

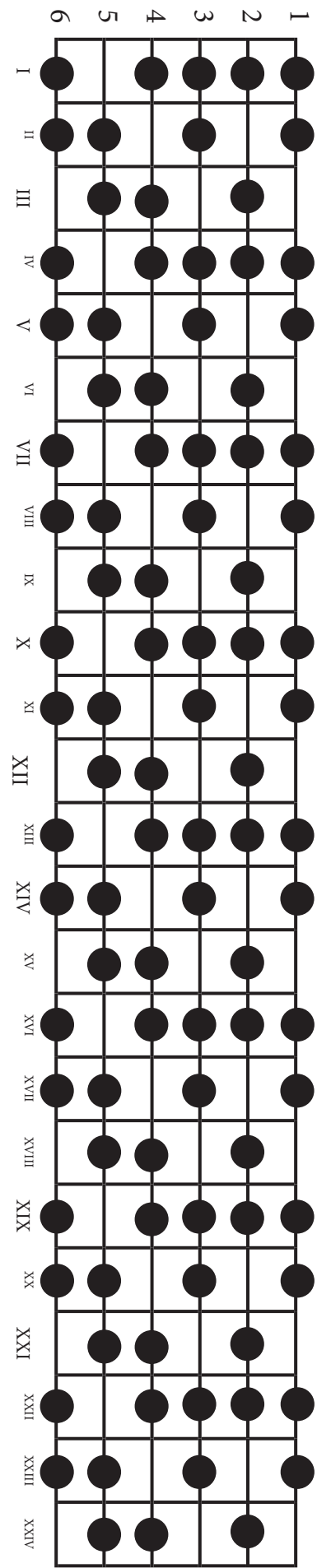
# Octatónica Disminuida (Modo 1)

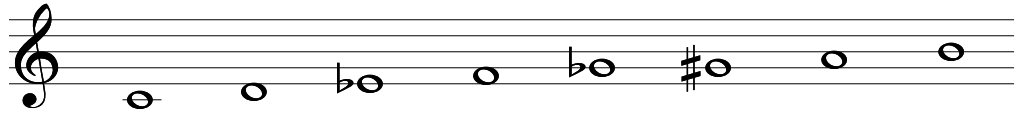
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*1 2 3<sup>b</sup> 4 5<sup>b</sup> 5<sup>#</sup> 6 7*

## *Octatónica Disminuida (Modo 2)*

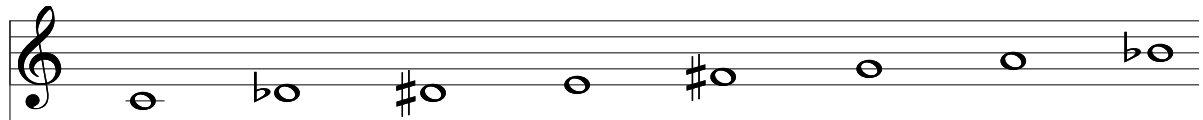
*1 2<sup>b</sup> 2<sup>#</sup> 3 4<sup>#</sup> 5 6 7<sup>b</sup>*





Octatónica Disminuida Modo 1 (Tono - SemiTono)

C	D	E <sup>b</sup>	F	G <sup>b</sup>	G <sup>#</sup>	A	B
1	2	3 <sup>b</sup>	4	5 <sup>b</sup>	5 <sup>#</sup>	6	7



Octatónica Disminuida Modo 2 (SemiTono - Tono)

C	D <sup>b</sup>	D <sup>#</sup>	E	F <sup>#</sup>	G	A	B <sup>b</sup>
1	2 <sup>b</sup>	2 <sup>#</sup>	3	4 <sup>#</sup>	5	6	7 <sup>b</sup>

Modo Alternativo (Modo 2 transpuesto + 1 Semitono)

(no1) 2<sup>b</sup>-2 3-4-5-6<sup>b</sup>-7<sup>b</sup> 3Ej: B dism. modo 1 ó D<sup>b</sup> dism. modo2, sobre C

## Modos

I	Locria 2 3 <sup>b</sup> 5 <sup>b</sup> -5 7 3 <sup>b</sup> Disminuida Modo 1	1	2	3 <sup>b</sup>	4	5 <sup>b</sup>	5 <sup>#</sup>	6	7	C mMaj13(5 <sup>b</sup> 5 <sup>#</sup> )
II	Mixolidia 2 <sup>b</sup> -2 <sup>#</sup> 4 <sup>#</sup> Disminuida Modo 2	1	2 <sup>b</sup>	2 <sup>#</sup>	3	4 <sup>#</sup>	5	6	7 <sup>b</sup>	D 7(2 <sup>b</sup> 2 <sup>#</sup> 4 <sup>#</sup> 6)
III <sup>b</sup>	Locria 2 3 <sup>b</sup> 5 <sup>b</sup> -5 7 3 <sup>b</sup> Disminuida Modo 1	1	2	3 <sup>b</sup>	4	5 <sup>b</sup>	5 <sup>#</sup>	6	7	E <sup>b</sup> mMaj13(5 <sup>b</sup> 5 <sup>#</sup> )
IV	Mixolidia 2 <sup>b</sup> -2 <sup>#</sup> 4 <sup>#</sup> Disminuida Modo 2	1	2 <sup>b</sup>	2 <sup>#</sup>	3	4 <sup>#</sup>	5	6	7 <sup>b</sup>	F 7(2 <sup>b</sup> 2 <sup>#</sup> 4 <sup>#</sup> 6)
V <sup>b</sup>	Locria 2 3 <sup>b</sup> 5 <sup>b</sup> -5 7 3 <sup>b</sup> Disminuida Modo 1	1	2	3 <sup>b</sup>	4	5 <sup>b</sup>	5 <sup>#</sup>	6	7	G <sup>b</sup> mMaj13(5 <sup>b</sup> 5 <sup>#</sup> )
V <sup>#</sup>	Mixolidia 2 <sup>b</sup> -2 <sup>#</sup> 4 <sup>#</sup> Disminuida Modo 2	1	2 <sup>b</sup>	2 <sup>#</sup>	3	4 <sup>#</sup>	5	6	7 <sup>b</sup>	G <sup>#</sup> 7(2 <sup>b</sup> 2 <sup>#</sup> 4 <sup>#</sup> 6)
VI	Locria 2 3 <sup>b</sup> 5 <sup>b</sup> -5 7 3 <sup>b</sup> Disminuida Modo 1	1	2	3 <sup>b</sup>	4	5 <sup>b</sup>	5 <sup>#</sup>	6	7	A mMaj13(5 <sup>b</sup> 5 <sup>#</sup> )
VII	Mixolidia 2 <sup>b</sup> -2 <sup>#</sup> 4 <sup>#</sup> Disminuida Modo 2	1	2 <sup>b</sup>	2 <sup>#</sup>	3	4 <sup>#</sup>	5	6	7 <sup>b</sup>	B 7(2 <sup>b</sup> 2 <sup>#</sup> 4 <sup>#</sup> 6)

## Vector de intervalos

2 <sup>b</sup> /7	2/7 <sup>b</sup>	3 <sup>b</sup> /6	3/6 <sup>b</sup>	4/5	4 <sup>#</sup>
4	4	8	4	4	4

## Subsets

3-2  
 3-3 mMaj7(no5)  
 3-5 Cuarta-tritono / Lidia 1 4# 5  
 3-5B Tritono - Cuarta / Frigia  
 3-7 m7(no5)  
 3-7B 7(no3)  
 3-8 7(no5)  
 3-8B 1 3 5b  
 3-10 Disminuida  
 3-11 Menor  
 3-11B Mayor

4-3 mMaj9(no5)	4-17 C + Cm (Bitonal)
4-9 Doble tritono	4-18 Dism (Maj7 no6)
4-10 menor	4-18B
4-12 7(9b) / mMaj7(6 no5)	4-25 7(5b)
4-12B 1 2b 3b 6	4-25B
4-13 m7(6 no5) 1 2b 6 7b	4-26 m7 / 6
4-13B 1 2 3b 6	4-27 m6 / m7(5b)
4-15 mMaj7(4)	4-27B 7
4-15B 7(9# no5)	4-28 Dism7
	4-29 Todos los intervalos 3 / 7(6no5)
	4-29B Tetrada lidia 1 3 4# 5

5-10	6-13	7-31 Hungara Mayor
5-16	6-23	7-31B
5-19	6-27	
5-25 C + F# dism	6-27B	
5-28	6-30 Cm + F#m	
5-31 Disminuido 9b	6-30B C + F#	
5-31B Disminuido 9 Dism7 (Maj7)	6-49B C + Eb	
5-32 Napolitana	6-49 C + Ebm	
5-32B Alterada I	6-50 C + F#m	

## Análisis Triádico

Modo 1 = $\frac{1\ 3b\ 5b\ 7bb}{I\ dism7} + \frac{(9\ 11\ 13b\ 7\ b)}{II\ dism7}$	Bajar arpeggio 1 semitono o Subir arpeggio 1 tono
Modo 2 = $\frac{1\ 3b\ 5b\ 7bb}{I\ dism7} + \frac{(9b\ 3\ b\ 5\ 7b)}{IIb\ dism7}$	Subir arpeggio 1 semitono o Bajar arpeggio 1 tono

# Tríadas disponibles por 3ras menores consecutivas

## Modo 1

Tríadas Mayores				Tríadas menores				Tríadas Disminuidas				Tetradas Septima			
D	F#	A		D	F	A		D	F	Ab		D	F#	A	C
F	A	C		F	Ab	C		F	Ab	Cb		F	A	C	Eb
Ab	C	Eb		Ab	Cb	Eb		Ab	Cb	Ebb		Ab	C	Eb	Gb
B	D#	F#		B	D	F#		B	D	F		B	D#	F#	A

## Modo 2

Tríadas Mayores				Tríadas menores				Tríadas Disminuidas				Tetradas Septima			
C	E	G		C	Eb	G		C	Eb	Gb		C	E	G	Bb
Eb	G	Bb		Eb	Gb	Bb		Eb	Gb	Bbb		Eb	G	Bb	Db
F#	A#	C#		F#	A	C#		F#	A	C		F#	A#	C#	E
A	C#	E		A	C	E		A	C	Eb		A	C#	E	G

									Set	Descripcion
<b>C disminuida modo 1 (Tono - Semitono)</b>	1	2	3b	4	5b	6b	6	7		
C dism7 (2 4 6b 7 ♭)	C	D	Eb	F	Gb	Ab	A	B	8-28	Octatonica
C dism	C		Eb		Gb				3-10	Triada disminuida
C dism7	C		Eb		Gb		A		4-28	Tetrada disminuida
C dism7 2	C	D	Eb		Gb		A		5-31B	[7(2b)]
C dism7 4	C		Eb	F	Gb		A		5-31B	[7(2b)]
C dism7 6b	C		Eb		Gb	Ab	A		5-31B	[7(2b)]
C dism7 7 ♭	C		Eb		Gb		A	B	5-31B	[7(2b)]
C dism (Maj7)	C		Eb		Gb			B	4-18	DismMaj7
C mMaj7 (no5)	C		Eb					B	3-3	
C mMaj7 (2 4 6b 6 no5)	C	D	Eb	F		Ab	A	B	7-31	
C mMaj7 (2 no5)	C	D	Eb					B	4-3	
C mMaj7 (4 no5)	C		Eb	F				B	4-15	
C mMaj7 (6b no5)	C		Eb			Ab		B	4-17	Bitonal
C mMaj7 (6 no5)	C		Eb				A	B	4-12	

									Set	Descripcion
<b>C disminuida modo 2 (Semitono - Tono)</b>	1	2b	3b	3	5b	5	6	7b		
C dism7 (2b 3 $\flat$ 5 $\flat$ 7b)	C	Db	D#	E	F#	G	A	Bb	8-28	Octatonica
C dism	C		D#		F#				3-10	Triada disminuida
C dism7	C		D#		F#		A		4-28	Tetrada disminuida
C	C			E		G			3-11B	
C 7	C			E		G		Bb	4-27B	
C 7(no3)	C					G		Bb	3-7B	7(no3)
C 7(no5)	C			E				Bb	3-8	7(no5)
C 7 (2b 2# 5b 6)	C	Db	D#	E	F#	G	A	Bb	8-28	
C 7(5b)	C			E	F#			Bb	4-25	7(5b)
C 7(6 no5)	C			E			A	Bb	4-29	Todos los intervalos
C m	C		D#			G			3-11	
C m7	C		D#			G		Bb	4-26	
C m7(no5)	C		D#					Bb	3-7	m7(no5)
C 6	C			E		G	A		4-26	
C m7 (6 no5)	C		D#			G	A		4-13	
C m6	C		D#			G	A		4-27	
C m7(5b)	C		D#		F#			Bb	4-27	
C m7(5b 2b 6)	C	Db	D#		F#		A	Bb	6-27	
C (4# no3)	C				F#	G			3-5	Lidia triada
C (4# no5)	C			E	F#				3-8B	
C (4#)	C			E	F#	G			4-29B	Lidia tetrada
C (2# 4# 6)	C		D#	E	F#	G	A		6-27	Lidia (2# 6)
C (2b no3)	C	Db				G			3-5B	Frigia triada
C (2b 4# no3)	C	Db				G	A		4-9	Doble tritono
C 7(2# 4#)	C		D#		F#	G	A	C	7-31	Hungara mayor

## Superposición cromática sobre tónica inmovil

I/											
I	Locria 2 ♭ 5b-5♭ 7 ♭ Disminuida Modo 1	1	2	3b	4	5b	5#	6	7	C mMaj13 (5b 5#)	8-28
IIb	Mixolidia 2b-2# 4# Disminuida Modo 2	2b	3b	3	5b	5	6	7b	1	C 7(2b 2# 4# 6)	8-28
II	<i>Jonico/Mixolidio</i> 2b-2♭ 6b 7b-7 ♭ <i>Disminuida Modo</i> <i>Alternativo</i>	2	3	4	5	6b	7b	7	2b	C (2b 2 ♭ 4 6b 7b 7 ♭)	
IIIb	Locria 2 ♭ 5b-5♭ 7 ♭	3b	4	4#	6b	6	7	1	2	C mMaj13 (5b 5#)	8-28
III	Mixolidia 2b-2# 4#	3	4#	5	6	7b	1	2b	2#	C 7(2b 2# 4# 6)	8-28
IV	<i>Jonico/Mixolidio</i> 2b-2♭ 6b 7b-7 ♭	4	5	6b	7b	7	2b	2	3	C (2b 2 ♭ 4 6b 7b 7 ♭)	
IV#	Locria 2 ♭ 5b-5♭ 7 ♭	5b	6b	6	7	1	2	3b	4	C mMaj13 (5b 5#)	8-28
V	Mixolidia 2b-2# 4#	5	6	7b	1	2b	3b	3	4#	C 7(2b 2# 4# 6)	8-28
VIb	<i>Jonico/Mixolidio</i> 2b-2♭ 6b 7b-7 ♭	6b	7b	7	2b	2	3	4	5	C (2b 2 ♭ 4 6b 7b 7 ♭)	
VI	Locria 2 ♭ 5b-5♭ 7 ♭	6	7	1	2	3b	4	5b	5#	C mMaj13 (5b 5#)	8-28
VIIb	Mixolidia 2b-2# 4#	7b	1	2b	3b	3	5b	5	6	C 7(2b 2# 4# 6)	8-28
VII	<i>Jonico/Mixolidio</i> 2b-2♭ 6b 7b-7 ♭	7	2b	2	3	4	5	6b	7b	C (2b 2 ♭ 4 6b 7b 7 ♭)	



## Tabla de superposición

Mayor	Mayor (no4 no7)		M no4 no7	
	Jónica (no4)		$\triangle$ <sub>no4</sub>	
	Lidia 4#		$\triangle$ <sub>4#</sub>	
	Jónica ó Lidia	5#	$\triangle$ <sub>5#</sub>	
		2#	$\triangle$ <sub>2#</sub>	Modo 1 (Tono-semitono) Modo 2 (Semitono-Tono) Modo Alternativo (Modo2 transpuesto + 1 semitono)
Menor	Menor (no6)		m (no6)	
	Dórica (6)		m 6 ♯	Modo 1 (Tono-semitono) Modo 2 (Semitono-Tono)
	Eólica (6b)		m 6b	Modo 1 (Tono-semitono)
Dominante	MixoLidia	no4	7 no4	
		4	7 sus4	Modo 2 (Semitono-Tono) Modo Alternativo (Modo2 transpuesto + 1 semitono)
		4#	7 4#	
		2b 2# 5b 5#	7 (2 5 6) 2b 2# 5b 5#	
	Alterada		7Alt 2b 2# 5b 5#	Modo 2 (Semitono-Tono) Modo Alternativo (Modo2 transpuesto + 1 semitono)
Frigia	Frigia 3b ó 3		Sus4 2b 3b ó 3	Modo 2 (Semitono-Tono) Modo Alternativo (Modo2 transpuesto + 1 semitono)
	Frigia (no3)		Sus4 2b (no3)	
Locria	Locria		∅ 3b 5b (7b)	Modo 1 (Tono-semitono) Modo 2 (Semitono-Tono)

## Escalas (Vertical)

Diagram showing the vertical scale for the first scale. The scale is defined by the sequence of notes: 1 2 3<sup>b</sup> 4 5<sup>b</sup> 5<sup>#</sup> 6 7 / 1 2<sup>b</sup> 2<sup>#</sup> 3 4<sup>#</sup> 5 6 7<sup>b</sup>. The diagram shows the fret positions for each note across 24 frets (I to XXIV).

Musical notation and TAB for the first scale. The musical staff shows the scale in treble clef with a key signature of one sharp (F#). The TAB shows the fret positions for the scale.

Diagram showing the vertical scale for the second scale. The scale is defined by the sequence of notes: 1 2 3<sup>b</sup> 4 5<sup>b</sup> 5<sup>#</sup> 6 7 / 1 2<sup>b</sup> 2<sup>#</sup> 3 4<sup>#</sup> 5 6 7<sup>b</sup>. The diagram shows the fret positions for each note across 24 frets (I to XXIV).

Musical notation and TAB for the second scale. The musical staff shows the scale in treble clef with a key signature of one sharp (F#). The TAB shows the fret positions for the scale.

Diagram showing the vertical scale for the third scale. The scale is defined by the sequence of notes: 1 2 3<sup>b</sup> 4 5<sup>b</sup> 5<sup>#</sup> 6 7 / 1 2<sup>b</sup> 2<sup>#</sup> 3 4<sup>#</sup> 5 6 7<sup>b</sup>. The diagram shows the fret positions for each note across 24 frets (I to XXIV).

Musical notation and TAB for the third scale. The musical staff shows the scale in treble clef with a key signature of one sharp (F#). The TAB shows the fret positions for the scale.

## Escalas (Horizontal)

Diagram of the first horizontal scale on a 6x24 grid. The scale consists of 11 notes: I (6), II (5), III (4), IV (3), V (2), VI (1), VII (2), VIII (1), IX (3), X (2), XI (1). The notes are plotted on the grid as follows: I (6,1), II (5,2), III (4,3), IV (3,4), V (2,5), VI (1,6), VII (2,7), VIII (1,8), IX (3,9), X (2,10), XI (1,11).

Musical notation for the first scale, showing the sequence of notes across the staff. The notes are: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11.

Tablature for the first scale, showing the sequence of notes across the staff. The notes are: 1, 2, 4, 5, 2, 3, 5, 6, 3, 4, 6, 7, 4, 5, 7, 8, 6, 7, 9, 10, 7, 8, 10, 11.

Diagram of the second horizontal scale on a 6x24 grid. The scale consists of 11 notes: IV (3), V (2), VI (1), VII (2), VIII (1), IX (3), X (2), XI (1), XII (2), XIII (1), XIV (3). The notes are plotted on the grid as follows: IV (3,4), V (2,5), VI (1,6), VII (2,7), VIII (1,8), IX (3,9), X (2,10), XI (1,11), XII (2,12), XIII (1,13), XIV (3,14).

Musical notation for the second scale, showing the sequence of notes across the staff. The notes are: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11.

Tablature for the second scale, showing the sequence of notes across the staff. The notes are: 5, 7, 8, 5, 6, 8, 4, 6, 7, 4, 5, 7, 4, 6, 7, 4, 5, 7.

## Acordes Subsets

Mover por 3ras menores en cualquier dirección

TAB 1 3 2 1	TAB 1 1 2 4	TAB 1 3 2 4	TAB 1 4 4 4	TAB 2 1 1 0

TAB 2 1 0	TAB 2 1 2 1	TAB 2 4 4 6	TAB 4 1 4 1	TAB 4 3 2 3

TAB 4 6 2 4	TAB 5 4 4 4	TAB 5 1 4 3	TAB 7 3 5 4

## Acordes Subsets

Mover por 3ras menores en cualquier dirección

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

2

T	0	0	3	3	3
A	3	1	1	2	2
B	3	3	3	2	6

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

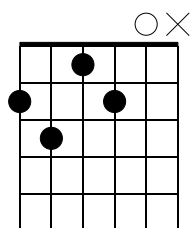
T	4	4	4	4
A	2	2	2	4
B	2	2	3	3

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

T	1	1	0	1	1	3	3
A	1	3	2	2	2	2	4
B	3	3	1	1	1	1	4
	5	5	1	1	2	2	4

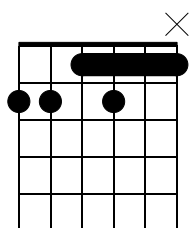
## Acordes Subsets

Dim7(7)



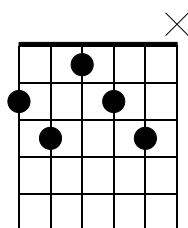
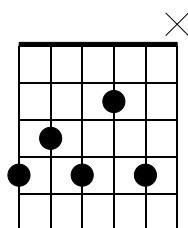
2 4 1 3

Dim7(7)

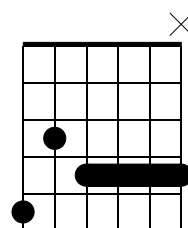


2 3 1 4 1

Cdim7(2)

Dim7(6<sup>b</sup>)

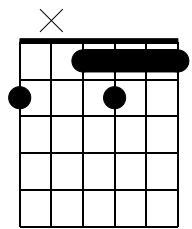
Dim7(7)



3 1 2 2 2

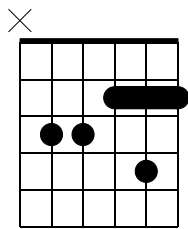
Musical notation and TAB for the first five chords:

	Dim7(7)	Dim7(7)	Cdim7(2)	Dim7(6 <sup>b</sup> )	Dim7(7)
T	0	1	3	4	4
A	2	2	2	2	4
B	3	1	1	4	4
B	2	2	3	3	3
B	2	2	2	4	5

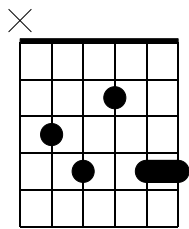
F7/F<sup>#</sup>

2 1 3 1 1

Dim7(4)

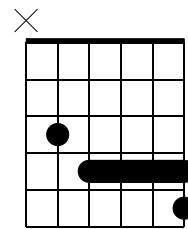


2 3 1 4 1

Cdim7+6<sup>b</sup>

2 3 1 4 4

Cdim7+7



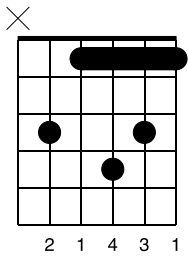
1 2 2 2 3

Musical notation and TAB for the last four chords:

	F7/F <sup>#</sup>	Dim7(4)	Cdim7+6 <sup>b</sup>	Cdim7+7
T	1	2	4	5
A	1	4	4	4
B	2	2	2	4
B	1	3	4	4
B	2	3	3	3

## Acordes Subsets

CmMaj11



Cm(maj7)11(no5)

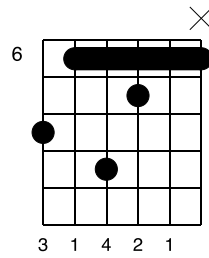


Diagram showing the fretboard positions for CmMaj11 and Cm(maj7)11(no5) on a 6-string guitar, including the corresponding musical notation and TAB notation.

**CmMaj11:**

Musical notation: Treble clef, key signature of one sharp (F#), notes: C4, E4, G4, Bb4, D5, F5.

TAB notation: 1 3 4 1 3

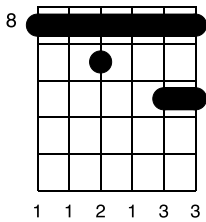
**Cm(maj7)11(no5):**

Musical notation: Treble clef, key signature of one sharp (F#), notes: C4, E4, G4, Bb4, D5, F5.

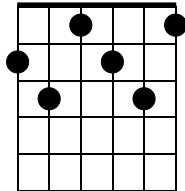
TAB notation: 6 7 9 6 8

FULL CHORDS

A



B



C

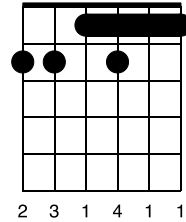


Diagram showing the fretboard positions for Full Chords A, B, and C on a 6-string guitar, including the corresponding musical notation and TAB notation.

**Full Chord A:**

Musical notation: Treble clef, key signature of one sharp (F#), notes: C4, E4, G4, Bb4, D5, F5.

TAB notation: 10 10 8 9 8 8

**Full Chord B:**

Musical notation: Treble clef, key signature of one sharp (F#), notes: C4, E4, G4, Bb4, D5, F5.

TAB notation: 1 3 2 1 3 2

**Full Chord C:**

Musical notation: Treble clef, key signature of one sharp (F#), notes: C4, E4, G4, Bb4, D5, F5.

TAB notation: 1 1 2 1 2 2

# Patrones melódicos

## Mover por 3ras menores en cualquier dirección

## Solo tonos

5 3 4 2 5 3 4 2 3 1 2 0

## Variacion

5-3 4 5-3 4-2 3 4-2 5 4-2 5-3 2 5-3 4 5-3 4-2 3 4-2 4-2 3 3-1 2 3-1 2 3-1 2-0

## Variacion por sextas

2 4 2 5 5 7 6 8 3 5 4 6 5 7 6 8

## Alternancia de Triadas mayores y menores

5 5 3 4 2 2 5 4 3 2 2 5 3 4 2 2 5 5 3 4 2 2 5 6 4 4 3 6 6 5 5 3 3 1 2

## Triadas mayores por 3ras menores descendente

8 8 8 5 5 7 6 7 4 4 5 5 5 2 2 2 4 4 1 1 1 3





## Patrones melódicos

Mover por 3ras menores en cualquier dirección

Por cuartas

T  
A  
B

3 3 6 6 4 4 7 7 5 5 8 8 6 7 9 10 8 8 11 11

Por quintas

T  
A  
B

2 4 5 7 3 5 6 8 4 6 7 9 5 8 11 7 9 10 12

digitacion alternativa

T  
A  
B

2 4 5 7 3 5 6 8 4 6 7 9 5 8 11 7 9 10 12

## Runs (Double stops) de dos notas

Top note descendiendo por 3ras menores