	
	Jónica (no4)		\triangle_{no4}	IV ⁽⁴⁾
	Lidia 4#		$\triangle_{4\#}$	I
	Jónica / Lidia	5#	$\triangle_{5\#}$	
		2#	$\triangle_{2\#}$	
Menor	Menor (no6)		m (no6)	
	Dórica (6)		m 6 \flat	IIIb
	Eólica (6b)		m 6b	V#
Dominante	Mixolidia	no4	7 no4	VIIb
		4	7 sus4	
		4#	7 4#	
		2b 2# 5b 5#	7 (2 5 6) 2b 2# 5b 5#	IIb (VI)
	Alterada		7Alt 2b 2# 5b 5#	III
Frigia	Frigia 3b / 3		Sus4 2b 3b / 3	IV
	Frigia (no3)		Sus4 2b (no3)	IIb
Locria	Locria		\emptyset 3b 5b (7b)	IV#

Arpeggios



Musical notation for the first arpeggio pattern. The top staff is a treble clef staff showing the arpeggio in G major (1 3 4# 7). The bottom staff is a tablature staff with three lines labeled T, A, and B. The T line has fret numbers 4, 5, 7, 7. The A line has fret numbers 2, 2, 3, 2, 4, 4, 5, 5, 7, 7. The B line has fret numbers 2, 2, 3, 2, 4, 4, 5, 5, 7, 7.



Musical notation for the second arpeggio pattern. The top staff is a treble clef staff showing the arpeggio in G major (1 3 4# 7). The bottom staff is a tablature staff with three lines labeled T, A, and B. The T line has fret numbers 12, 13, 12, 14. The A line has fret numbers 7, 7, 9, 9, 10, 9, 11, 12, 13, 12, 14. The B line has fret numbers 7, 8, 7, 9, 9, 10, 9, 11, 12, 13, 12, 14.

Acordes

B

2 4 1 3

C

1 2 2 4

D

3 4 1 2

A

1 2 3 3

Musical notation and TAB for B, C, D, A chords.

A

1 2 3 4

B

2 4 1 3

C

1 2 1 4

D

3 4 1 2

Musical notation and TAB for A, B, C, D chords.

C

1 2 1 3

D

3 4 1 2

A

1 2 2 2

B

3 4 1 2

Musical notation and TAB for C, D, A, B chords.

Acordes abiertos

CC(b5)/B A B A C

4 8 11

3 1 2 4 2 3 4 1

T	2	2	7	8	12
A	1	5	5	9	13
B	2	4	4	9	11
B	2	3	7	9	14

D A B B C

2 4 1 2 1 3 1 5 9 7

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

T	0	2	7	12	7
A	1	4	7	12	9
B	4	2	5	10	10
B	2	3	7	9	9

Acordes abiertos

Diagramas de acordes abiertos C, D, A y B en guitarra.

Diagrama C: Diagrama D: Diagrama A: Diagrama B:

Notación musical y tablatura:

T	1	7	7	12
A	4	5	9	11
B	2	7	9	10
	2	7	8	12

Diagramas de acordes abiertos C, D, A y B en guitarra (segunda versión).

Diagrama C: Diagrama D: Diagrama A: Diagrama B:

Notación musical y tablatura:

T	1	5	7	12
A	2	5	9	10
B	2	9	7	9
	2	7	8	12

Acordes otros

Diagramas de acordes otros E, F, G, G, D y H en guitarra.

Diagrama E: Diagrama F: Diagrama G: Diagrama G: Diagrama D: Diagrama H:

Notación musical y tablatura:

T	5	5	7	7	0	5
A	5	5	9	9	1	5
B	4	4	10	10	4	9
	2	7	7	8	2	7