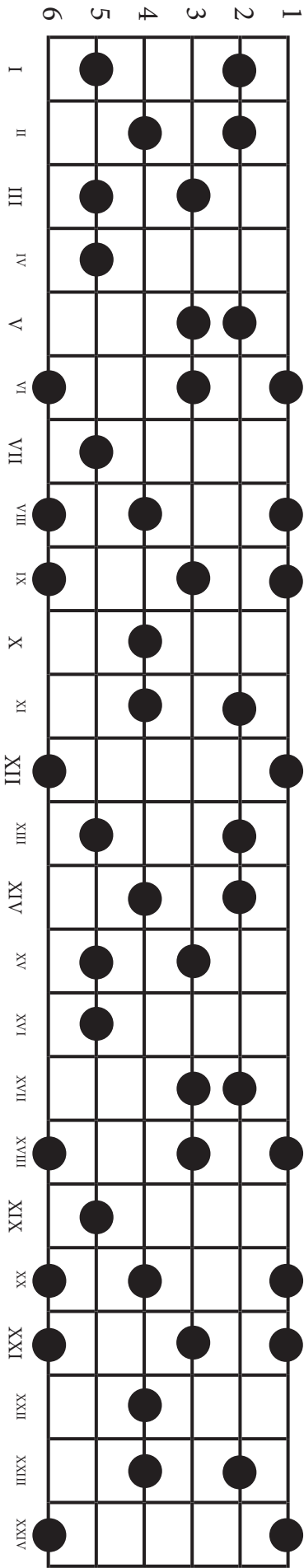


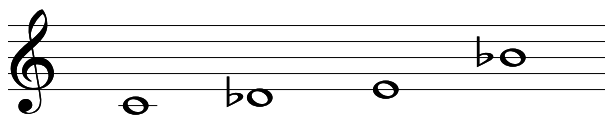
Tétrada 7(9b)

1 2b 3 7b

Tétrada mMaj7(6 no5)

1 3b 6 7





Tétrada 7(9b)

| | | | |
|---|----|---|----|
| C | Db | E | Bb |
| 1 | 2b | 3 | 7b |

Tétrada mMaj7(6)

| | | | |
|---|----|---|---|
| 1 | 3b | 6 | 7 |
| C | Eb | A | B |

Modos

| | | | | | | |
|------|--------------------------------|---|----|----|----|---------------|
| I | Mixolidia 2b | 1 | 2b | 3 | 7b | C 7(2b no5) |
| IIb | Dórica 7 \flat | 1 | 3b | 6 | 7 | Db mMaj7(6) |
| III | Lidia + no3 Mixolidia + no3 | 1 | 4# | 5# | 6 | E +(4# 6 no3) |
| VIIb | Locria 9 \flat | 1 | 2 | 3b | 5b | Bb m(2 5b) |

Vector de intervalos

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

| Subsets | Supersets | | | | | | |
|---------|-----------|-------|-------|-------|-------|------|-------|
| 3-2 | 5-4 | 6-2 | 6-z29 | 7-1 | 7-19 | 8-1 | 8-z15 |
| 3-3 | 5-8 | 6-z3 | 6-30 | 7-2 | 7-21 | 8-2 | 8-16 |
| 3-8 | 5-10 | 6-5 | 6-31 | 7-3 | 7-22 | 8-3 | 8-17 |
| 3-10 | 5-16 | 6-z10 | 6-34 | 7-4 | 7-24 | 8-4 | 8-18 |
| | 5-z18 | 6-z11 | 6-z36 | 7-5 | 7-25 | 8-5 | 8-19 |
| | 5-26 | 6-z13 | 6-z39 | 7-6 | 7-26 | 8-6 | 8-20 |
| | 5-28 | 6-15 | 6-z41 | 7-7 | 7-27 | 8-7 | 8-21 |
| | 5-31 | 6-z19 | 6-z42 | 7-8 | 7-28 | 8-8 | 8-22 |
| | | 6-21 | 6-z43 | 7-9 | 7-30 | 8-9 | 8-24 |
| | | 6-z23 | 6-z45 | 7-10 | 7-31 | 8-10 | 8-25 |
| | | 6-z24 | 6-z49 | 7-11 | 7-32 | 8-11 | 8-26 |
| | | 6-27 | | 7-z12 | 7-33 | 8-12 | 8-27 |
| | | 6-z28 | | 7-13 | 7-34 | 8-13 | 8-28 |
| | | | | 7-16 | 7-z36 | 8-14 | 8-z29 |
| | | | | 7-z18 | 7-z37 | | |
| | | | | | 7-z38 | | |

Superposición cromática sobre tónica inmovil

| / I | | | | | | | | |
|------|-----------------------------------|----|----|----|----|------------------|-------|----|
| I | Mixolidia 2b | 1 | 2b | 3 | 7b | C 7(9b no5) | 4-12 | ok |
| IIb | | 2b | 2 | 4 | 7 | | 5-4 | |
| II | Locria 9 \flat | 2 | 3b | 5b | 1 | C m(9 5b) | 4-12 | ok |
| IIIb | Alterada no7 | 2# | 3 | 5 | 2b | C (2b 2#) | 5-16 | ok |
| III | Mixolidia + no7 | 3 | 4 | 5# | 2 | C +(2 4#) | 5-26 | |
| IV | Locria 6 \flat | 4 | 5b | 6 | 3b | C m(4 5b 6) | 5-31B | |
| IV# | Mixolidia 4# | 4# | 5 | 7b | 3 | C 7(4#) | 5-28 | ok |
| V | Eólica 7 \flat no3 | 5 | 6b | 7 | 4 | C Maj7(4 6b no3) | 5-18B | |
| V# | Lidia + no3 Mixolidia + 4# no3 | 5# | 6 | 1 | 4# | C +(4# 6 no3) | 4-12 | ok |
| VI | Frigia 6 \flat | 6 | 7b | 2b | 5 | C 7(2b 6 no3) | 5-10B | |
| VIIb | | 7b | 7 | 2 | 6b | | 5-8 | |
| VII | Dórica 7 \flat | 7 | 1 | 3b | 6 | C mMaj7(13) | 4-12 | ok |

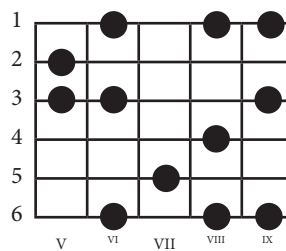
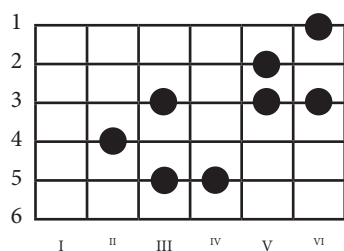
Mapa simplificado

| | | | | |
|------|----------|---------|------------------|--------|
| Maj7 | m7 / Sus | 7 / Sus | 7alt | m7(b5) |
| V# | VII-V | IV# | IIIb-V#-VI-I-III | II-IV |

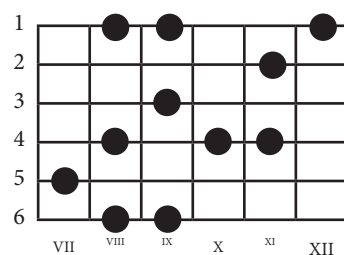
Tabla de superposición

| | | | | |
|-----------|----------------------|----------------|----------------------------|------------------|
| Mayor | Mayor (no4 no7) | | M no4 no7 | |
| | Jónica (no4) | | \triangle _{no4} | |
| | Lidia 4# | | \triangle _{4#} | |
| | Jónica / Lidia | 5# | \triangle _{5#} | V# |
| | | 2# | \triangle _{2#} | |
| Menor | Menor (no6) | | m (no6) | |
| | Dórica (6) | | m 6 \natural | VII |
| | Eólica (6b) | | m 6b | V |
| Dominante | Mixolidia | no4 | 7 no4 | |
| | | 4 | 7 sus4 | |
| | | 4# | 7 4# | IV# |
| | | 2b 2# 5b 5# | 7 (2 5 6) 2b 2# 5b 5# | IIIb V# VI |
| | Alterada | | 7Alt 2b 2# 5b 5# | I III |
| | | | | |
| Frigia | Frigia 3b / 3 | | Sus4 2b 3b / 3 | |
| | Frigia (no3) | | Sus4 2b (no3) | VI |
| Locria | Locria | | \emptyset 3b 5b (7b) | II IV |

Arpeggios



Musical notation for Tetrada 7(9b) arpeggios. The notation is written on a grand staff (treble and bass clefs). The first staff shows the arpeggio for positions I to VI. The second staff shows the arpeggio for positions VII to IX. The notation includes notes, rests, and accidentals (flats) indicating the specific intervals of the tetrads.



Musical notation for Tetrada 7(9b) arpeggios. The notation is written on a grand staff (treble and bass clefs). The first staff shows the arpeggio for positions VII to XII. The second staff shows the arpeggio for positions XIII to XIV. The notation includes notes, rests, and accidentals (flats) indicating the specific intervals of the tetrads.

Acordes

A B B' C D D'

4 6 9 13

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

TAB

| | | | | | |
|---|---|---|----|----|----|
| 2 | 5 | 1 | 11 | 13 | 14 |
| 3 | 5 | 3 | 6 | 9 | 17 |
| 3 | 8 | 2 | 10 | 11 | 14 |
| 3 | 4 | 4 | 7 | 13 | 13 |

D D' A B B' C

2 6 6 9 5 11

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

TAB

| | | | | | |
|---|----|---|----|---|----|
| 5 | 6 | 6 | 9 | 5 | 15 |
| 2 | 10 | 8 | 10 | 8 | 11 |
| 4 | 7 | 7 | 13 | 7 | 15 |
| 6 | 6 | 8 | 9 | 9 | 12 |

C D A B' B

2 5 9 8 11

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

TAB

| | | | | |
|---|---|----|----|----|
| 6 | 8 | 9 | 8 | 12 |
| 5 | 5 | 11 | 11 | 13 |
| 2 | 8 | 9 | 9 | 15 |
| | | 10 | 11 | 11 |

Acordes abiertos

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

Diagrama A: 2 3 1 (fuerza 4)

Diagrama B: 1 2 2 3 (fuerza 2)

Diagrama B': 2 1 3 4 (fuerza 6)

Diagrama C: 2 3 1 4 (fuerza 11)

Diagrama E: 3 1 4 1 (fuerza 9)

Diagrama D: 3 1 4 1 (fuerza 9)

Notación musical en treble y bass clef.

| | | | | | | |
|---|---|---|---|---|----|----|
| T | 0 | 6 | 6 | 8 | 12 | 9 |
| A | 2 | 5 | 5 | 6 | 13 | 13 |
| B | 3 | 4 | 4 | 7 | 13 | 13 |

Diagramas de acordes abiertos A, B, A', B', C, C en guitarra.

Diagrama A: 2 3 1 (fuerza 4)

Diagrama B: 3 1 2 2 (fuerza 8)

Diagrama A': 1 1 2 2 (fuerza 9)

Diagrama B': 1 2 1 3 (fuerza 7)

Diagrama C: 2 1 3 4 (fuerza 11)

Diagrama C: 2 3 1 4 (fuerza 11)

Notación musical en treble y bass clef.

| | | | | | | |
|---|---|---|---|----|----|----|
| T | 2 | 5 | 9 | 11 | 11 | 13 |
| A | 3 | 5 | 9 | 9 | 10 | 11 |
| B | 3 | 4 | 8 | 10 | 7 | 13 |
| B | 0 | 6 | 8 | 9 | 9 | 12 |