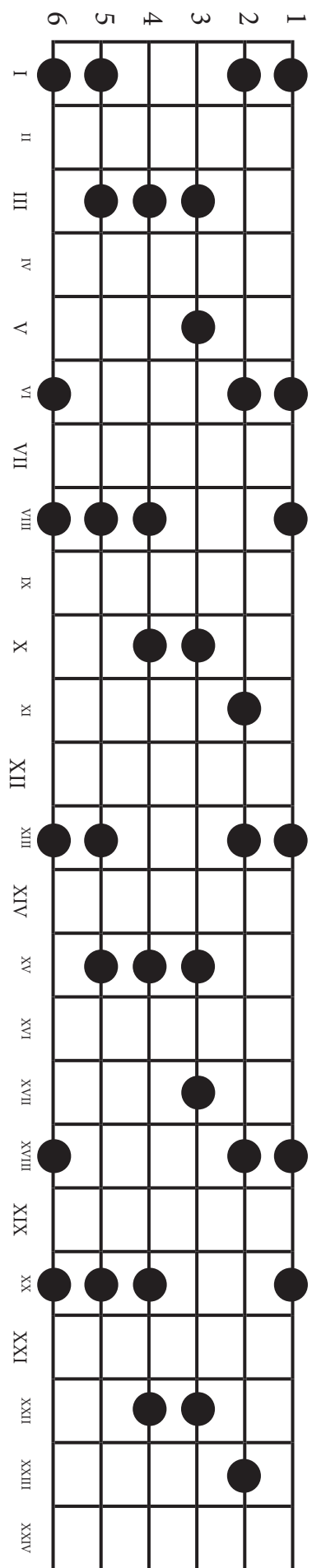
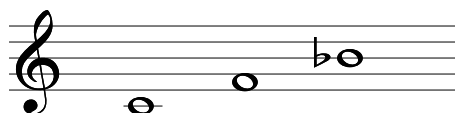


Tríada Cuartal

1 4 7^b

3-9 (027)





Tríada Cuartal (7Sus4 (no5))

C	F	Bb
1	4	7b

Tríada Cuartal (Sus4)

F	Bb	C
1	4	5

Tríada Cuartal (Sus2)

Bb	C	F
1	2	5

Modos

I	Tríada Cuartal	1	4	7b	C 7Sus4 (no 5)
IV	Tríada Cuartal	1	4	5	F Sus4
VIIb	Tríada Cuartal	1	2	5	Bb Sus2

Vector de intervalos

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

Patrón dodecatónico por terceras menores consecutivas

C	F	Bb
Eb	Ab	Db
F#	B	E
A	D	G

Superposición cromática sobre tónica inmovil

/ I							
I	Tríada Cuartal	1	4	7b	C 7Sus4(no5)	3-9	ok
IIb	Locria 7 \flat	2b	5b	7		4-6	
II	Tríada Cuartal	2	5	1	C Sus2	3-9	ok
IIIb	Frigia	3b	6b	2b	C m(2b 6b)	4-14B	
III		3	6	2	C 6/9	4-22B	ok
IV		4	7b	3b	C m7(4)	4-23	ok
IV#	Lidia	4#	7	3	C Maj7(4#)	4-16	ok
V	Tríada Cuartal	5	1	4	C Sus4	3-9	ok
VIb	Alterada	5#	2b	5b	C (2b 5b 5# no3 7)	4-16B	
VI		6	2	5	C 6/9(no3)	4-23	ok
VIIb	Eólica	7b	3b	6b	C m7(6b)	4-22	ok
VII		7	3	6	C Maj7(6)	4-14	ok

Mapa simplificado

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

Tabla de superposición

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

Mapa de Tríadas Cuartales por tipo de acorde

Tipo de acorde	Modo	Ejemplo en C	Intervalo hacia mapa Cuartal Pentatonico	
Maj7	Lidia	CMaj11#	2b ↓	<i>Bm pentatónica</i>
	Jónica	CMaj	3 ↑	<i>Em pentatónica</i>
m7	Dórica	Cm6	2 ↑	<i>Dm pentatónica</i>
	Eólica	Cm6b	5 ↑	<i>Gm pentatónica</i>
7(9 11 13)	Mixolidia	C7	3b ↓	<i>Am pentatónica</i>
m7(5b)	Locria	Cm7(5b)	4 ↑	<i>Fm pentatónica</i>
Sus7(9b)	Frigia	CSus7(2b)	Tónica	<i>Cm pentatónica</i>
7Alt (9b 9# 5b 5#)	Alterada	C7Alt	2 ↓	<i>Bbm pentatónica</i>

Mapas de Tríadas Cuartales

Sobre la escala Diatónica
(Ej: C diatonica = E menor pentatonica)

II	III	V	VI	(VII)
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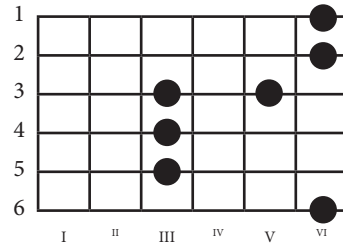
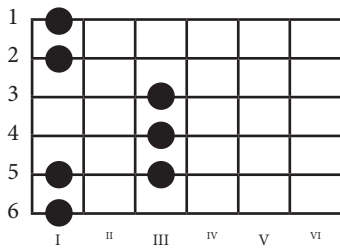
Sobre la escala Pentatónica Menor Tradicional

I	II		V	
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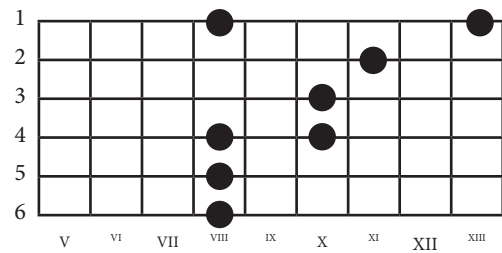
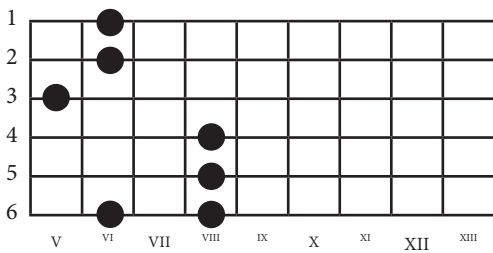
Supersets sinteticos

Triadas cuartales	Resultante	Set
C + F	Tetrada Cuartal	4-23
C + D	Pentatonica tradicional	5-35
C + D + E	Septatonica Diatonica	7-35

Arpeggios



Musical notation for the first arpeggio pattern. The notation includes a treble clef, a key signature of one flat (B-flat), and a series of eighth and quarter notes. Below the staff is a tablature section with three lines labeled T, A, and B. The tablature shows the fret numbers for each string: T (1, 3, 5, 6), A (1, 3, 5, 6), and B (1, 3, 5, 6).



Musical notation for the third and fourth arpeggio patterns. The notation includes a treble clef, a key signature of one flat (B-flat), and a series of eighth and quarter notes. Below the staff is a tablature section with three lines labeled T, A, and B. The tablature shows the fret numbers for each string: T (6, 8, 10, 11, 13), A (6, 8, 10, 11, 13), and B (6, 8, 10, 11, 13).

Acordes Abiertos

Diagram 1: F major (1st fret)

Diagram 2: D major (2nd fret)

Diagram 3: C major (3rd fret)

Diagram 4: G major (3rd fret)

T	3	5	10	10
A	3	8	8	8
B	1	6	6	8

Diagram 5: E major (1st fret)

Diagram 6: A major (2nd fret)

Diagram 7: D major (3rd fret)

T	1	6	11
A	3	3	10
B	1	3	8

Diagram 8: B major (2nd fret)

Diagram 9: F# major (3rd fret)

Diagram 10: C# major (3rd fret)

Diagram 11: G# major (4th fret)

T	6	8	8	13
A	5	6	10	11
B	3	8	8	10