


# **Tesouro del diapasón**

**Una guía visual  
para la guitarra**

**Alejandro Pérez Sáez**

**2020**



**CULTURA**  **FONCA**

SECRETARÍA DE CULTURA



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# PRESENTACIÓN

## **Tesouro del diapasón una guía visual para la guitarra**

Conocer a fondo el diapasón de la guitarra ayuda a mejorar la interpretación de cualquier repertorio y es un recurso fundamental para el desarrollo de la improvisación. Es muy común que los guitarristas se muevan por el diapasón relativamente "a ciegas", con referencias limitadas y sin realmente saber qué notas están involucradas en la música que interpretan; esto se debe, en parte, a la relativa complejidad de la organización de las notas en el diapasón.

A diferencia del teclado de piano, que sigue un patrón cromático lineal de octavas sucesivas, el patrón de la guitarra es mucho más complejo en tanto que involucra seis cuerdas, dos dimensiones –horizontal y vertical– y una asimetría de afinación entre dos de sus cuerdas. De tal manera, la visualización de las notas, los acordes y las escalas en el diapasón implica reconocer no un patrón de octava como en el piano, sino varios patrones diferentes enlazados como eslabones irregulares que se desplazan o cambian de orden dependiendo del acorde, la tonalidad y el grupo de cuerdas involucrado.

Si bien este *Tesouro* necesariamente recurre a conceptos básicos de teoría musical, principalmente de armonía, en lo posible se ha favorecido la imagen visual, es decir, los diagramas gráficos del diapasón. La visualización de las formas es el primer paso para interiorizar los patrones acordales, mientras que las fórmulas numéricas y otros marcos de referencia –explicados en la introducción– sirven para reconocer las notas de los patrones escalares. Como complemento, el Anexo reúne toda la información del *Tesouro* y otros datos adicionales en tablas de consulta rápida.

Además de servir como referencia o fuente de consulta, cada página de este *Tesouro* está pensada como un ejercicio específico para estudiar e interiorizar el concepto que aborda, lo que favorece el aprendizaje autodidacta y abre las puertas del complejo mundo de la improvisación con la guitarra.

*Alejandro Pérez Sáez*

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An abstract painting featuring bold, expressive brushstrokes in black, white, and red on a textured, light brown background. The composition is dynamic, with thick black strokes and a large, vibrant red area on the right side. The overall style is gestural and energetic.

# **I. Conceptos básicos**

## 1. Nomenclatura

La escuela de jazz ha desarrollado un sistema práctico y sencillo para definir la estructura de los acordes y las escalas basado en números arábigos. Complemento práctico de la teoría musical académica convencional, este sistema retoma en parte la idea de "do móvil" del antiguo recurso de solfeo conocido como solmización, en el que las notas ceden su nombre real a favor de los intervalos que median entre sus alturas.

Este sistema asigna números arábigos sucesivos a las siete notas diatónicas a partir de la nota *do*, por lo que el número 8 corresponde a la octava superior del número 1. De tal manera, el patrón numérico 1-2-3-4-5-6-7-8 corresponde a la escala mayor; todas las escalas mayores comparten este mismo patrón sin importar la nota que se tome como fundamental o punto de partida:

	tono	tono	semitono	tono	tono	tono	semitono	
1	2	3	4	5	6	7	8	
<i>do</i>	<i>re</i>	<i>mi</i>	<i>fa</i>	<i>sol</i>	<i>la</i>	<i>si</i>	<i>do</i>	
<i>fa</i>	<i>sol</i>	<i>la</i>	<i>sib</i>	<i>do</i>	<i>re</i>	<i>mi</i>	<i>fa</i>	
<i>mi</i>	<i>fa#</i>	<i>sol#</i>	<i>la</i>	<i>si</i>	<i>do#</i>	<i>re#</i>	<i>mi</i>	
<i>lab</i>	<i>sib</i>	<i>do</i>	<i>reb</i>	<i>mib</i>	<i>fa</i>	<i>sol</i>	<i>lab</i>	
<b>fundamental</b>								

Debemos tener en cuenta que la distancia interválica entre los números arábigos 3-4 y 7-8 es de semitono (segunda menor), mientras que todas las otras distancias son de tono (dos semitonos o segunda mayor).

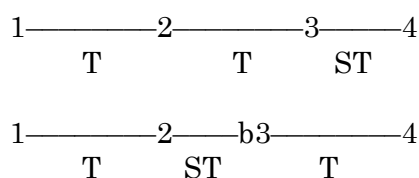
Toda modificación del patrón interválico se refleja en la notación numérica con los signos # / b. Por ejemplo, si el patrón interválico de la escala de *do* mayor altera una de sus notas, como *fa* sostenido en lugar de *fa*, la numeración arábica será 1 2 3 #4 5 6 7 8.

Es importante notar que los números sólo indican distancias interválicas y no una coincidencia real con el nombre de la nota; de tal manera, el número 1 puede ser tanto *do* como *re bemol*, *fa sostenido*, *si bemol*, etc., porque esas notas son los puntos de partida del patrón, o sea: *do mayor*, *fa sostenido mayor*, *si bemol mayor*, etc.

## Modificación del patrón interválico modelo

Si alteramos la distancia entre dos números o notas del patrón modeo (escala mayor) la estructura interválica cambia.

Por ejemplo, la secuencia 2 3 4 representa distancias de un tono (T) entre 1-2, un tono (T) entre 2-3 y un semitono (ST) entre 3-4. Si alteramos la secuencia, como 1 2 b3 4, tendremos un tono entre 1-2, un semitono entre 2-b3 y un tono entre 3-4; sin embargo, nótese que la distancia entre 2 y 4 –que sin alterar forman un intervalo de tercera menor o un tono y medio– no cambia:



De tal manera, todo número alterado modifica tanto el intervalo precedente como el posterior, como se ve en los siguientes ejemplos:

semitono	semitono	semitono	semitono	semitono	semitono	semitono	semitono
<b>1</b>		<b>2</b>		<b>3</b>	<b>4</b>		<b>5</b>
<i>do</i>		<i>re</i>		<i>mi</i>	<i>fa</i>		<i>sol</i>
<b>1</b>	<b>b2</b>			<b>3</b>		<b>#4</b>	<b>5</b>
<i>do</i>	<i>reb</i>			<i>mi</i>		<i>fa#</i>	<i>sol</i>
<b>1</b>		<b>2</b>	<b>b3</b>		<b>4</b>	<b>b5</b>	
<i>do</i>		<i>re</i>	<i>mib</i>		<i>fa</i>	<i>solb</i>	

Nótese en el segundo ejemplo que el intervalo b2-3 tiene tres semitonos entre notas sucesivas, por lo que es un intervalo de segunda aumentada (equivalente a un intervalo de tercera menor con notas alternas).

## Numeración cromática

Ascendente												
<b>1</b>	<b>#2</b>	<b>2</b>	<b>#2</b>	<b>3</b>	<b>4</b>	<b>#4</b>	<b>5</b>	<b>#5</b>	<b>6</b>	<b>#6</b>	<b>7</b>	<b>8</b>
<i>do</i>	<i>re#</i>	<i>re</i>	<i>re#</i>	<i>mi</i>	<i>fa</i>	<i>fa#</i>	<i>sol</i>	<i>sol#</i>	<i>la</i>	<i>la#</i>	<i>si</i>	<i>do</i>
Descendente												
<b>8</b>	<b>7</b>	<b>b7</b>	<b>6</b>	<b>b6</b>	<b>5</b>	<b>b5</b>	<b>4</b>	<b>3</b>	<b>b3</b>	<b>2</b>	<b>b2</b>	<b>1</b>
<i>do</i>	<i>si</i>	<i>sib</i>	<i>la</i>	<i>lab</i>	<i>sol</i>	<i>solb</i>	<i>fa</i>	<i>mi</i>	<i>mib</i>	<i>re</i>	<i>reb</i>	<i>do</i>

### Otros ejemplos

	tono	semitono	tono	tono	semitono	tono	tono	
<b>1</b>	<b>2</b>	<b>b3</b>	<b>4</b>	<b>5</b>	<b>b6</b>	<b>b7</b>	<b>8</b>	
<i>do</i>	<i>re</i>	<i>mib</i>	<i>fa</i>	<i>sol</i>	<i>lab</i>	<i>si</i>	<i>do</i>	
<i>mi</i>	<i>fa#</i>	<i>sol</i>	<i>la</i>	<i>si</i>	<i>do</i>	<i>re</i>	<i>mi</i>	
<i>lab</i>	<i>sib</i>	<i>dob</i>	<i>reb</i>	<i>mib</i>	<i>fab</i>	<i>solb</i>	<i>lab</i>	
<i>reb</i>	<i>mib</i>	<i>fab</i>	<i>solb</i>	<i>lab</i>	<i>sibb</i>	<i>dob</i>	<i>reb</i>	

	tono	tono	tono	tono	semitono	tono	tono	
<b>1</b>	<b>2</b>	<b>3</b>	<b>#4</b>	<b>#5</b>	<b>6</b>	<b>b7</b>	<b>8</b>	
<i>do</i>	<i>re</i>	<i>mi</i>	<i>fa#</i>	<i>sol#</i>	<i>la</i>	<i>sib</i>	<i>do</i>	
<i>mi</i>	<i>fa#</i>	<i>sol#</i>	<i>la#</i>	<i>si#</i>	<i>do#</i>	<i>re</i>	<i>mi</i>	
<i>reb</i>	<i>mib</i>	<i>fa</i>	<i>sol</i>	<i>la</i>	<i>sib</i>	<i>dob</i>	<i>reb</i>	

## 2. Fórmulas numéricas de los modos y las escalas

Cada modo o escala tiene una estructura interválica propia. La *escala mayor* es el patrón interválico de referencia para formar las estructuras interválicas de todos los modos y escalas.

Si, como hemos dicho antes, la estructura interválica de la escala mayor define sus intervalos con una serie de números arábigos

1 [tono] 2 [tono] 3 [semitono] 4 [tono] 5 [tono] 6 [tono] 7 [semitono]

y esa estructura se puede modificar mediante los signos de bemol (b) y sostenido (#), entonces cada modo o escala tiene su propia fórmula numérica.

La escala menor melódica, por ejemplo, llamada también menor-mayor, solamente altera un intervalo del patrón interválico de referencia: la tercera menor:

escala mayor 1 2 3 4 5 6 7 8  
 escala menor melódica 1 2 b3 4 5 6 7 8

Comparemos las estructuras numéricas de la escala mayor, la escala menor natural y el modo frigio, todas partiendo de las notas *do* y *lab*:

*escala de do mayor (1 2 3 4 5 6 7 8)*

	tono	tono	semitono	tono	tono	tono	semitono	
<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	
<i>do</i>	<i>re</i>	<i>mi</i>	<i>fa</i>	<i>sol</i>	<i>la</i>	<i>si</i>	<i>do</i>	
<i>lab</i>	<i>sib</i>	<i>do</i>	<i>reb</i>	<i>mib</i>	<i>fa</i>	<i>sol</i>	<i>lab</i>	

*escala de la menor natural (modo eólico) (1 2 b3 4 5 b6 b7 8)*

	tono	semitono	tono	tono	semitono	tono	tono	
<b>1</b>	<b>2</b>	<b>b3</b>	<b>4</b>	<b>5</b>	<b>b6</b>	<b>b7</b>	<b>8</b>	
<i>do</i>	<i>re</i>	<i>mib</i>	<i>fa</i>	<i>sol</i>	<i>lab</i>	<i>si</i>	<i>do</i>	
<i>lab</i>	<i>sib</i>	<i>dob</i>	<i>reb</i>	<i>mib</i>	<i>fab</i>	<i>solb</i>	<i>lab</i>	

*modo frigio (1b 2 b3 4 5 b6 b7 8)*

	tono	semitono	tono	tono	semitono	tono	tono	
<b>1</b>	<b>b2</b>	<b>b3</b>	<b>4</b>	<b>5</b>	<b>b6</b>	<b>b7</b>	<b>8</b>	
<i>do</i>	<i>reb</i>	<i>mib</i>	<i>fa</i>	<i>sol</i>	<i>lab</i>	<i>si</i>	<i>do</i>	
<i>lab</i>	<i>sibb</i>	<i>dob</i>	<i>reb</i>	<i>mib</i>	<i>fab</i>	<i>solb</i>	<i>lab</i>	

### 3. Fórmulas numéricas de los acordes

El mismo principio numérico anterior se aplica a los acordes, donde los números 1 3 5 7 definen los intervalos de 3ª mayor, 5ª justa y 7ª mayor a partir de cualquier nota fundamental (1). Asimismo, toda alteración del patrón interválico se refleja en la numeración. Por otra parte, los números 9, 11 y 13 representan los intervalos superiores a la octava denominados extensiones armónicas, que imprimen color sin modificar la calidad fundamental del acorde.

Numeración	Calidad	Cifrados comunes	
1 2 3 5 7	mayor 7ª mayor	Xmaj7	X $\Delta$ 7
1 2 3 #5 7	aumentado 7ª mayor	Xmaj7#5	X $\Delta$ 7+5
1 2 3 5 b7	mayor con 7ª menor [dominante]	X7	
1 2 b3 5 7	menor con 7ª mayor	Xm(maj7)	X-( $\Delta$ 7)
1 2 b3 5 b7	menor con 7ª menor	Xm7	X-7
1 2 b3 b5 b7	menor 7ª / 5ª bemol [semidisminuido]	Xm7b5	X $\emptyset$
1 2 b3 b5 bb7	disminuido	Xdim	X $^0$
1 2 3 5 b7 b9	dominante 9ª bemol	X7b9	
1 2 3 5 b7 9 #11	dominante 9ª natural / 11ª sostenida	X7b9	
1 2 3 5 b7 b9 #5	dominante alterado	X7b9#5	X7alt
1 2 3 5 b7 b9 #9	dominante alterado	X7b9#9	X7alt

### *Transformación de la calidad de los acordes*

La estructura interválica de los acordes determina su calidad. Los acordes básicos se denominan tríadas porque se forman con tres notas separadas por intervalos de tercera, mayores o menores. Dependiendo de su distancia interválica, las calidades de las tríadas son: mayor, menor, disminuida y aumentada.

#### *Tríadas o acordes de tres notas*

Los acordes constan de una nota fundamental (1), una tercera (3) y una quinta (5).

La tríada mayor consta de la superposición de una tercera mayor y una tercera menor. El intervalo que forman las notas 1–5 es de quinta justa:

$$1-3-5$$

La tríada menor consta de la superposición de una tercera menor y una tercera mayor, con una quinta justa entre la fundamental y la quinta (1–5):

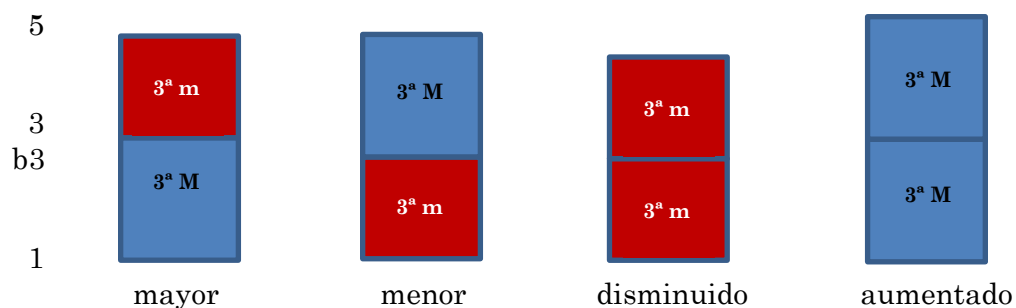
$$1-b3-5$$

La tríada disminuida consta de la superposición de dos terceras menores, lo que reduce el intervalo de quinta a quinta disminuida (1–b5):

$$1\ b3\ b5$$

La tríada aumentada consta de la superposición de dos terceras mayores, lo que aumenta el intervalo de quinta a quinta aumentada (1–#5):

$$1\ 3\ \#5$$



### *Acordes de cuatro y más notas*

La superposición de terceras sobre la quinta de cualquier acorde no altera la calidad fundamental del acorde (mayor, menor, disminuido, aumentado), simplemente extiende su calidad añadiendo color armónico. De tal manera, por encima de la quinta las terceras se determinan según el intervalo que forman respecto de la nota fundamental:

1 – 3 – 5 – 7 – 9 – 11 – 13

1–3    tercera mayor

1–5    quinta justa

1–7    séptima mayor

1–9    novena mayor

1–11   oncena justa (cuarta justa)

1–13   trecena mayor (sexta mayor)

El intervalo de séptima puede ser mayor (7) o menor (b7).

Las notas extendidas del acorde pueden ser naturales o alteradas:

b5 – #5 – b9 – #9 – 11 – #11 – b13 – #13

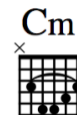
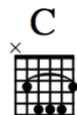
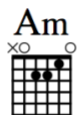
## **4. Áreas tonales del diapasón**

La organización más común de las áreas tonales de la guitarra es con el sistema CAGED, derivado de las cinco formas básicas de acordes en primera posición:

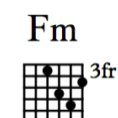
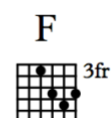
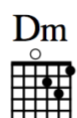
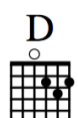
C (*do*) - A (*la*) - G (*sol*) - E (*mi*) - D (*re*)

El término inglés *caged* (enjaulado) no es sino una referencia que sirve como punto de partida, ya que otras formas de organización de las notas podrían generar términos abstractos como: GADEC, DACEG, GECAD, etc. Sin importar cuál sea la elección, es práctico dividir las formas en dos grupos: EAD y CG.

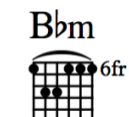
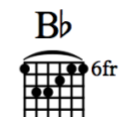
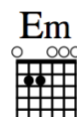
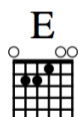
1. Forma A [centro del diapasón]. Los acordes A mayor/menor en cualquier traste del diapasón.



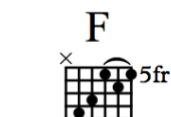
2. Forma D [hemisferio superior o agudo del diapasón]. Los acordes D mayor/menor en cualquier traste del diapasón.



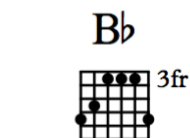
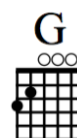
3. Forma E [hemisferio inferior o grave del diapasón]. Los acordes E mayor/menor en cualquier traste del diapasón.



4. Forma de C. El acorde C mayor en cualquier traste del diapasón.



5. Forma de G. El acorde G mayor en cualquier traste del diapasón.



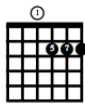
## 5. Grupos de cuerdas y fórmulas numéricas de los acordes

Se trate de tríadas (tres sonidos) o de acordes de séptima (cuatro sonidos), la numeración arábica ofrece un recurso práctico para conocer la distribución de las notas del acorde en cada una de sus formas. Asimismo, memorizar las fórmulas numéricas de cada forma es particularmente útil para modificar la calidad de los acordes (mayor, menor, aumentado, disminuido) o agregar extensiones y alteraciones (9 – b9 – #9 – sus4 – b5 – #5 – b7 – 7 – b13 – 13), en el entendido de que necesariamente se omitirán algunas notas del nuevo acorde.

A continuación se muestran los diagramas de los grupos de cuerdas más usadas, los diagramas para escribir gráficamente los acordes y, muy importante, las fórmulas numéricas más útiles, donde la distribución de los números corresponde a las notas del acorde.

Acorde maj7 [cuerdas 4 3 2 1 / fórmula: 1573]

**D**maj7



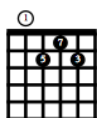
Acorde maj7 [cuerdas 4 3 2 1 / fórmula: 1357]

**G**maj7



Acorde maj7 [cuerdas 5 4 3 2 / fórmula: 1573]

**A**maj7



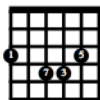
Acorde maj7 [cuerdas 5 4 3 2 / fórmula: 1357]

**D**maj7



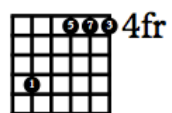
Acorde maj7 [cuerdas 6 4 3 2 / fórmula: 1735]

**G**maj7



Acorde maj7 [cuerdas 5 3 2 1 / fórmula: 1573]

**E**maj7


















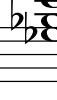
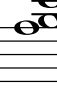
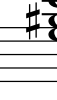






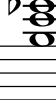
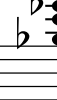
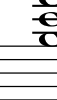
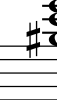










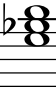
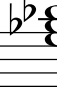
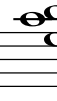
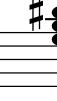




















An abstract painting on a tan background. The composition is dominated by thick, expressive brushstrokes. A large, vibrant red shape is the central focus, surrounded by bold black lines and strokes. White and yellow accents are scattered throughout, adding contrast and depth. The overall style is gestural and dynamic, with a sense of movement and energy.

## **II. Acordes**






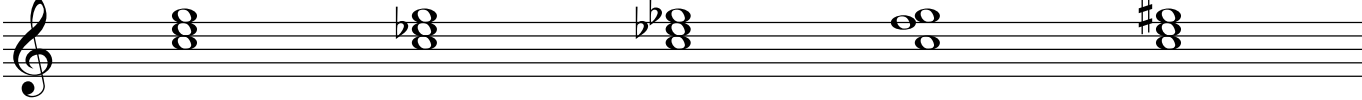
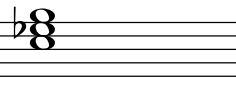
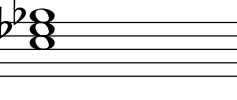
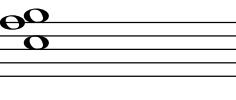
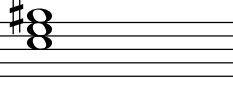






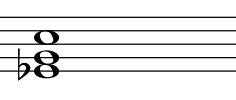
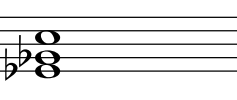

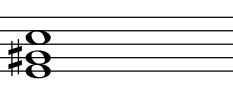






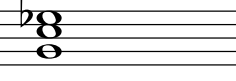
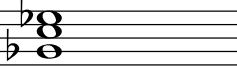
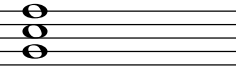
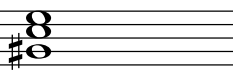
Triadas [acordes de tres sonidos] e inversiones: cuerdas 3 2 1

C 	Cm 	C° 	C(sus4) 	C#5 
				
C/E 6fr 	Cm/Eb 6fr 	C°/Eb 6fr 	C(sus4)/F 6fr 	C#5/E 6fr 
				
C/G 10fr 	Cm/E 10fr 	C°/G 10fr 	C(sus4)/G 10fr 	C#5/G# 10fr 
				







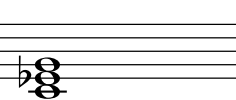
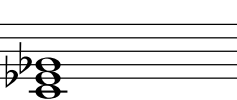
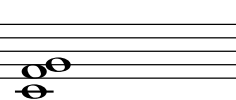
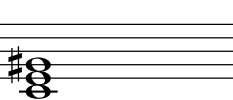






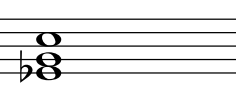
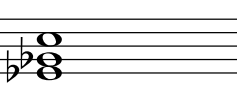

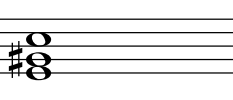






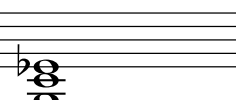
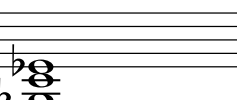
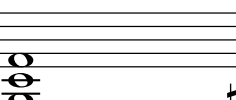
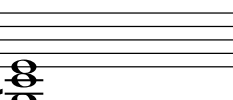
Triadas [acordes de tres sonidos] e inversiones: cuerdas 4 3 2

C 8fr 	Cm 8fr 	C° 7fr 	C(sus4) 8fr 	C#5 10fr 
				
C/E 12fr 	Cm/Eb 12fr 	C°/Eb 11fr 	C(sus4)/E 12fr 	C#5 12fr 
				
C/G 3fr 	Cm/G 3fr 	C°/Gb 3fr 	C(sus4)/G 3fr 	C#5 3fr 
				

## Tríadas [acordes de tres sonidos] e inversiones: cuerdas 5 4 3

C  12fr	Cm  12fr	C°  11fr	C(sus4)  12fr	C#5  12fr
				
C/E  5fr	Cm/Eb  5fr	C°/Eb  4fr	C(sus4)/F  5fr	C#5  5fr
				
C/G  9fr	Cm/G  8fr	C°/F#  8fr	C(sus4)/G  8fr	C#5  8fr
				

## Tríadas [acordes de tres sonidos] e inversiones: cuerdas 6 5 4

C  5fr	Cm  5fr	C°  4fr	C(sus4)  5fr	C#5  6fr
				
C/E  10fr	Cm/Eb  10fr	C°/Eb  9fr	C(sus4)/F  10fr	C#5/E  10fr
				
C/G 	Cm/G 	C°/Gb 	C(sus4)/G 	C#5/G# 
				

## Acordes mayores con séptima mayor (maj7) e inversiones

cuerdas 4 3 2 1

**Fmaj7**

Fmaj7/E      Fmaj7      Fmaj7/A      Fmaj7/C

cuerdas 5 4 3 2

Fmaj7/C      Fmaj7/E      Fmaj7      Fmaj7/A

cuerdas 6 4 3 2

Fmaj7      Fmaj7/A      Fmaj7/C      Fmaj7/E

cuerdas 5 3 2 1

Fmaj7/C      Fmaj7/E      Fmaj7      Fmaj7/A

cuerdas 4 3 2 1

**Bbmaj7**

Bbmaj7/F      Bbmaj7/A      Bbmaj7      Bbmaj7/D

cuerdas 5 4 3 2

Bbmaj7      Bbmaj7/D      Bbmaj7/F      Bbmaj7/A

cuerdas 6 4 3 2

B $\flat$ maj7/A      B $\flat$ maj7      B $\flat$ maj7/D      B $\flat$ maj7/F

cuerdas 5 3 2 1

B $\flat$ maj7      B $\flat$ maj7/D      B $\flat$ maj7/F      B $\flat$ maj7/A

cuerdas 4 3 2 1

Cmaj7

Cmaj7/E      Cmaj7/G      Cmaj7/B      Cmaj7

cuerdas 5 4 3 2

Cmaj7/B      Cmaj7      Cmaj7/E      Cmaj7/G

cuerdas 5 3 2 1





Cmaj7/G      Cmaj7/B      Cmaj7      Cmaj7/E

cuerdas 4 3 2 1



Cmaj7/B      Cmaj7      Cmaj7/E      Cmaj7/G

Acordes mayores con 7ª menor (acorde dominante) e inversiones

cuerdas 4 3 2 1

F7	F7/E <sub>b</sub>	F7	F7/A	F7/C
				
				
B <sub>b</sub> 7	B <sub>b</sub> 7/F	B <sub>b</sub> 7/A <sub>b</sub>	B <sub>b</sub> 7	B <sub>b</sub> 7/D
				
				
C7	C7/E	C7/G	C7/B <sub>b</sub>	C7
				
				

cuerdas 5 4 3 2

F7	F7/C	F7/E <sub>b</sub>	F7	F7/A
				
				
B <sub>b</sub> 7	B <sub>b</sub> 7	B <sub>b</sub> 7/D	B <sub>b</sub> 7/F	B <sub>b</sub> 7/A <sub>b</sub>
				
				
C7	C7/B <sub>b</sub>	C7	C7/E	C7/G
				
				

cuerdas 6 4 3 2

F7	F7	F7/A	F7/C	F7/Eb
				
				
Bb7	Bb7/Ab	Bb7	Bb7/D	Bb7/F
				
				
C7	C7/G	C7/Bb	C7	C7/E
				
				

cuerdas 5 3 2 1

F7	F7/C	F7/Eb	F7	F7/A
				
				
Bb7	Bb7	Bb7/D	Bb7/F	Bb7/Ab
				
				
C7	C7/Bb	C7	C7/E	C7/G
				
				

## Acordes menores con séptima menor e inversiones

cuerdas 4 3 2 1

Fm7 Fm7/Eb Fm7 Fm7/Ab Fm7/C

This block shows the fingerboard diagrams and musical notation for the Fm7 chord and its first three inversions on strings 4, 3, 2, and 1. The diagrams are: Fm7 (4th fret, 2nd string), Fm7/Eb (4th fret, 3rd string), Fm7 (4th fret, 2nd string), Fm7/Ab (6th fret, 2nd string), and Fm7/C (9th fret, 2nd string). The musical notation shows the corresponding chord voicings on a treble clef staff with a key signature of one flat.

Bbm7 Bbm7/F Bbm7/Ab Bbm7 Bbm7/Db

This block shows the fingerboard diagrams and musical notation for the Bbm7 chord and its first three inversions on strings 4, 3, 2, and 1. The diagrams are: Bbm7 (4th fret, 2nd string), Bbm7/F (6th fret, 2nd string), Bbm7/Ab (6th fret, 2nd string), Bbm7 (8th fret, 2nd string), and Bbm7/Db (11th fret, 2nd string). The musical notation shows the corresponding chord voicings on a treble clef staff with a key signature of two flats.

Cm7 Cm7/Eb Cm7/G Cm7/Bb Cm7

This block shows the fingerboard diagrams and musical notation for the Cm7 chord and its first three inversions on strings 4, 3, 2, and 1. The diagrams are: Cm7 (4th fret, 2nd string), Cm7/Eb (4th fret, 2nd string), Cm7/G (5th fret, 2nd string), Cm7/Bb (8th fret, 2nd string), and Cm7 (10th fret, 2nd string). The musical notation shows the corresponding chord voicings on a treble clef staff with a key signature of no sharps or flats.

cuerdas 5 4 3 2

Fm7 Fm7/C Fm7/Eb Fm7 Fm7/Ab

This block shows the fingerboard diagrams and musical notation for the Fm7 chord and its first three inversions on strings 5, 4, 3, and 2. The diagrams are: Fm7 (4th fret, 2nd string), Fm7/C (4th fret, 2nd string), Fm7/Eb (5th fret, 2nd string), Fm7 (8th fret, 2nd string), and Fm7/Ab (10th fret, 2nd string). The musical notation shows the corresponding chord voicings on a treble clef staff with a key signature of one flat.

Bbm7 Bbm7 Bbm7/Db Bbm7/F Bbm7/Ab

This block shows the fingerboard diagrams and musical notation for the Bbm7 chord and its first three inversions on strings 5, 4, 3, and 2. The diagrams are: Bbm7 (4th fret, 2nd string), Bbm7 (4th fret, 2nd string), Bbm7/Db (3rd fret, 2nd string), Bbm7/F (6th fret, 2nd string), and Bbm7/Ab (10th fret, 2nd string). The musical notation shows the corresponding chord voicings on a treble clef staff with a key signature of two flats.

Cm7 Cm7/Bb Cm7 Cm7/Eb Cm7/G

This block shows the fingerboard diagrams and musical notation for the Cm7 chord and its first three inversions on strings 5, 4, 3, and 2. The diagrams are: Cm7 (4th fret, 2nd string), Cm7/Bb (4th fret, 2nd string), Cm7 (3rd fret, 2nd string), Cm7/Eb (5th fret, 2nd string), and Cm7/G (8th fret, 2nd string). The musical notation shows the corresponding chord voicings on a treble clef staff with a key signature of no sharps or flats.

cuerdas 6 4 3 2

Fm7 Fm7 Fm7/Ab Fm7/C Fm7/Eb

Chord diagrams and staff notation for strings 6 4 3 2. The first row shows Fm7 (two diagrams), Fm7/Ab (3fr), Fm7/C (6fr), and Fm7/Eb (9fr). The staff notation shows the corresponding chord voicings on a grand staff.

Bbm7 Bbm7/Ab Bbm7 Bbm7/Db Bbm7/F

Chord diagrams and staff notation for strings 6 4 3 2. The second row shows Bbm7 (two diagrams), Bbm7/Ab (6fr), Bbm7 (8fr), and Bbm7/F (11fr). The staff notation shows the corresponding chord voicings on a grand staff.

Cm7 Cm7/G Cm7/Bb Cm7 Cm7/Eb

Chord diagrams and staff notation for strings 6 4 3 2. The third row shows Cm7 (two diagrams), Cm7/Bb (4fr), Cm7 (8fr), and Cm7/Eb (10fr). The staff notation shows the corresponding chord voicings on a grand staff.

cuerdas 5 3 2 1

Fm7 Fm7/C Fm7/Eb Fm7 Fm7/Ab

Chord diagrams and staff notation for strings 5 3 2 1. The first row shows Fm7 (two diagrams), Fm7/C (8fr), Fm7/Eb (3fr), Fm7 (8fr), and Fm7/Ab (10fr). The staff notation shows the corresponding chord voicings on a grand staff.

Bbm7 Bbm7 Bbm7/Db Bbm7/F Bbm7/Ab

Chord diagrams and staff notation for strings 5 3 2 1. The second row shows Bbm7 (two diagrams), Bbm7/Db (3fr), Bbm7/F (6fr), and Bbm7/Ab (8fr). The staff notation shows the corresponding chord voicings on a grand staff.

Cm7 Cm7/Bb Cm7 Cm7/Eb Cm7/G

Chord diagrams and staff notation for strings 5 3 2 1. The third row shows Cm7 (two diagrams), Cm7/Bb (3fr), Cm7 (5fr), Cm7/Eb (8fr), and Cm7/G (8fr). The staff notation shows the corresponding chord voicings on a grand staff.

## Acordes menores con 7ª menor/5b (acorde semidisminuido) e inversiones

## cuerdas 4321

Fm7(b5)/E $\flat$	Fm7(b5)	Fm7(b5)/A $\flat$	Fm7(b5)/C $\flat$
B $\flat$ m7(b5)/E	B $\flat$ m7(b5)/A $\flat$	B $\flat$ m7(b5)	B $\flat$ m7(b5)/D $\flat$
Cm7(b5)/E $\flat$	Cm7(b5)/G $\flat$	Cm7(b5)/B $\flat$	Cm7(b5)

## cuerdas 5432

Fm7(b5)/C $\flat$	Fm7(b5)/E $\flat$	Fm7(b5)	Fm7(b5)/A $\flat$
B $\flat$ m7(b5)	B $\flat$ m7(b5)/D $\flat$	B $\flat$ m7(b5)/E	B $\flat$ m7(b5)/A $\flat$
Cm7(b5)	Cm7(b5)/E $\flat$	Cm7/G $\flat$	Cm7(b5)/B $\flat$

cuerdas 6432

Fm7(b5)	Fm7(b5)/A $\flat$	Fm7(b5)/C $\flat$	Fm7(b5)/E $\flat$
B $\flat$ m7(b5)/A $\flat$	B $\flat$ m7(b5)	B $\flat$ m7(b5)/D $\flat$	B $\flat$ m7(b5)/E
Cm7(b5)/G $\flat$	Cm7(b5)/B $\flat$	Cm7(b5)	Cm7(b5)/E $\flat$

cuerdas 5321

Fm7(b5)/C $\flat$	Fm7(b5)/E $\flat$	Fm7(b5)	Fm7(b5)/A $\flat$
B $\flat$ m7(b5)	B $\flat$ m7(b5)/D $\flat$	B $\flat$ m7(b5)/E	B $\flat$ m7(b5)/A $\flat$
Cm7(b5)	Cm7(b5)/E $\flat$	Cm7(b5)/G $\flat$	Cm7(b5)/B $\flat$

## Acorde disminuido y sus inversiones

Los acordes disminuidos son simétricos y tienen 4 nombres, correspondientes a cada una de sus notas; por ello, sus inversiones pueden nombrarse siguiendo ese esquema.

Por su simetría, sus inversiones se desplazan por terceras menores, es decir, cada 3 trastes en el diapasón.

cuerdas 4321

Diagrama de acordes para cuerdas 4321:

- D<sup>o7</sup> (Diagrama de acorde)
- F<sup>o7</sup> (Diagrama de acorde)
- A<sup>b7</sup> 6fr (Diagrama de acorde)
- B<sup>o7</sup> 9fr (Diagrama de acorde)

cuerdas 5432

Diagrama de acordes para cuerdas 5432:

- B<sup>o7</sup> (Diagrama de acorde)
- D<sup>o7</sup> 4fr (Diagrama de acorde)
- F<sup>o7</sup> 7fr (Diagrama de acorde)
- A<sup>b7</sup> (Diagrama de acorde)

cuerdas 6432

Diagrama de acordes para cuerdas 6432:

- F<sup>o7</sup> (Diagrama de acorde)
- A<sup>b7</sup> (Diagrama de acorde)
- B<sup>o7</sup> 6fr (Diagrama de acorde)
- D<sup>o7</sup> 9fr (Diagrama de acorde)

cuerdas 5321

Diagrama de acordes para cuerdas 5321:

- B<sup>o7</sup> (Diagrama de acorde)
- D<sup>o7</sup> 4fr (Diagrama de acorde)
- F<sup>o7</sup> 7fr (Diagrama de acorde)
- A<sup>b7</sup> 10fr (Diagrama de acorde)

## Tríadas aumentadas y sus inversiones

Los acordes aumentados de tres notas tienen una simetría muy peculiar en tanto que la quinta intermedia (triton) divide la octava exactamente a la mitad. Asimismo, la nota más grave siempre se duplica, sin importar la inversión.

Por su simetría, sus inversiones se desplazan por terceras mayores, es decir, cada 3 trastes en el diapasón.

cuerdas 4321

F<sup>#+</sup>                      A<sup>#+</sup>                      D<sup>#+</sup>

The diagram shows three augmented triads on strings 4, 3, 2, and 1. Above each triad is a fingerboard diagram with dots indicating fingerings. Below each diagram is a musical staff with a treble clef and a sharp sign on the first line, showing the notes of the triad. The triads are: F#+ (F#, A#, C), A#+ (A, C, E), and D#+ (D, F#, A).

cuerdas 5432

B<sup>+</sup>                      D<sup>+</sup>                      F<sup>+</sup>

The diagram shows three augmented triads on strings 5, 4, 3, and 2. Above each triad is a fingerboard diagram with dots indicating fingerings. Below each diagram is a musical staff with a treble clef and a sharp sign on the first line, showing the notes of the triad. The triads are: B+ (B, D, F), D+ (D, F, A), and F+ (F, A, C).

cuerdas 6432

G<sup>+</sup>                      B<sup>+</sup>                      D<sup>#+</sup>

The diagram shows three augmented triads on strings 6, 4, 3, and 2. Above each triad is a fingerboard diagram with dots indicating fingerings. Below each diagram is a musical staff with a treble clef and a sharp sign on the first line, showing the notes of the triad. The triads are: G+ (G, B, D), B+ (B, D, F), and D#+ (D, F#, A).

cuerdas 5321

C<sup>+</sup>                      E<sup>+</sup>                      G<sup>#+</sup>

The diagram shows three augmented triads on strings 5, 3, 2, and 1. Above each triad is a fingerboard diagram with dots indicating fingerings. Below each diagram is a musical staff with a treble clef and a sharp sign on the first line, showing the notes of the triad. The triads are: C+ (C, E, G), E+ (E, G, B), and G#+ (G#, B, D).

## Acordes suspendidos con 7ª menor (7sus4) e inversiones

cuerdas 4 3 2 1

D7(sus4) D7(sus4) D7(sus4) D7(sus4)

cuerdas 5 4 3 2

D7(sus4) D7(sus4) D7(sus4) D7(sus4)

cuerdas 4 3 2 1

D7(sus4) D7(sus4) D7(sus4) D7(sus4)

cuerdas 5 3 2 1

D7(sus4) D7(sus4) D7(sus4) D7(sus4)

## Extensiones del acorde dominante (formas comunes)

cuerdas 6 4 3 2 1

G<sup>7</sup>      G<sup>9</sup>      G<sup>7</sup>(#9)      G<sup>7</sup>(b9)

G<sup>9</sup>(#5)      G<sup>7</sup>(#9 #5)      G<sup>7</sup>(b9 #5)      G<sup>7</sup>(b5)

G<sup>7</sup>(b5)      G<sup>7</sup>(#11)      G<sup>9</sup>(add13)      G<sup>13</sup>(#9)

cuerdas 5 4 3 2

D<sup>7</sup>      D<sup>9</sup>      D<sup>7</sup>(#9)      D<sup>7</sup>(b13)

cuerdas 5 3 2 1

D<sup>7</sup>      D<sup>7</sup>(#5)      D<sup>7</sup>(b5)      D<sup>7</sup>(#11)

Acordes mayores con séptima mayor (maj7) y sus inversiones  
(con transformación del acorde dominante a maj7)

cuerdas 4 3 2 1

F7 F7/E $\flat$  F7 F7/A F7/C

Fingerings for F7, F7/E $\flat$ , F7, F7/A, and F7/C on strings 4, 3, 2, 1. Each chord is shown with a guitar fretboard diagram and a corresponding musical staff notation.

Fmaj7 Fmaj7/E Fmaj7 Fmaj7/A Fmaj7/C

Fingerings for Fmaj7, Fmaj7/E, Fmaj7, Fmaj7/A, and Fmaj7/C on strings 4, 3, 2, 1. Each chord is shown with a guitar fretboard diagram and a corresponding musical staff notation.

cuerdas 5 4 3 2

F7 F7/C F7/E $\flat$  F7 F7/A

Fingerings for F7, F7/C, F7/E $\flat$ , F7, and F7/A on strings 5, 4, 3, 2. Each chord is shown with a guitar fretboard diagram and a corresponding musical staff notation.

Fmaj7 Fmaj7/C Fmaj7/E Fmaj7 Fmaj7/A

Fingerings for Fmaj7, Fmaj7/C, Fmaj7/E, Fmaj7, and Fmaj7/A on strings 5, 4, 3, 2. Each chord is shown with a guitar fretboard diagram and a corresponding musical staff notation.

cuerdas 6 4 3 2

F7 F7 F7/A F7/C F7/E $\flat$

Fingerings for F7, F7, F7/A, F7/C, and F7/E $\flat$  on strings 6, 4, 3, 2. Each chord is shown with a guitar fretboard diagram and a corresponding musical staff notation.

Fmaj7 Fmaj7 Fmaj7/A Fmaj7/C Fmaj7/E

Fingerings for Fmaj7, Fmaj7, Fmaj7/A, Fmaj7/C, and Fmaj7/E on strings 6, 4, 3, 2. Each chord is shown with a guitar fretboard diagram and a corresponding musical staff notation.

cuerdas 5 3 2 1

F7 F7/C F7/E $\flat$  F7 F7/A

Diagram showing guitar chord shapes for strings 5, 3, 2, and 1. The chords are F7, F7/C, F7/E $\flat$ , F7, and F7/A. Fret numbers 5fr and 10fr are indicated for the F7 and F7/A chords respectively.

Fmaj7 Fmaj7/C Fmaj7/E Fmaj7 Fmaj7/A

Diagram showing guitar chord shapes for strings 5, 3, 2, and 1. The chords are Fmaj7, Fmaj7/C, Fmaj7/E, Fmaj7, and Fmaj7/A. Fret numbers 5fr and 8fr are indicated for the Fmaj7/E and Fmaj7 chords respectively.

cuerdas 4 3 2 1

B $\flat$ 7 B $\flat$ 7/F B $\flat$ 7/A $\flat$  B $\flat$ 7 B $\flat$ 7/D

Diagram showing guitar chord shapes for strings 4, 3, 2, and 1. The chords are B $\flat$ 7, B $\flat$ 7/F, B $\flat$ 7/A $\flat$ , B $\flat$ 7, and B $\flat$ 7/D. Fret numbers 6fr and 11fr are indicated for the B $\flat$ 7/A $\flat$  and B $\flat$ 7/D chords respectively.

B $\flat$ maj7 B $\flat$ maj7/F B $\flat$ maj7/A B $\flat$ maj7 B $\flat$ maj7/D

Diagram showing guitar chord shapes for strings 4, 3, 2, and 1. The chords are B $\flat$ maj7, B $\flat$ maj7/F, B $\flat$ maj7/A, B $\flat$ maj7, and B $\flat$ maj7/D. Fret numbers 6fr and 11fr are indicated for the B $\flat$ maj7/A and B $\flat$ maj7/D chords respectively.

cuerdas 5 4 3 2

B $\flat$ 7 B $\flat$ 7 B $\flat$ 7/D B $\flat$ 7/F B $\flat$ 7/A $\flat$

Diagram showing guitar chord shapes for strings 5, 4, 3, and 2. The chords are B $\flat$ 7, B $\flat$ 7, B $\flat$ 7/D, B $\flat$ 7/F, and B $\flat$ 7/A $\flat$ . Fret numbers 3fr and 7fr are indicated for the B $\flat$ 7/D and B $\flat$ 7/F chords respectively.

B $\flat$ maj7 B $\flat$ maj7 B $\flat$ maj7/D B $\flat$ maj7/F B $\flat$ maj7/A

Diagram showing guitar chord shapes for strings 5, 4, 3, and 2. The chords are B $\flat$ maj7, B $\flat$ maj7, B $\flat$ maj7/D, B $\flat$ maj7/F, and B $\flat$ maj7/A. Fret numbers 3fr and 7fr are indicated for the B $\flat$ maj7/D and B $\flat$ maj7/F chords respectively.

cuerdas 6 4 3 2

Bb7    Bb7/A<sup>b</sup>    Bb7    Bb7/D    Bb7/F

Bbmaj7    Bbmaj7/A    Bbmaj7    Bbmaj7/D    Bbmaj7/F

cuerdas 5 3 2 1

Bb7    Bb7    Bb7/D    Bb7/F    Bb7/A<sup>b</sup>

Bbmaj7    Bbmaj7    Bbmaj7/D    Bbmaj7/F    Bbmaj7/A

cuerdas 4 3 2 1

C7    C7/E    C7/G    C7/B<sup>b</sup>    C7

Cmaj7    Cmaj7/E    Cmaj7/G    Cmaj7/B    Cmaj7

cuerdas 5 4 3 2

C7      C7/B $\flat$       C7      C7/E      C7/G

Cmaj7      Cmaj7/B      Cmaj7      Cmaj7/E      Cmaj7/G

cuerdas 6 4 3 2

C7      C7/G      C7/B $\flat$       C7      C7/E

Cmaj7      Cmaj7/G      Cmaj7/B      Cmaj7      Cmaj7/E

cuerdas 5 3 2 1

C7      C7/B $\flat$       C7      C7/E      C7/G

Cmaj7      Cmaj7/B      Cmaj7      Cmaj7/E      Cmaj7/G

Transformación del acorde dominante a m7

F7 cuerdas 4 3 2 1

F7/Eb      F7      F7/A      F7/C

Fm7/Eb      Fm7      Fm7/Ab      Fm7/C

cuerdas 5 4 3 2

F7/C      F7/Eb      F7      F7/A

Fm7/C      Fm7/Eb      Fm7      Fm7/Ab

cuerdas 6 4 3 2

F7      F7/A      F7/C      F7/Eb

Fm7      Fm7/Ab      Fm7/C      Fm7/Eb

cuerdas 5 3 2 1

F7/C      F7/Eb      F7      F7/A

Fm7/C      Fm7/Eb      Fm7      Fm7/Ab

Bb7 cuerdas 4 3 2 1

Bb7/F      Bb7/Ab      Bb7      Bb7/D

Bbm7/F      Bbm7/Ab      Bbm7      Bbm7/Db

cuerdas 5 4 3 2

Bb7      Bb7/D      Bb7/F      Bb7/Ab

Bbm7      Bbm7/Db      Bbm7/F      Bbm7/Ab

cuerdas 6 4 3 2

Bb7/Ab      Bb7      Bb7/D      Bb7/F






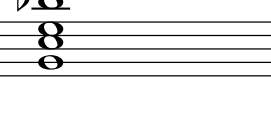
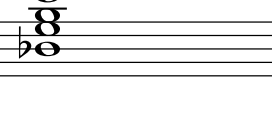
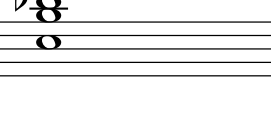





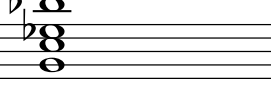
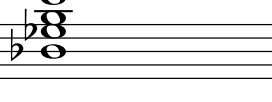
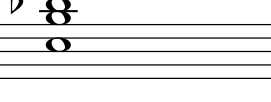
Bbm7/Ab      Bbm7      Bbm7/Db      Bbm7/F

cuerdas 5 3 2 1





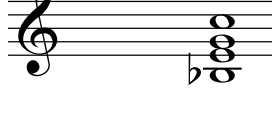
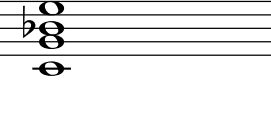
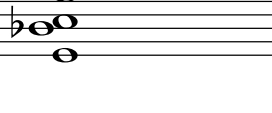
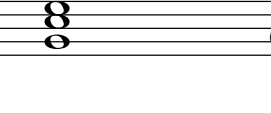




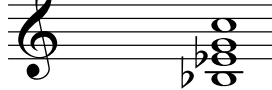
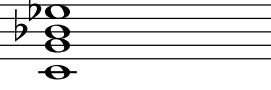
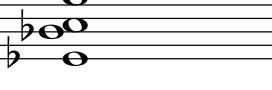
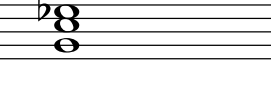
Bb7      Bb7/D      Bb7/F      Bb7/Ab

Bbm7      Bbm7/Db      Bbm7/F      Bbm7/Ab





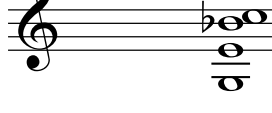
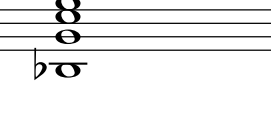
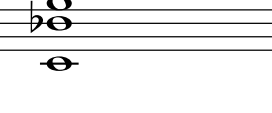
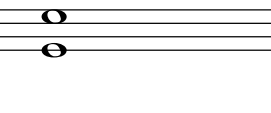




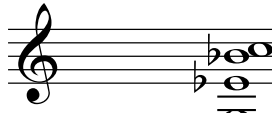
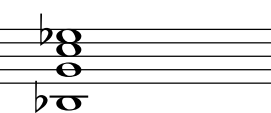
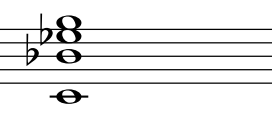
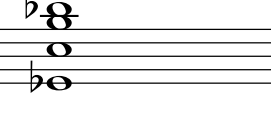
C7 cuerdas 4 3 2 1

C7/E 	C7/G 	C7/Bb 	C7 
			
Cm7/Eb 	Cm7/G 	Cm7/Bb 	Cm7 
			





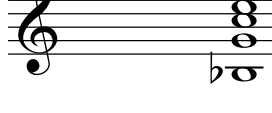
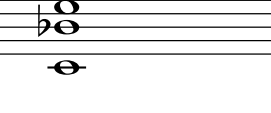
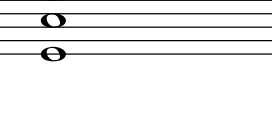
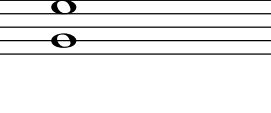




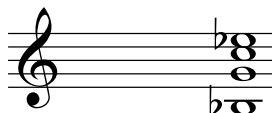
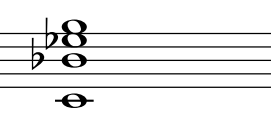
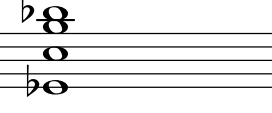
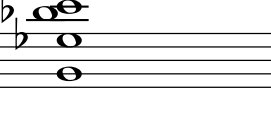
cuerdas 5 4 3 2

C7/Bb 	C7 	C7/E 	C7/G 
			
Cm7/Bb 	Cm7 	Cm7/Eb 	Cm7/G 
			

cuerdas 6 4 3 2

C7/G 	C7/Bb 	C7 	C7/E 
			
Cm7/G 	Cm7/Bb 	Cm7 	Cm7/Eb 
			

cuerdas 5 3 2 1

C7/Bb 	C7 	C7/E 	C7/G 
			
Cm7/Bb 	Cm7 	Cm7/Eb 	Cm7/G 
			

Acordes menores con 7ª menor/5ª menor (semidisminuido) e inversiones  
(con transformación de m7 a m7b5)

cuerdas 4 3 2 1

Fm7 Fm7/Eb Fm7 Fm7/Ab Fm7/C

Fm7b5 Fm7(b5)/Eb Fm7(b5) Fm7(b5)/Ab Fm7(b5)/Cb

cuerdas 5 4 3 2

Fm7 Fm7/C Fm7/Eb Fm7 Fm7/Ab

Fm7b5 Fm7(b5)/Cb Fm7(b5)/Eb Fm7(b5) Fm7(b5)/Ab

cuerdas 6 4 3 2

Fm7 Fm7 Fm7/Ab Fm7/C Fm7/Eb

Fm7b5 Fm7(b5) Fm7(b5)/Ab Fm7(b5)/Cb Fm7(b5)/Eb

cuerdas 5 3 2 1

Fm7 Fm7/C Fm7/Eb Fm7 Fm7/Ab

Fm7b5 Fm7(b5)/Cb Fm7(b5)/Eb Fm7(b5) Fm7(b5)/Ab

cuerdas 4 3 2 1

Bbm7 Bbm7/F Bbm7/Ab Bbm7 Bbm7/Db

Bbm7b5 Bbm7(b5)/E Bbm7(b5)/Ab Bbm7(b5) Bbm7(b5)/Db

cuerdas 5 4 3 2

Bbm7 Bbm7 Bbm7/Db Bbm7/F Bbm7/Ab

Bbm7b5 Bbm7(b5) Bbm7(b5)/Db Bbm7(b5)/E Bbm7(b5)/Ab

cuerdas 6 4 3 2

Bbm7 Bbm7/Ab Bbm7 Bbm7/Db Bbm7/F

Bbm7b5 Bbm7(b5)/Ab Bbm7(b5) Bbm7(b5)/Db Bbm7(b5)/E

cuerdas 5 3 2 1

Bbm7 Bbm7 Bbm7/Db Bbm7/F Bbm7/Ab

Bbm7b5 Bbm7(b5) Bbm7(b5)/Db Bbm7(b5)/E Bbm7(b5)/Ab

cuerdas 4 3 2 1

Cm7 Cm7/Eb Cm7/G Cm7/Bb Cm7

Cm7b5 Cm7(b5)/Eb Cm7(b5)/Gb Cm7(b5)/Bb Cm7(b5)

cuerdas 5 4 3 2

Cm7 Cm7/Bb Cm7 Cm7/Eb Cm7/G

Cm7b5 Cm7(b5)/Bb Cm7(b5) Cm7(b5)/Eb Cm7/Gb

cuerdas 6 4 3 2

Cm7 Cm7/G Cm7/Bb Cm7 Cm7/Eb

Cm7b5 Cm7(b5)/Gb Cm7(b5)/Bb Cm7(b5) Cm7(b5)/Eb

cuerdas 5 3 2 1

Cm7 Cm7/Bb Cm7 Cm7/Eb Cm7/G

Cm7b5 Cm7(b5)/Bb Cm7(b5) Cm7(b5)/Eb Cm7(b5)/Gb

Transformación del acorde dominante a dominante 9b5

F7 cuerdas 4 3 2 1

F7/Eb	F7	F7/A	F7/C

F9(b5)/Eb	F9(b5)	F9(b5)/A	F9(b5)/C

cuerdas 5 4 3 2

F7/C	F7/Eb	F7	F7/A

F9(b5)/C	F9(b5)/Eb	F9(b5)	F9(b5)/A

F7	F7/A	F7/C	F7/Eb

cuerdas 6 4 3 2

acordes 7b9 sin 1 y 5

F9(b5)/G	F9(b5)/A	F9(b5)/C	F9(b5)/Eb

formas poco usadas

F7/C	F7/Eb	F7	F7/A

F9(b5)/C	F9(b5)/Eb	F9(b5)/G	F9(b5)/A

Bb7 cuerdas 4 3 2 1

Bb7/F	Bb7/Ab	Bb7	Bb7/D

Bb9(b5)/F	Bb9(b5)/Ab	Bb9(b5)/C	Bb9(b5)/D

cuerdas 5 4 3 2

Bb7	Bb7/D	Bb7/F	Bb7/Ab

Bb9(b5)/C	Bb9(b5)/D	Bb9(b5)/F	Bb9(b5)/Ab

Bb7/Ab	Bb7	Bb7/D	Bb7/F

cuerdas 6 4 3 2

Bb9(b5)/Ab	Bb9(b5)/C	Bb9(b5)/D	Bb9(b5)/F

Bb7	Bb7/D	Bb7/F	Bb7/Ab

Bb9(b5)/C	Bb9(b5)/D	Bb9(b5)/F	Bb9(b5)/Ab

C7 cuerdas 4 3 2 1

C7/E 	C7/G  5fr	C7/Bb  8fr	C7  10fr

C9(b5)/E 	C9(b5)/Gb  4fr	C9(b5)/Bb  7fr	C9(b5)/D  11fr

cuerdas 5 4 3 2

C7/Bb 	C7  3fr	C7/E  5fr	C7/G  9fr

C9(b5)/Bb  11fr	C9(b5)/D  3fr	C9(b5)/E  5fr	C9(b5)/Gb  9fr

C7/G 	C7/Bb  5fr	C7  8fr	C7/E  10fr

cuerdas 6 4 3 2

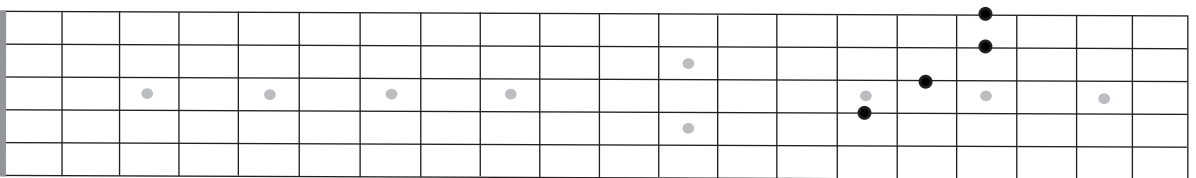
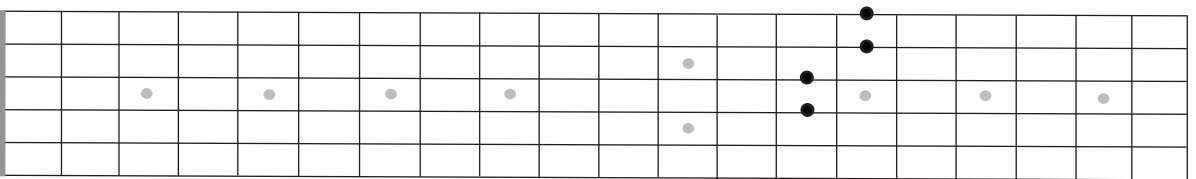
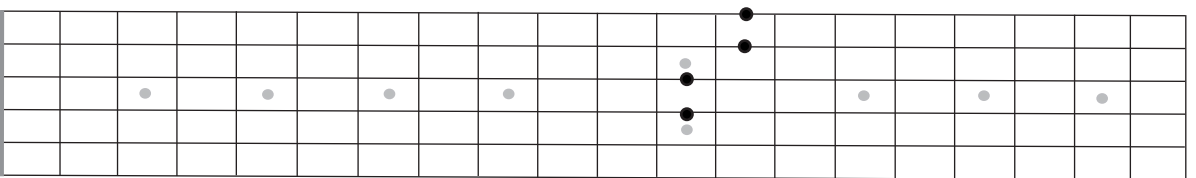
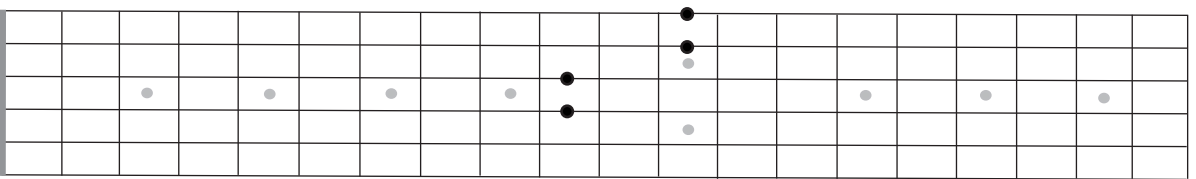
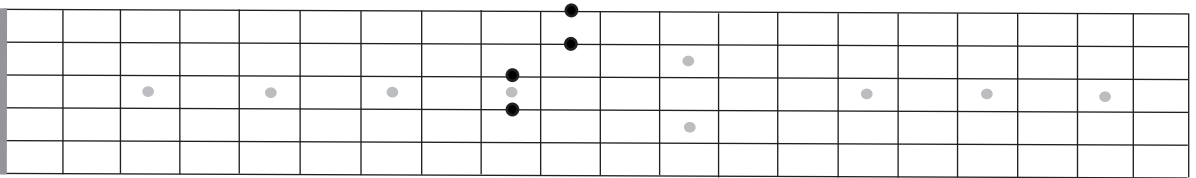
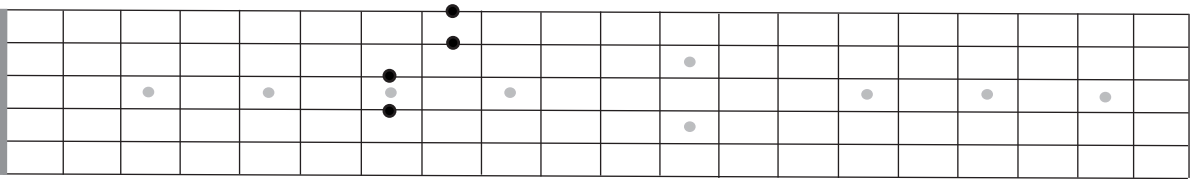
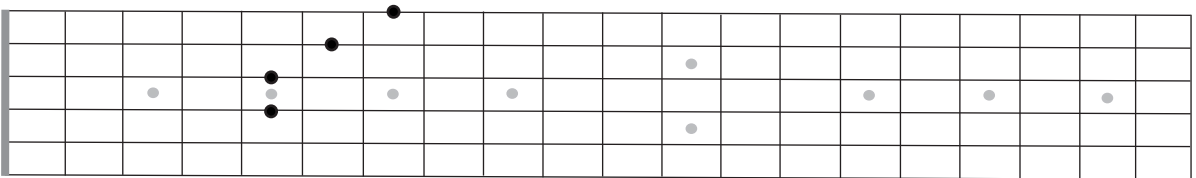
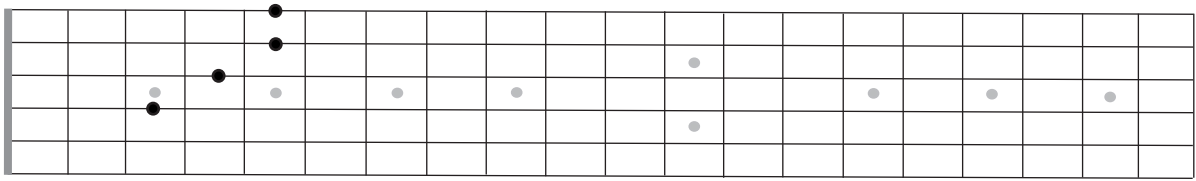
C9(b5)/Gb 	C9(b5)/Bb  4fr	C9(b5)/D  7fr	C9(b5)/E  11fr

C7/Bb 	C7  3fr	C7/E  5fr	C7/G  8fr

C9(b5)/Bb  11fr	C9(b5)/D 	C9(b5)/E  6fr	C9(b5)/Gb  9fr

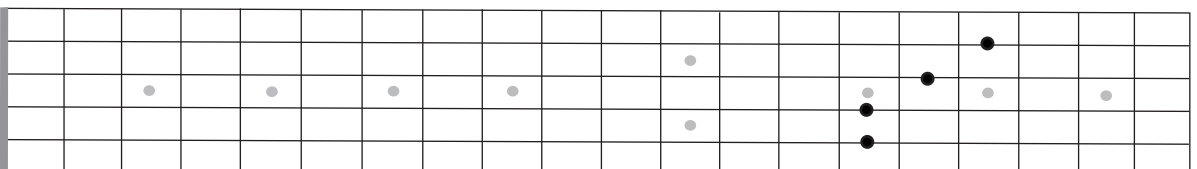
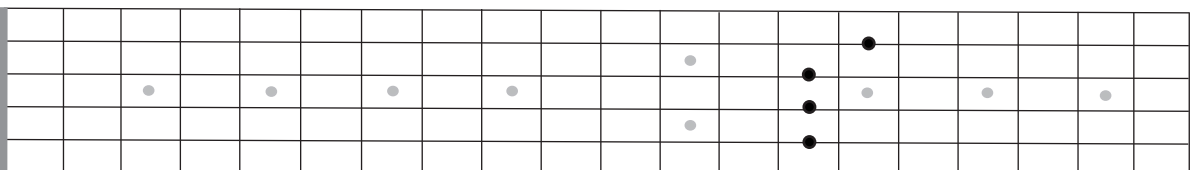
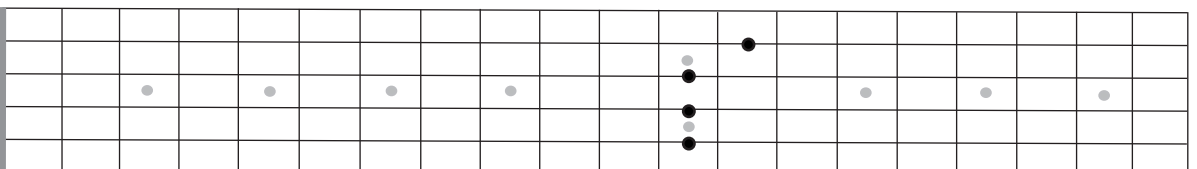
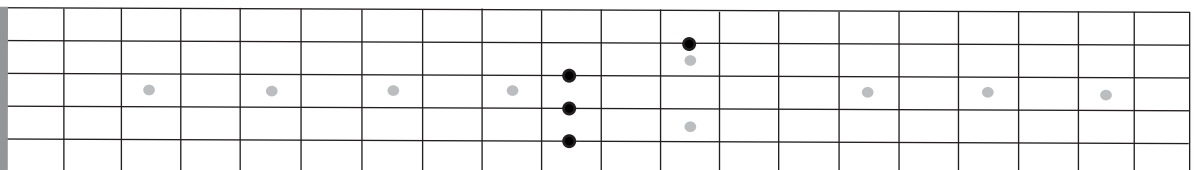
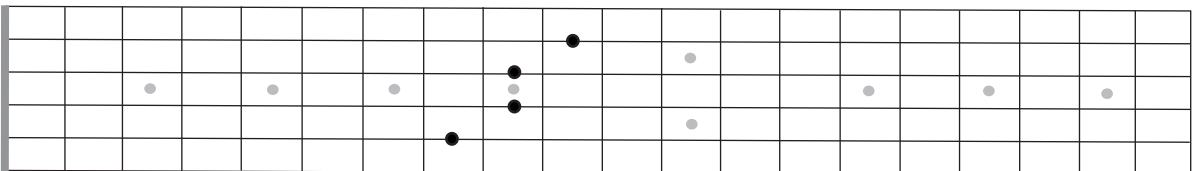
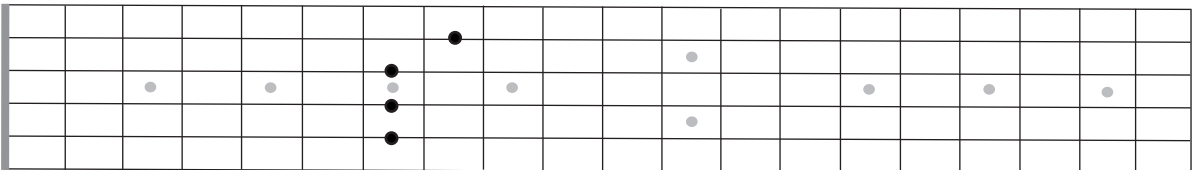
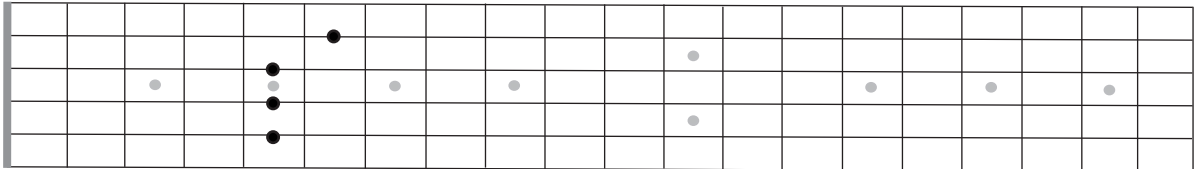
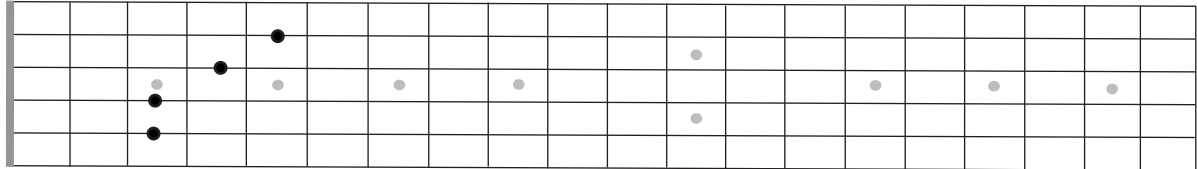
### Armonización cuartal modal (modo D dórico, cuerdas 4 3 2 1)

Esta armonización es válida para cualquier modo de una escala mayor, en este caso: C mayor



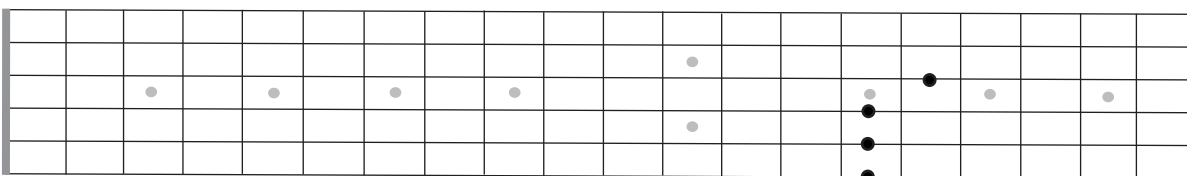
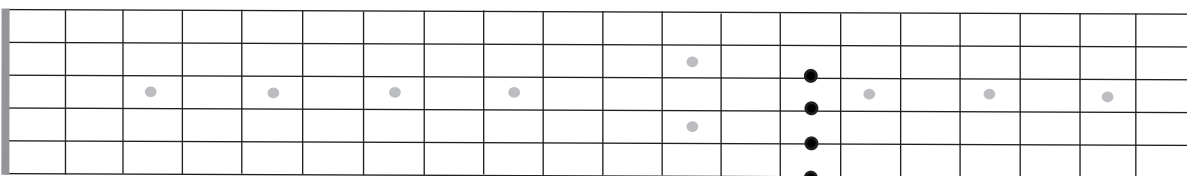
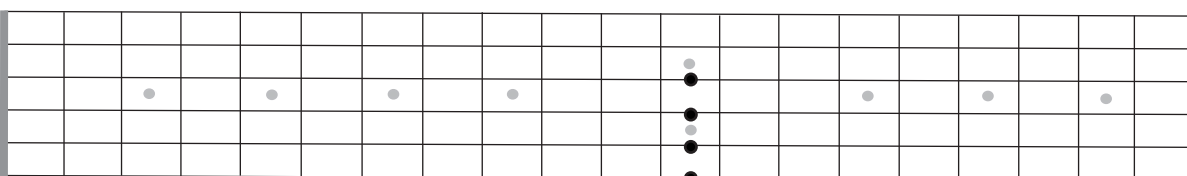
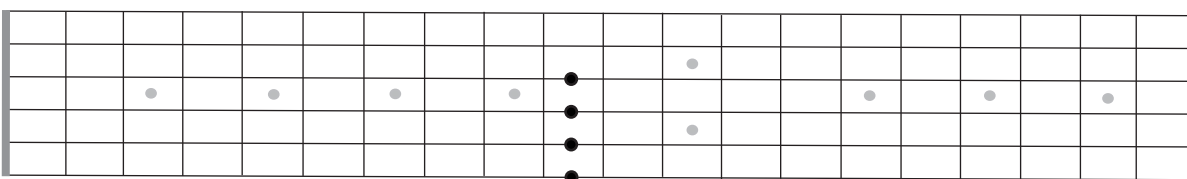
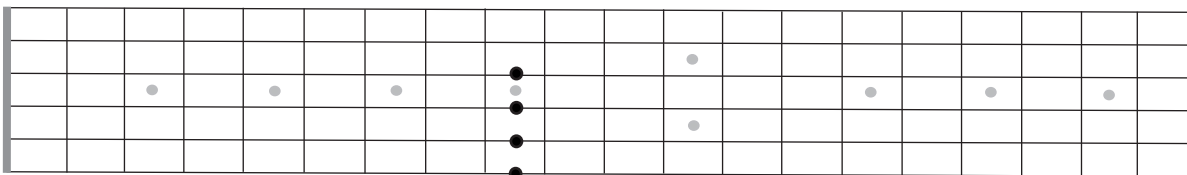
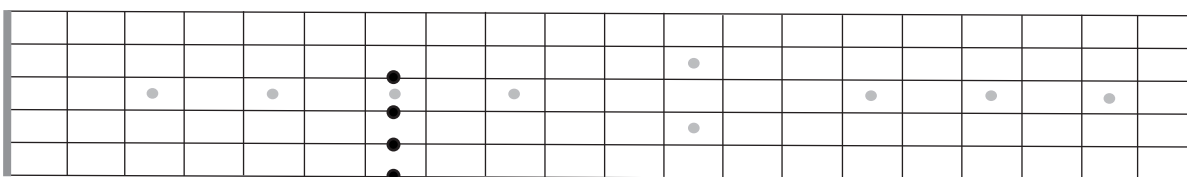
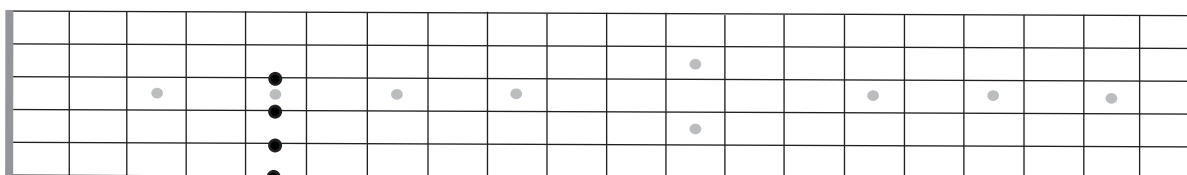
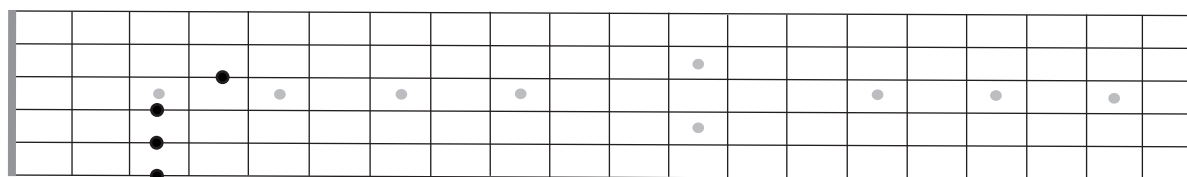
### Armonización cuartal modal (modo D dórico, cuerdas 5 4 3 2)

Esta armonización es válida para cualquier modo de una escala mayor, en este caso: C mayor



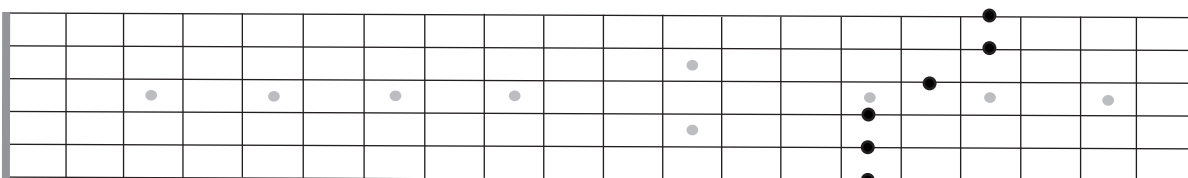
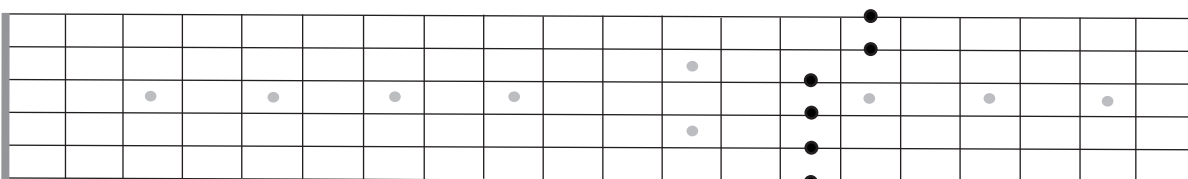
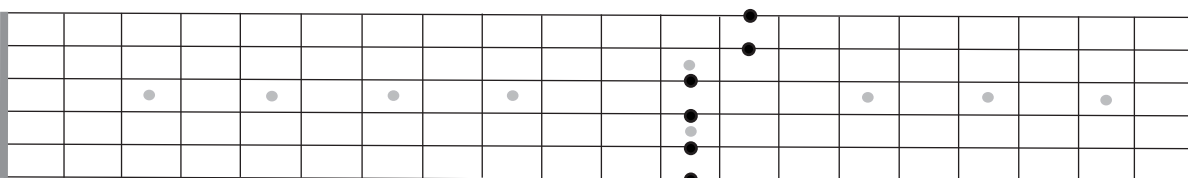
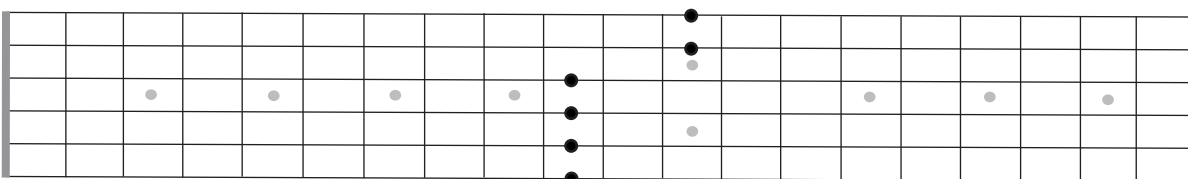
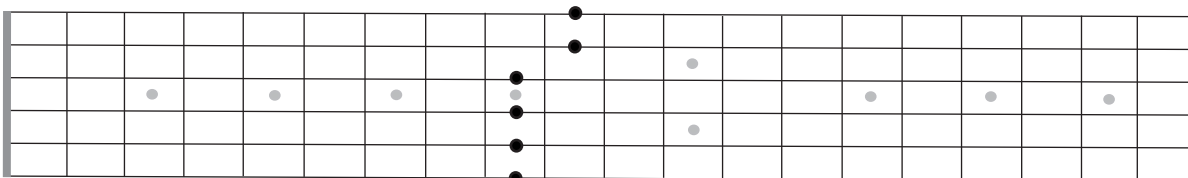
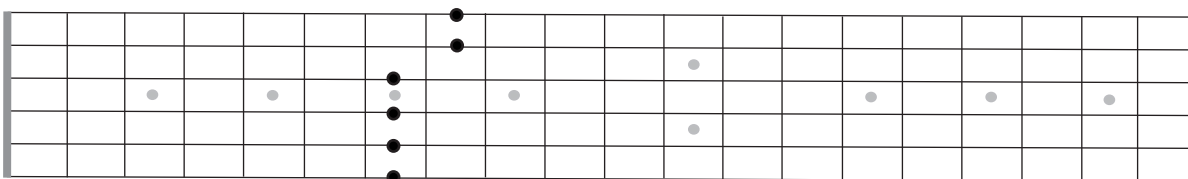
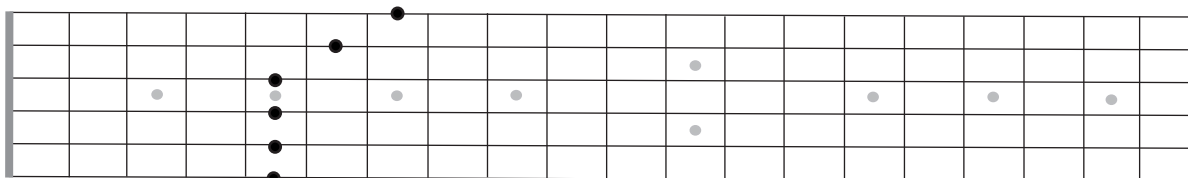
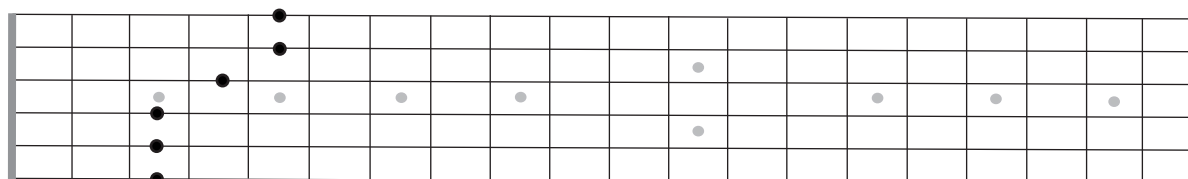
### Armonización cuartal modal (modo D dórico, cuerdas 6 5 4 3)

Esta armonización es válida para cualquier modo de una escala mayor, en este caso: C mayor



**Armonización cuartal modal (modo D dórico, seis cuerdas)**

Esta armonización es válida para cualquier modo de una escala mayor, en este caso: C mayor



cuerdas 4 3 2 1

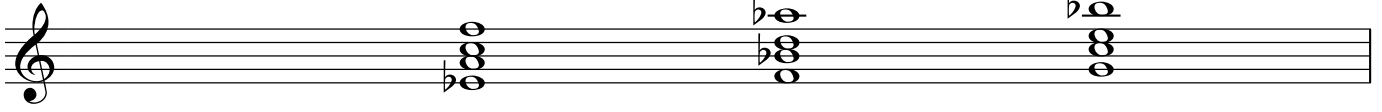
F<sup>7</sup>/E<sup>b</sup>



B<sup>b</sup>7/F



C<sup>7</sup>



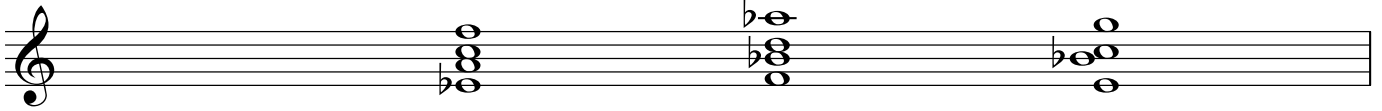
F<sup>7</sup>



B<sup>b</sup>7/F



C<sup>7</sup>



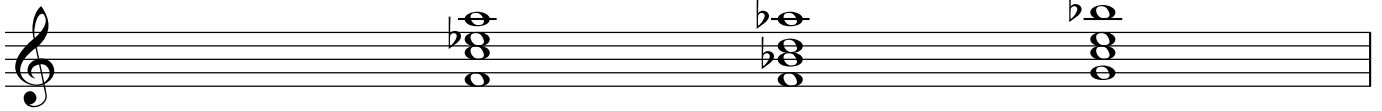
F<sup>7</sup>



B<sup>b</sup>7/F



C<sup>7</sup>/G



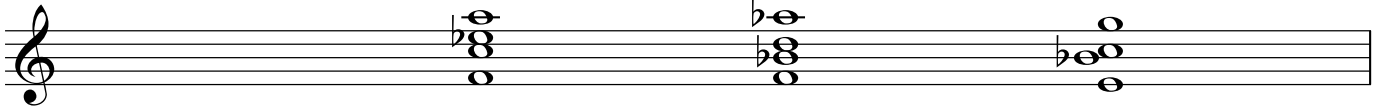
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B<sup>b</sup>7/F



C<sup>7</sup>/E



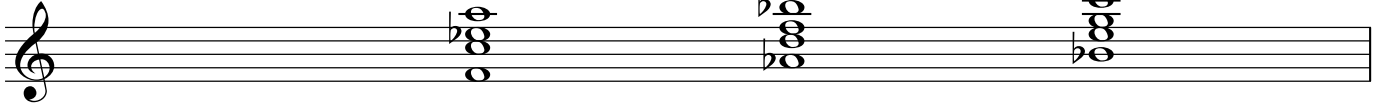
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B<sup>b</sup>7/A<sup>b</sup>



C<sup>7</sup>/B<sup>b</sup>



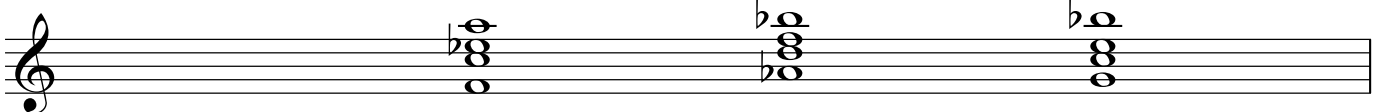
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B<sup>b</sup>7/A<sup>b</sup>



C<sup>7</sup>/G



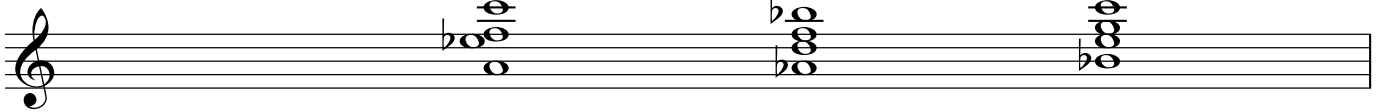
F<sup>7</sup>/A



B<sup>b</sup>7/A<sup>b</sup>



C<sup>7</sup>/B<sup>b</sup>



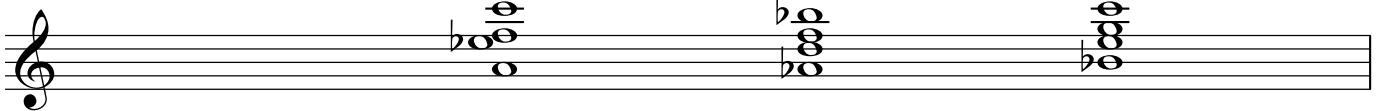
F<sup>7</sup>/A



B<sup>b</sup>7/A<sup>b</sup>



C<sup>7</sup>/B<sup>b</sup>



The image displays four staves of guitar chord diagrams and musical notation. Each staff contains three chord diagrams with their corresponding musical notation on a treble clef staff. The chords and their fret positions are as follows:

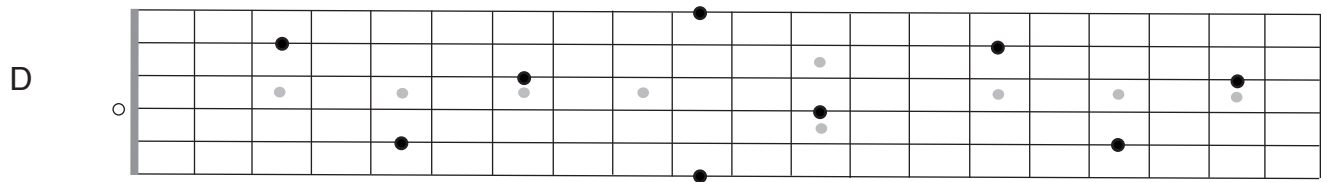
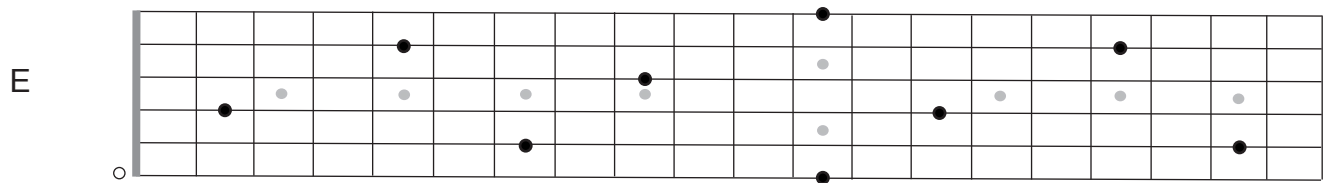
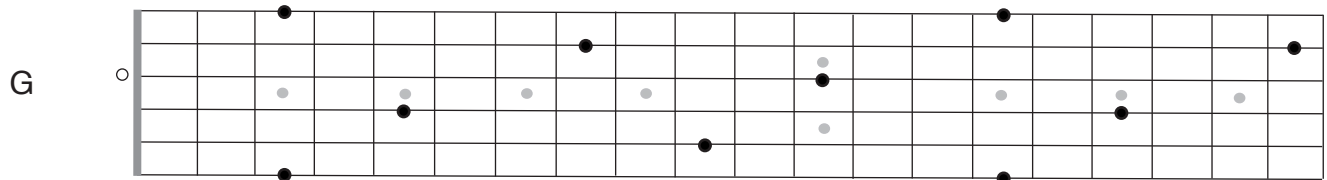
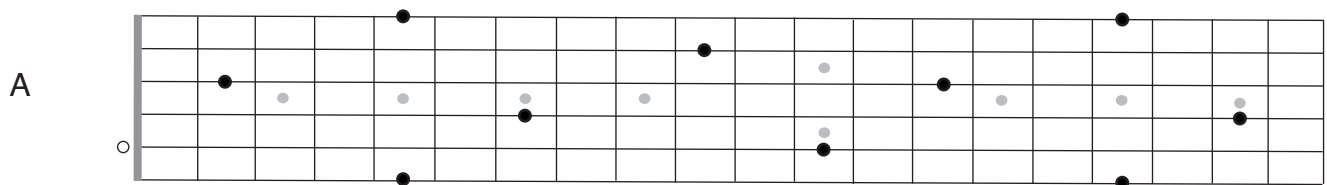
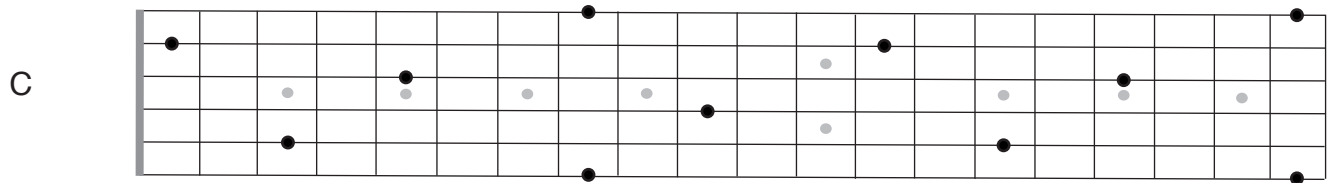
- Staff 1:**
  - Chord 1: F<sup>7</sup>/A (6fr)
  - Chord 2: B<sup>b</sup>7 (8fr)
  - Chord 3: C<sup>7</sup> (10fr)
- Staff 2:**
  - Chord 1: F<sup>7</sup>/C (10fr)
  - Chord 2: B<sup>b</sup>7 (8fr)
  - Chord 3: C<sup>7</sup> (10fr)
- Staff 3:**
  - Chord 1: F<sup>7</sup>/C (10fr)
  - Chord 2: B<sup>b</sup>7/D (11fr)
  - Chord 3: C<sup>7</sup> (10fr)
- Staff 4:**
  - Chord 1: F<sup>7</sup>/C (10fr)
  - Chord 2: B<sup>b</sup>7 (8fr)
  - Chord 3: C<sup>7</sup>/B<sup>b</sup> (8fr)

The musical notation on each staff shows the chord voicings on a treble clef staff, with a flat sign (b) indicating the key signature. The first staff has a flat sign on the first line, the second on the second line, the third on the third line, and the fourth on the fourth line.

An abstract painting featuring a complex network of black, red, and white lines and splatters on a tan background. The black lines are thick and expressive, while the red and white elements are more delicate and scattered. The overall composition is dynamic and layered.

# III. Escalas

7. Octavas en el diapasón



## Escala C mayor

The image displays eight guitar fretboard diagrams for the C major scale, arranged vertically. Each diagram represents a different position of the scale across the fretboard, from the first to the eighth position. The diagrams are organized into four pairs, with each pair showing a different fingering approach. The notes of the C major scale (C, D, E, F, G, A, B) are indicated by black dots for natural notes and white circles for natural notes with a flat (B-flat). The diagrams show the scale in various positions: first position (frets 1-4), second position (frets 2-5), third position (frets 3-6), fourth position (frets 4-7), fifth position (frets 5-8), sixth position (frets 6-9), seventh position (frets 7-10), and eighth position (frets 8-11). The diagrams illustrate how the scale can be played across the fretboard using different fingering patterns, such as the 'CAGED' system or other common techniques.

### Escala A mayor

The image displays eight guitar fretboard diagrams for the A major scale, arranged vertically. Each diagram represents a different position of the scale across the fretboard. The diagrams are as follows:

- Diagram 1:** Shows the first position of the A major scale, spanning frets 1 to 4. The notes are A1 (open), B1 (1), C#1 (2), D1 (3), E1 (4), F#1 (5), G#1 (6), and A2 (open).
- Diagram 2:** Shows the second position, spanning frets 2 to 5. The notes are A2 (2), B2 (3), C#2 (4), D2 (5), E2 (6), F#2 (7), G#2 (8), and A3 (2).
- Diagram 3:** Shows the third position, spanning frets 3 to 6. The notes are A3 (3), B3 (4), C#3 (5), D3 (6), E3 (7), F#3 (8), G#3 (9), and A4 (3).
- Diagram 4:** Shows the fourth position, spanning frets 4 to 7. The notes are A4 (4), B4 (5), C#4 (6), D4 (7), E4 (8), F#4 (9), G#4 (10), and A5 (4).
- Diagram 5:** Shows the fifth position, spanning frets 5 to 8. The notes are A5 (5), B5 (6), C#5 (7), D5 (8), E5 (9), F#5 (10), G#5 (11), and A6 (5).
- Diagram 6:** Shows the sixth position, spanning frets 6 to 9. The notes are A6 (6), B6 (7), C#6 (8), D6 (9), E6 (10), F#6 (11), G#6 (12), and A7 (6).
- Diagram 7:** Shows the seventh position, spanning frets 7 to 10. The notes are A7 (7), B7 (8), C#7 (9), D7 (10), E7 (11), F#7 (12), G#7 (13), and A8 (7).
- Diagram 8:** Shows the eighth position, spanning frets 8 to 11. The notes are A8 (8), B8 (9), C#8 (10), D8 (11), E8 (12), F#8 (13), G#8 (14), and A9 (8).

## Escala G mayor

The image displays eight guitar fretboard diagrams for the G major scale. Each diagram shows a six-string guitar neck with frets 1 through 12. Fingering is indicated by black dots (filled) and white dots (open). The diagrams show the scale in various positions: first position (frets 1-4), second position (frets 2-5), third position (frets 3-6), fourth position (frets 4-7), fifth position (frets 5-8), sixth position (frets 6-9), seventh position (frets 7-10), and eighth position (frets 8-12). The notes of the G major scale (G, A, B, C, D, E, F#) are shown in their respective positions across the strings.

## Escala E mayor

The image displays eight guitar fretboard diagrams for the E major scale. Each diagram shows a six-string guitar neck with frets numbered 1 through 12. The notes of the E major scale (E, F#, G, A, B, C#, D) are indicated by black dots (natural notes) and white circles (sharpened notes). The diagrams illustrate various fingering patterns and positions across the fretboard, including the open string E and the octave E at the 12th fret. The diagrams are arranged vertically, showing the scale in ascending and descending order across different fret positions.

## Escala D mayor

The image displays eight guitar fretboard diagrams for the D major scale. Each diagram shows a six-string guitar neck with frets numbered 1 through 12. The notes of the D major scale (D, E, F#, G, A, B) are indicated by black dots (natural notes) and white circles (sharpened notes). The diagrams illustrate various fingering patterns and positions across the fretboard, including the first position (frets 1-4) and higher positions (frets 5-12). The first diagram shows the scale starting on the open D string (fret 0) and moving up to the 12th fret. The second diagram shows the scale starting on the open E string (fret 0) and moving up to the 12th fret. The third diagram shows the scale starting on the open F# string (fret 0) and moving up to the 12th fret. The fourth diagram shows the scale starting on the open G string (fret 0) and moving up to the 12th fret. The fifth diagram shows the scale starting on the open A string (fret 0) and moving up to the 12th fret. The sixth diagram shows the scale starting on the open B string (fret 0) and moving up to the 12th fret. The seventh diagram shows the scale starting on the 5th fret of the D string and moving up to the 12th fret. The eighth diagram shows the scale starting on the 5th fret of the E string and moving up to the 12th fret.

## Escala F mayor

The image displays eight guitar fretboard diagrams for the F major scale. Each diagram is a 6x12 grid representing the fretboard. The notes of the F major scale (F, C, G, A, C, F) are indicated by black dots (fingering 1-4) and white circles (fingering 5). The diagrams show various voicings and positions for the scale, including ascending and descending patterns.

- Diagram 1: Shows the F major scale in the first position, starting on the 1st fret (F) and ending on the 12th fret (F).
- Diagram 2: Shows the F major scale in the second position, starting on the 2nd fret (F) and ending on the 13th fret (F).
- Diagram 3: Shows the F major scale in the third position, starting on the 3rd fret (F) and ending on the 14th fret (F).
- Diagram 4: Shows the F major scale in the fourth position, starting on the 4th fret (F) and ending on the 15th fret (F).
- Diagram 5: Shows the F major scale in the fifth position, starting on the 5th fret (F) and ending on the 16th fret (F).
- Diagram 6: Shows the F major scale in the sixth position, starting on the 6th fret (F) and ending on the 17th fret (F).
- Diagram 7: Shows the F major scale in the seventh position, starting on the 7th fret (F) and ending on the 18th fret (F).
- Diagram 8: Shows the F major scale in the eighth position, starting on the 8th fret (F) and ending on the 19th fret (F).

## Escala B mayor

The image displays eight guitar fretboard diagrams for the B major scale. Each diagram is a 6-string grid with 12 frets. The notes of the B major scale (B, C#, D, E, F#, G#, A) are indicated by black dots (natural notes) and white circles (sharpened notes). The diagrams show various fingering patterns across the fretboard, including open strings and barre positions. The scale is presented in both ascending and descending directions across the fretboard.

## Escala Bb mayor

The image displays eight guitar fretboard diagrams for the Bb major scale. Each diagram shows a six-string guitar neck with frets 1 through 12. Fingering is indicated by numbers 1-4 in circles. Natural harmonics are shown as grey dots. The diagrams illustrate various positions and voicings for the scale.

- Diagram 1:** Shows the scale starting on the 1st fret (Bb) in a standard open position. Fingering: 1-2-3-4 on strings 1-4, 1-2-3-4 on strings 5-6.
- Diagram 2:** Shows the scale starting on the 2nd fret (C) in a standard open position. Fingering: 1-2-3-4 on strings 1-4, 1-2-3-4 on strings 5-6.
- Diagram 3:** Shows the scale starting on the 3rd fret (C) in a standard open position. Fingering: 1-2-3-4 on strings 1-4, 1-2-3-4 on strings 5-6.
- Diagram 4:** Shows the scale starting on the 4th fret (D) in a standard open position. Fingering: 1-2-3-4 on strings 1-4, 1-2-3-4 on strings 5-6.
- Diagram 5:** Shows the scale starting on the 5th fret (Eb) in a standard open position. Fingering: 1-2-3-4 on strings 1-4, 1-2-3-4 on strings 5-6.
- Diagram 6:** Shows the scale starting on the 6th fret (E) in a standard open position. Fingering: 1-2-3-4 on strings 1-4, 1-2-3-4 on strings 5-6.
- Diagram 7:** Shows the scale starting on the 7th fret (F) in a standard open position. Fingering: 1-2-3-4 on strings 1-4, 1-2-3-4 on strings 5-6.
- Diagram 8:** Shows the scale starting on the 8th fret (F) in a standard open position. Fingering: 1-2-3-4 on strings 1-4, 1-2-3-4 on strings 5-6.

## Escala Eb mayor

The image displays eight different fingering patterns for the Eb major scale on a guitar fretboard. Each pattern is shown on a grid of six strings and twelve frets. The notes of the scale are Eb, F, G, Ab, Bb, C, D, and Eb. The patterns are as follows:

- Staff 1:** Eb (1st fret, 1st string), F (1st fret, 2nd string), G (1st fret, 3rd string), Ab (1st fret, 4th string), Bb (1st fret, 5th string), C (1st fret, 6th string), D (2nd fret, 1st string), Eb (2nd fret, 2nd string).
- Staff 2:** Eb (1st fret, 1st string), F (1st fret, 2nd string), G (1st fret, 3rd string), Ab (1st fret, 4th string), Bb (1st fret, 5th string), C (1st fret, 6th string), D (2nd fret, 1st string), Eb (2nd fret, 2nd string).
- Staff 3:** Eb (1st fret, 1st string), F (1st fret, 2nd string), G (1st fret, 3rd string), Ab (1st fret, 4th string), Bb (1st fret, 5th string), C (1st fret, 6th string), D (2nd fret, 1st string), Eb (2nd fret, 2nd string).
- Staff 4:** Eb (1st fret, 1st string), F (1st fret, 2nd string), G (1st fret, 3rd string), Ab (1st fret, 4th string), Bb (1st fret, 5th string), C (1st fret, 6th string), D (2nd fret, 1st string), Eb (2nd fret, 2nd string).
- Staff 5:** Eb (1st fret, 1st string), F (1st fret, 2nd string), G (1st fret, 3rd string), Ab (1st fret, 4th string), Bb (1st fret, 5th string), C (1st fret, 6th string), D (2nd fret, 1st string), Eb (2nd fret, 2nd string).
- Staff 6:** Eb (1st fret, 1st string), F (1st fret, 2nd string), G (1st fret, 3rd string), Ab (1st fret, 4th string), Bb (1st fret, 5th string), C (1st fret, 6th string), D (2nd fret, 1st string), Eb (2nd fret, 2nd string).
- Staff 7:** Eb (1st fret, 1st string), F (1st fret, 2nd string), G (1st fret, 3rd string), Ab (1st fret, 4th string), Bb (1st fret, 5th string), C (1st fret, 6th string), D (2nd fret, 1st string), Eb (2nd fret, 2nd string).
- Staff 8:** Eb (1st fret, 1st string), F (1st fret, 2nd string), G (1st fret, 3rd string), Ab (1st fret, 4th string), Bb (1st fret, 5th string), C (1st fret, 6th string), D (2nd fret, 1st string), Eb (2nd fret, 2nd string).

## Escala Gb mayor

The diagram illustrates the Gb major scale across eight strings of a guitar. Each staff shows the fretboard from fret 0 to 12. Fingering is indicated by numbers 1-4. Natural notes are represented by open circles, and flat notes by solid black dots. The scale sequence is: 1st string (open, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12), 2nd string (open, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12), 3rd string (open, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12), 4th string (open, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12), 5th string (open, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12), 6th string (open, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12), 7th string (open, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12), 8th string (open, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12).

## Escala Ab mayor

The image displays eight guitar fretboard diagrams for the Ab major scale. Each diagram shows a six-string guitar neck with frets 1 through 12. The notes of the Ab major scale (Ab, Bb, C, D, Eb, F, G, Ab) are indicated by black dots (natural notes) and white circles (flatted notes). The diagrams show various fingerings and positions for the scale, including ascending and descending runs across the fretboard.

## Escala Db mayor

The image displays eight guitar fretboard diagrams for the D-flat major scale (E-flat major). Each diagram represents a different fingering pattern across the six strings. The notes in the scale are: D-flat (B-flat), E-flat, F, G, A-flat, B-flat, C, D-flat, E-flat, F, G, A-flat, B-flat.

The diagrams are arranged vertically, showing the scale across frets 1 to 12. The notes are indicated by black dots (natural), white circles (flat), and grey dots (natural). The diagrams show various fingering patterns for the scale across the strings.

## Modo C mixolidio

The image displays nine guitar fretboard diagrams for the C Mixolydian mode. Each diagram is a six-string neck with frets 1 through 12. The notes of the mode are: C (open), D (1), E (2), F (3), G (3), A (4), Bb (5), and C (5). The diagrams show various positions and voicings:

- Diagram 1: Standard open position. Fingering: C (open), D (1), E (2), F (3), G (3), A (4), Bb (5), C (5).
- Diagram 2: Position starting at fret 2. Fingering: C (2), D (3), E (4), F (5), G (5), A (6), Bb (7), C (7).
- Diagram 3: Position starting at fret 3. Fingering: C (3), D (4), E (5), F (6), G (6), A (7), Bb (8), C (8).
- Diagram 4: Position starting at fret 4. Fingering: C (4), D (5), E (6), F (7), G (7), A (8), Bb (9), C (9).
- Diagram 5: Position starting at fret 5. Fingering: C (5), D (6), E (7), F (8), G (8), A (9), Bb (10), C (10).
- Diagram 6: Position starting at fret 6. Fingering: C (6), D (7), E (8), F (9), G (9), A (10), Bb (11), C (11).
- Diagram 7: Position starting at fret 7. Fingering: C (7), D (8), E (9), F (10), G (10), A (11), Bb (12), C (12).
- Diagram 8: Position starting at fret 8. Fingering: C (8), D (9), E (10), F (11), G (11), A (12), Bb (13), C (13).
- Diagram 9: Position starting at fret 9. Fingering: C (9), D (10), E (11), F (12), G (12), A (13), Bb (14), C (14).

### Modo A mixolidio

The image displays eight guitar fretboard diagrams for the A Mixolydian mode. Each diagram is a 6x12 grid representing the fretboard. Fingering is indicated by black dots (filled circles) and natural harmonics by white circles. The diagrams show various positions and voicings for the mode, including a standard open position and several barre-based positions.

- Diagram 1:** Standard open position. Notes: A2 (open), C3 (open), D3 (open), E3 (open), F#3 (1st fret), G3 (2nd fret), A3 (open).
- Diagram 2:** Barre at fret 1. Notes: A2 (1st fret), C3 (1st fret), D3 (1st fret), E3 (1st fret), F#3 (2nd fret), G3 (3rd fret), A3 (1st fret).
- Diagram 3:** Barre at fret 2. Notes: A2 (2nd fret), C3 (2nd fret), D3 (2nd fret), E3 (2nd fret), F#3 (3rd fret), G3 (4th fret), A3 (2nd fret).
- Diagram 4:** Barre at fret 3. Notes: A2 (3rd fret), C3 (3rd fret), D3 (3rd fret), E3 (3rd fret), F#3 (4th fret), G3 (5th fret), A3 (3rd fret).
- Diagram 5:** Barre at fret 4. Notes: A2 (4th fret), C3 (4th fret), D3 (4th fret), E3 (4th fret), F#3 (5th fret), G3 (6th fret), A3 (4th fret).
- Diagram 6:** Barre at fret 5. Notes: A2 (5th fret), C3 (5th fret), D3 (5th fret), E3 (5th fret), F#3 (6th fret), G3 (7th fret), A3 (5th fret).
- Diagram 7:** Barre at fret 6. Notes: A2 (6th fret), C3 (6th fret), D3 (6th fret), E3 (6th fret), F#3 (7th fret), G3 (8th fret), A3 (6th fret).
- Diagram 8:** Barre at fret 7. Notes: A2 (7th fret), C3 (7th fret), D3 (7th fret), E3 (7th fret), F#3 (8th fret), G3 (9th fret), A3 (7th fret).

## Modo G mixolidio

The image displays eight guitar fretboard diagrams for the G Mixolydian mode. Each diagram is a 6-string fretboard with 12 frets. The notes of the G Mixolydian mode (G, A, B, C, D, E, F) are indicated by black dots (natural notes) and white circles (flats). The diagrams illustrate various scale positions and chord voicings:

- Diagram 1:** Shows the G Mixolydian mode in its natural position (open strings G, A, B, C, D, E) with a flat on the 7th fret (F). It also shows a barre at the 3rd fret.
- Diagram 2:** Shows a barre at the 5th fret, with the mode shifted up two frets.
- Diagram 3:** Shows a barre at the 7th fret, with the mode shifted up four frets.
- Diagram 4:** Shows a barre at the 9th fret, with the mode shifted up six frets.
- Diagram 5:** Shows a barre at the 11th fret, with the mode shifted up eight frets.
- Diagram 6:** Shows a barre at the 12th fret, with the mode shifted up ten frets.
- Diagram 7:** Shows a barre at the 13th fret, with the mode shifted up twelve frets.
- Diagram 8:** Shows a barre at the 14th fret, with the mode shifted up fourteen frets.

## Modo E mixolidio

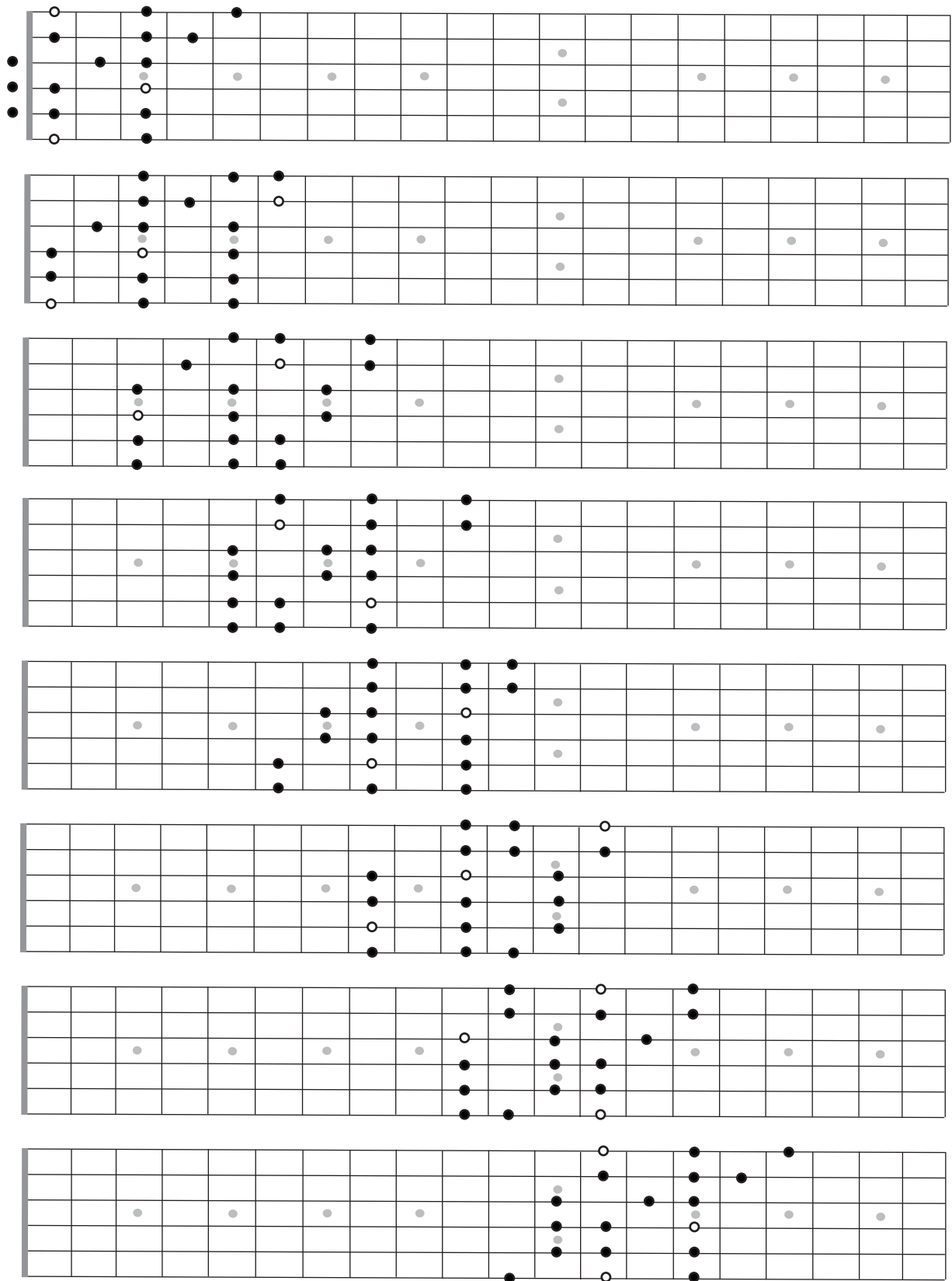
The image displays eight guitar fretboard diagrams for the E Mixolydian mode. Each diagram is a six-string neck with frets 1 through 12. The notes of the mode are: E (open), F# (2nd fret), G (3rd fret), A (4th fret), B (5th fret), and C# (7th fret). The diagrams show various patterns and voicings:

- Diagram 1:** Shows a scale pattern starting on the 1st fret (F#) and moving up the neck.
- Diagram 2:** Shows a scale pattern starting on the 2nd fret (G) and moving up the neck.
- Diagram 3:** Shows a scale pattern starting on the 3rd fret (A) and moving up the neck.
- Diagram 4:** Shows a scale pattern starting on the 4th fret (B) and moving up the neck.
- Diagram 5:** Shows a scale pattern starting on the 5th fret (C#) and moving up the neck.
- Diagram 6:** Shows a scale pattern starting on the 6th fret (D) and moving up the neck.
- Diagram 7:** Shows a scale pattern starting on the 7th fret (E) and moving up the neck.
- Diagram 8:** Shows a scale pattern starting on the 8th fret (F#) and moving up the neck.

## Modo D mixolidio

The image displays eight guitar fretboard diagrams for the D Mixolydian mode. Each diagram shows a six-string guitar neck with frets numbered 1 to 12. The notes of the mode are indicated by black dots (solid) and white dots (open). The notes are: D (1st fret, 2nd string; 5th fret, 4th string; 9th fret, 5th string; 12th fret, 6th string), E (2nd fret, 1st string; 7th fret, 2nd string; 10th fret, 3rd string), F (3rd fret, 2nd string; 8th fret, 3rd string; 11th fret, 4th string), G (3rd fret, 3rd string; 7th fret, 4th string; 10th fret, 5th string), A (4th fret, 4th string; 8th fret, 5th string; 12th fret, 6th string), B (5th fret, 4th string; 9th fret, 5th string; 12th fret, 6th string), and C (5th fret, 5th string; 9th fret, 6th string). The diagrams illustrate various voicings and positions for these notes across the fretboard.

## Modo F mixolidio



## Modo Bb mixolidio

The image displays eight guitar fretboard diagrams for the Bb Mixolydian mode. Each diagram is a six-string neck with frets 1 through 12. Fingering is indicated by black dots (filled circles) and natural harmonics by white circles. The diagrams show various positions and voicings for the mode, including a full scale run and various chord shapes.

Diagram 1: Shows the full scale from fret 1 to 12. Fingering is indicated by black dots. Natural harmonics are shown at frets 5, 7, and 9.

Diagram 2: Shows a scale starting at fret 2, with fingering indicated by black dots and natural harmonics at frets 6, 8, and 10.

Diagram 3: Shows a scale starting at fret 3, with fingering indicated by black dots and natural harmonics at frets 7, 9, and 11.

Diagram 4: Shows a scale starting at fret 4, with fingering indicated by black dots and natural harmonics at frets 8, 10, and 12.

Diagram 5: Shows a scale starting at fret 5, with fingering indicated by black dots and natural harmonics at frets 9, 11, and 12.

Diagram 6: Shows a scale starting at fret 6, with fingering indicated by black dots and natural harmonics at frets 10, 12, and 12.

Diagram 7: Shows a scale starting at fret 7, with fingering indicated by black dots and natural harmonics at frets 11, 12, and 12.

Diagram 8: Shows a scale starting at fret 8, with fingering indicated by black dots and natural harmonics at frets 12, 12, and 12.

## Modo C dórico

The image displays eight guitar fretboard diagrams for the C Dorian mode. Each diagram is a 6x12 grid representing the fretboard. Fingering is indicated by black dots (filled) and white dots (open). The diagrams show various positions and voicings for the mode, including a full scale run and several chord shapes.

Diagram 1: Shows a full scale run starting from the 1st fret (C) and moving up to the 12th fret (C). The notes are: 1st fret (C), 2nd fret (D), 3rd fret (E), 4th fret (F), 5th fret (G), 7th fret (A), 8th fret (B), 9th fret (C), 10th fret (D), 11th fret (E), 12th fret (F).

Diagram 2: Shows a C major chord shape (x02010) with a D note on the 2nd fret of the 4th string.

Diagram 3: Shows a C major chord shape (x02010) with a D note on the 2nd fret of the 4th string and an E note on the 3rd fret of the 5th string.

Diagram 4: Shows a C major chord shape (x02010) with a D note on the 2nd fret of the 4th string and an E note on the 3rd fret of the 5th string.

Diagram 5: Shows a C major chord shape (x02010) with a D note on the 2nd fret of the 4th string and an E note on the 3rd fret of the 5th string.

Diagram 6: Shows a C major chord shape (x02010) with a D note on the 2nd fret of the 4th string and an E note on the 3rd fret of the 5th string.

Diagram 7: Shows a C major chord shape (x02010) with a D note on the 2nd fret of the 4th string and an E note on the 3rd fret of the 5th string.

Diagram 8: Shows a C major chord shape (x02010) with a D note on the 2nd fret of the 4th string and an E note on the 3rd fret of the 5th string.

## Modo A dórico

The image displays eight guitar fretboard diagrams for the Dorian mode (Modo A dórico). Each diagram represents a different fingering or harmonic pattern across the fretboard. The diagrams are arranged vertically, showing the progression of notes and fingerings from the first fret to the twelfth fret. The notes of the Dorian mode (A-B-C-D-E-F-G-A) are distributed across the strings and frets, with some diagrams highlighting specific chord shapes or scale runs. The diagrams use black dots for fingerings and white circles for natural harmonics.

## Modo G dórico

The image displays eight horizontal fretboard diagrams for the Dorian mode in G major. Each diagram is a six-string guitar neck with frets 1 through 12. The notes of the mode are G, A, B, C, D, E. The diagrams show various patterns of notes across the fretboard, including scale runs, chord voicings, and natural harmonics. The notes are represented by black dots (filled circles) and white circles (open circles). The diagrams are arranged vertically, showing different positions and voicings of the mode.

## Modo E dórico

The image displays eight guitar fretboard diagrams for the E Dorian mode. Each diagram is a 6-string grid with 12 frets. The notes of the E Dorian mode (E, F, G, A, B, C) are indicated by black dots (natural), white circles (sharps), and grey dots (naturals). The diagrams illustrate different positions and fingerings for the mode across the fretboard.

- Diagram 1:** Shows the mode starting on the 1st fret (E) and extending to the 12th fret. The notes are: 1st fret (E, F, G, A, B, C), 2nd fret (F, G, A, B, C, D), 3rd fret (G, A, B, C, D, E), 4th fret (A, B, C, D, E, F), 5th fret (B, C, D, E, F, G), 6th fret (C, D, E, F, G, A), 7th fret (D, E, F, G, A, B), 8th fret (E, F, G, A, B, C), 9th fret (F, G, A, B, C, D), 10th fret (G, A, B, C, D, E), 11th fret (A, B, C, D, E, F), 12th fret (B, C, D, E, F, G).
- Diagram 2:** Shows the mode starting on the 2nd fret (F) and extending to the 12th fret. The notes are: 2nd fret (F, G, A, B, C, D), 3rd fret (G, A, B, C, D, E), 4th fret (A, B, C, D, E, F), 5th fret (B, C, D, E, F, G), 6th fret (C, D, E, F, G, A), 7th fret (D, E, F, G, A, B), 8th fret (E, F, G, A, B, C), 9th fret (F, G, A, B, C, D), 10th fret (G, A, B, C, D, E), 11th fret (A, B, C, D, E, F), 12th fret (B, C, D, E, F, G).
- Diagram 3:** Shows the mode starting on the 3rd fret (G) and extending to the 12th fret. The notes are: 3rd fret (G, A, B, C, D, E), 4th fret (A, B, C, D, E, F), 5th fret (B, C, D, E, F, G), 6th fret (C, D, E, F, G, A), 7th fret (D, E, F, G, A, B), 8th fret (E, F, G, A, B, C), 9th fret (F, G, A, B, C, D), 10th fret (G, A, B, C, D, E), 11th fret (A, B, C, D, E, F), 12th fret (B, C, D, E, F, G).
- Diagram 4:** Shows the mode starting on the 4th fret (A) and extending to the 12th fret. The notes are: 4th fret (A, B, C, D, E, F), 5th fret (B, C, D, E, F, G), 6th fret (C, D, E, F, G, A), 7th fret (D, E, F, G, A, B), 8th fret (E, F, G, A, B, C), 9th fret (F, G, A, B, C, D), 10th fret (G, A, B, C, D, E), 11th fret (A, B, C, D, E, F), 12th fret (B, C, D, E, F, G).
- Diagram 5:** Shows the mode starting on the 5th fret (B) and extending to the 12th fret. The notes are: 5th fret (B, C, D, E, F, G), 6th fret (C, D, E, F, G, A), 7th fret (D, E, F, G, A, B), 8th fret (E, F, G, A, B, C), 9th fret (F, G, A, B, C, D), 10th fret (G, A, B, C, D, E), 11th fret (A, B, C, D, E, F), 12th fret (B, C, D, E, F, G).
- Diagram 6:** Shows the mode starting on the 6th fret (C) and extending to the 12th fret. The notes are: 6th fret (C, D, E, F, G, A), 7th fret (D, E, F, G, A, B), 8th fret (E, F, G, A, B, C), 9th fret (F, G, A, B, C, D), 10th fret (G, A, B, C, D, E), 11th fret (A, B, C, D, E, F), 12th fret (B, C, D, E, F, G).
- Diagram 7:** Shows the mode starting on the 7th fret (D) and extending to the 12th fret. The notes are: 7th fret (D, E, F, G, A, B), 8th fret (E, F, G, A, B, C), 9th fret (F, G, A, B, C, D), 10th fret (G, A, B, C, D, E), 11th fret (A, B, C, D, E, F), 12th fret (B, C, D, E, F, G).
- Diagram 8:** Shows the mode starting on the 8th fret (E) and extending to the 12th fret. The notes are: 8th fret (E, F, G, A, B, C), 9th fret (F, G, A, B, C, D), 10th fret (G, A, B, C, D, E), 11th fret (A, B, C, D, E, F), 12th fret (B, C, D, E, F, G).

### Modo D dórico

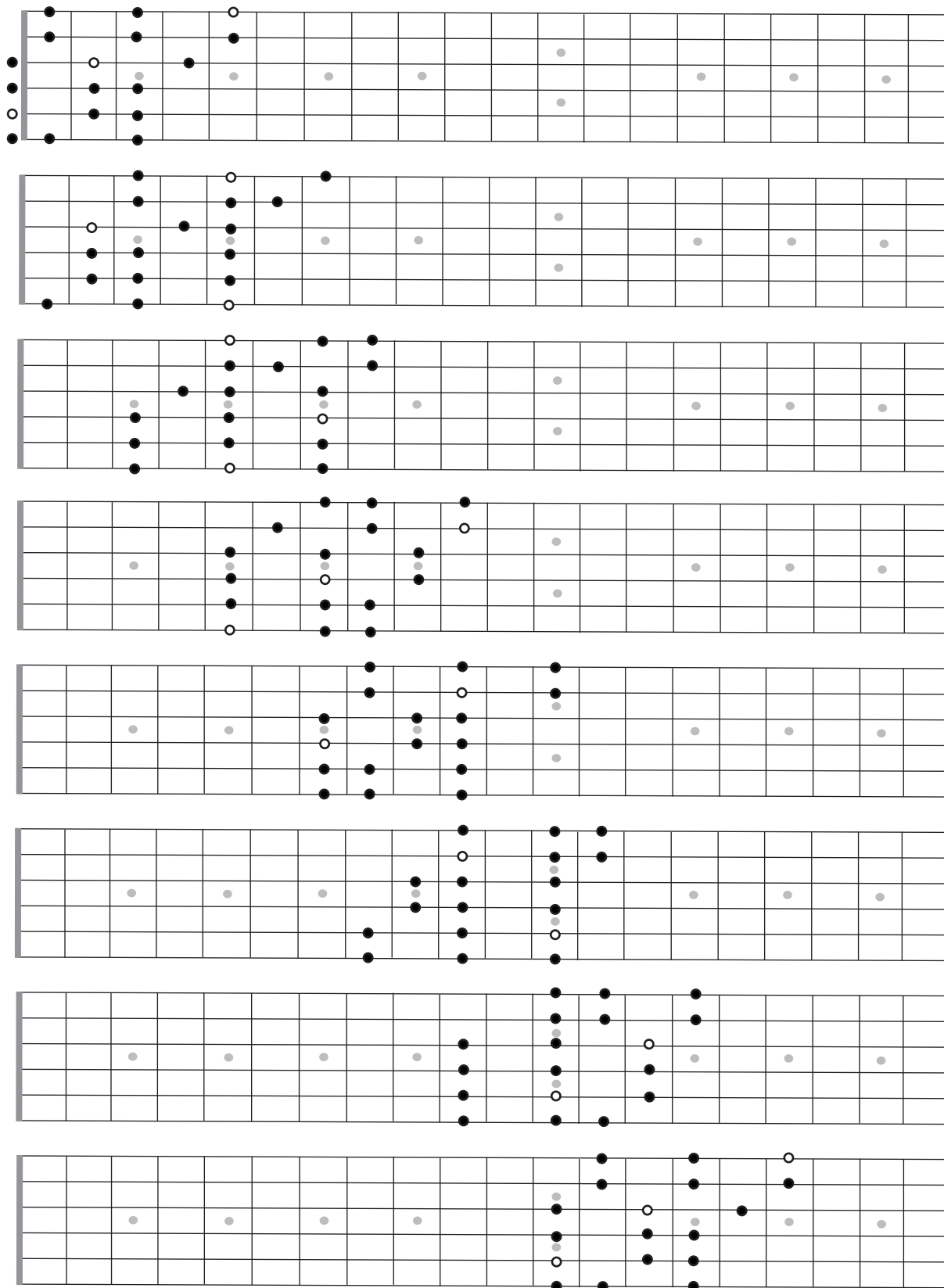
The image displays eight guitar fretboard diagrams for the D Dorian mode. Each diagram is a 6-string grid with 12 frets. The notes of the D Dorian mode (D, E, F, G, A, B) are indicated by black dots (natural notes) and white circles (flats). The diagrams illustrate different positions and fingerings for the mode across the fretboard.

- Diagram 1:** Shows the mode starting on the 1st fret (D) and extending to the 12th fret. The notes are: 1st fret (D), 2nd fret (E), 3rd fret (F), 4th fret (G), 5th fret (A), 6th fret (B), 7th fret (D), 8th fret (E), 9th fret (F), 10th fret (G), 11th fret (A), 12th fret (B).
- Diagram 2:** Shows the mode starting on the 2nd fret (E) and extending to the 12th fret. The notes are: 2nd fret (E), 3rd fret (F), 4th fret (G), 5th fret (A), 6th fret (B), 7th fret (D), 8th fret (E), 9th fret (F), 10th fret (G), 11th fret (A), 12th fret (B).
- Diagram 3:** Shows the mode starting on the 3rd fret (F) and extending to the 12th fret. The notes are: 3rd fret (F), 4th fret (G), 5th fret (A), 6th fret (B), 7th fret (D), 8th fret (E), 9th fret (F), 10th fret (G), 11th fret (A), 12th fret (B).
- Diagram 4:** Shows the mode starting on the 4th fret (G) and extending to the 12th fret. The notes are: 4th fret (G), 5th fret (A), 6th fret (B), 7th fret (D), 8th fret (E), 9th fret (F), 10th fret (G), 11th fret (A), 12th fret (B).
- Diagram 5:** Shows the mode starting on the 5th fret (A) and extending to the 12th fret. The notes are: 5th fret (A), 6th fret (B), 7th fret (D), 8th fret (E), 9th fret (F), 10th fret (G), 11th fret (A), 12th fret (B).
- Diagram 6:** Shows the mode starting on the 6th fret (B) and extending to the 12th fret. The notes are: 6th fret (B), 7th fret (D), 8th fret (E), 9th fret (F), 10th fret (G), 11th fret (A), 12th fret (B).
- Diagram 7:** Shows the mode starting on the 7th fret (D) and extending to the 12th fret. The notes are: 7th fret (D), 8th fret (E), 9th fret (F), 10th fret (G), 11th fret (A), 12th fret (B).
- Diagram 8:** Shows the mode starting on the 8th fret (E) and extending to the 12th fret. The notes are: 8th fret (E), 9th fret (F), 10th fret (G), 11th fret (A), 12th fret (B).

Modo C eólico = Escala C menor natural

The image displays eight guitar fretboard diagrams, each representing a different position of the C Aeolian mode (C natural minor scale). The scale notes are C, D, E-flat, F, G, A-flat, and B-flat. The diagrams are arranged vertically, showing the scale in positions 1 through 8. Each diagram consists of a 6-string grid with 12 frets. Filled circles indicate natural notes, and open circles indicate notes with a flat. The positions are as follows:

- Position 1:** Frets 1-6. Notes: 1st string (1: C, 2: D, 3: E-flat, 4: F, 5: G, 6: A-flat), 2nd string (1: D, 2: E-flat, 3: F, 4: G, 5: A-flat, 6: B-flat), 3rd string (1: E-flat, 2: F, 3: G, 4: A-flat, 5: B-flat, 6: C), 4th string (1: F, 2: G, 3: A-flat, 4: B-flat, 5: C, 6: D), 5th string (1: G, 2: A-flat, 3: B-flat, 4: C, 5: D, 6: E-flat), 6th string (1: A-flat, 2: B-flat, 3: C, 4: D, 5: E-flat, 6: F).
- Position 2:** Frets 2-7. Notes: 1st string (2: C, 3: D, 4: E-flat, 5: F, 6: G, 7: A-flat), 2nd string (2: D, 3: E-flat, 4: F, 5: G, 6: A-flat, 7: B-flat), 3rd string (2: E-flat, 3: F, 4: G, 5: A-flat, 6: B-flat, 7: C), 4th string (2: F, 3: G, 4: A-flat, 5: B-flat, 6: C, 7: D), 5th string (2: G, 3: A-flat, 4: B-flat, 5: C, 6: D, 7: E-flat), 6th string (2: A-flat, 3: B-flat, 4: C, 5: D, 6: E-flat, 7: F).
- Position 3:** Frets 3-8. Notes: 1st string (3: C, 4: D, 5: E-flat, 6: F, 7: G, 8: A-flat), 2nd string (3: D, 4: E-flat, 5: F, 6: G, 7: A-flat, 8: B-flat), 3rd string (3: E-flat, 4: F, 5: G, 6: A-flat, 7: B-flat, 8: C), 4th string (3: F, 4: G, 5: A-flat, 6: B-flat, 7: C, 8: D), 5th string (3: G, 4: A-flat, 5: B-flat, 6: C, 7: D, 8: E-flat), 6th string (3: A-flat, 4: B-flat, 5: C, 6: D, 7: E-flat, 8: F).
- Position 4:** Frets 4-9. Notes: 1st string (4: C, 5: D, 6: E-flat, 7: F, 8: G, 9: A-flat), 2nd string (4: D, 5: E-flat, 6: F, 7: G, 8: A-flat, 9: B-flat), 3rd string (4: E-flat, 5: F, 6: G, 7: A-flat, 8: B-flat, 9: C), 4th string (4: F, 5: G, 6: A-flat, 7: B-flat, 8: C, 9: D), 5th string (4: G, 5: A-flat, 6: B-flat, 7: C, 8: D, 9: E-flat), 6th string (4: A-flat, 5: B-flat, 6: C, 7: D, 8: E-flat, 9: F).
- Position 5:** Frets 5-10. Notes: 1st string (5: C, 6: D, 7: E-flat, 8: F, 9: G, 10: A-flat), 2nd string (5: D, 6: E-flat, 7: F, 8: G, 9: A-flat, 10: B-flat), 3rd string (5: E-flat, 6: F, 7: G, 8: A-flat, 9: B-flat, 10: C), 4th string (5: F, 6: G, 7: A-flat, 8: B-flat, 9: C, 10: D), 5th string (5: G, 6: A-flat, 7: B-flat, 8: C, 9: D, 10: E-flat), 6th string (5: A-flat, 6: B-flat, 7: C, 8: D, 9: E-flat, 10: F).
- Position 6:** Frets 6-11. Notes: 1st string (6: C, 7: D, 8: E-flat, 9: F, 10: G, 11: A-flat), 2nd string (6: D, 7: E-flat, 8: F, 9: G, 10: A-flat, 11: B-flat), 3rd string (6: E-flat, 7: F, 8: G, 9: A-flat, 10: B-flat, 11: C), 4th string (6: F, 7: G, 8: A-flat, 9: B-flat, 10: C, 11: D), 5th string (6: G, 7: A-flat, 8: B-flat, 9: C, 10: D, 11: E-flat), 6th string (6: A-flat, 7: B-flat, 8: C, 9: D, 10: E-flat, 11: F).
- Position 7:** Frets 7-12. Notes: 1st string (7: C, 8: D, 9: E-flat, 10: F, 11: G, 12: A-flat), 2nd string (7: D, 8: E-flat, 9: F, 10: G, 11: A-flat, 12: B-flat), 3rd string (7: E-flat, 8: F, 9: G, 10: A-flat, 11: B-flat, 12: C), 4th string (7: F, 8: G, 9: A-flat, 10: B-flat, 11: C, 12: D), 5th string (7: G, 8: A-flat, 9: B-flat, 10: C, 11: D, 12: E-flat), 6th string (7: A-flat, 8: B-flat, 9: C, 10: D, 11: E-flat, 12: F).
- Position 8:** Frets 8-13. Notes: 1st string (8: C, 9: D, 10: E-flat, 11: F, 12: G, 13: A-flat), 2nd string (8: D, 9: E-flat, 10: F, 11: G, 12: A-flat, 13: B-flat), 3rd string (8: E-flat, 9: F, 10: G, 11: A-flat, 12: B-flat, 13: C), 4th string (8: F, 9: G, 10: A-flat, 11: B-flat, 12: C, 13: D), 5th string (8: G, 9: A-flat, 10: B-flat, 11: C, 12: D, 13: E-flat), 6th string (8: A-flat, 9: B-flat, 10: C, 11: D, 12: E-flat, 13: F).

**Modo A eólico = Escala A menor natural**

## Modo C lidio

The image displays eight guitar fretboard diagrams for the C Lydian mode. Each diagram shows a six-string guitar neck with frets 1 through 12. Fingering is indicated by black dots (filled) and white circles (open). The notes of the C Lydian mode (C, D, E, F#, G, A, B) are shown across the strings. The diagrams illustrate various voicings and positions for this mode, including standard open position and higher register positions.

## Modo A lidio

The image displays eight guitar fretboard diagrams for the A Lydian mode. Each diagram shows a six-string guitar neck with frets 1 through 12. The notes of the A Lydian mode (A, B, C#, D, E, F#, G) are indicated by black dots (fretted notes) and white circles (open strings). The diagrams illustrate various fingerings for the mode, including the open string and fretted notes on each string.

Legend:

- Open string
- Fretted note

Diagram 1: Shows the mode starting on the open A string (1st fret, 2nd string). Fretted notes are on the 1st fret (1st string), 2nd fret (2nd string), 3rd fret (3rd string), 4th fret (4th string), 5th fret (5th string), and 6th fret (6th string).

Diagram 2: Shows the mode starting on the open A string (1st fret, 2nd string). Fretted notes are on the 1st fret (1st string), 2nd fret (2nd string), 3rd fret (3rd string), 4th fret (4th string), 5th fret (5th string), and 6th fret (6th string).

Diagram 3: Shows the mode starting on the open A string (1st fret, 2nd string). Fretted notes are on the 1st fret (1st string), 2nd fret (2nd string), 3rd fret (3rd string), 4th fret (4th string), 5th fret (5th string), and 6th fret (6th string).

Diagram 4: Shows the mode starting on the open A string (1st fret, 2nd string). Fretted notes are on the 1st fret (1st string), 2nd fret (2nd string), 3rd fret (3rd string), 4th fret (4th string), 5th fret (5th string), and 6th fret (6th string).

Diagram 5: Shows the mode starting on the open A string (1st fret, 2nd string). Fretted notes are on the 1st fret (1st string), 2nd fret (2nd string), 3rd fret (3rd string), 4th fret (4th string), 5th fret (5th string), and 6th fret (6th string).

Diagram 6: Shows the mode starting on the open A string (1st fret, 2nd string). Fretted notes are on the 1st fret (1st string), 2nd fret (2nd string), 3rd fret (3rd string), 4th fret (4th string), 5th fret (5th string), and 6th fret (6th string).

Diagram 7: Shows the mode starting on the open A string (1st fret, 2nd string). Fretted notes are on the 1st fret (1st string), 2nd fret (2nd string), 3rd fret (3rd string), 4th fret (4th string), 5th fret (5th string), and 6th fret (6th string).

Diagram 8: Shows the mode starting on the open A string (1st fret, 2nd string). Fretted notes are on the 1st fret (1st string), 2nd fret (2nd string), 3rd fret (3rd string), 4th fret (4th string), 5th fret (5th string), and 6th fret (6th string).

## Modo G lidio

The image displays eight guitar fretboard diagrams for the G Ionian mode (Modo G lidio). Each diagram is a 6x12 grid representing the fretboard. Fingering is indicated by black dots (filled) and white circles (open).

- Diagram 1:** Shows the full fretboard with a G major triad (G, B, D) at the 1st fret and a G major triad (G, B, D) at the 12th fret. Fingering is shown for the 1st fret: index on G, middle on B, ring on D.
- Diagram 2:** Shows a G major triad at the 1st fret and a G major triad at the 12th fret. Fingering is shown for the 1st fret: index on G, middle on B, ring on D.
- Diagram 3:** Shows a G major triad at the 1st fret and a G major triad at the 12th fret. Fingering is shown for the 1st fret: index on G, middle on B, ring on D.
- Diagram 4:** Shows a G major triad at the 1st fret and a G major triad at the 12th fret. Fingering is shown for the 1st fret: index on G, middle on B, ring on D.
- Diagram 5:** Shows a G major triad at the 1st fret and a G major triad at the 12th fret. Fingering is shown for the 1st fret: index on G, middle on B, ring on D.
- Diagram 6:** Shows a G major triad at the 1st fret and a G major triad at the 12th fret. Fingering is shown for the 1st fret: index on G, middle on B, ring on D.
- Diagram 7:** Shows a G major triad at the 1st fret and a G major triad at the 12th fret. Fingering is shown for the 1st fret: index on G, middle on B, ring on D.
- Diagram 8:** Shows a G major triad at the 1st fret and a G major triad at the 12th fret. Fingering is shown for the 1st fret: index on G, middle on B, ring on D.

## Modo E lidio

The image displays eight guitar fretboard diagrams for the E Lydian mode. Each diagram is a 6-string fretboard with a grid of frets (0-12) and strings (1-6). The diagrams illustrate various chord voicings and scale patterns:

- Diagram 1:** Shows a full E major triad (E-G#-B) on strings 1-3, with a natural 4th fret on string 4 (F#) and a natural 7th fret on string 5 (D#). The 6th string is open.
- Diagram 2:** Shows a full E major triad on strings 2-4, with a natural 4th fret on string 1 (F#) and a natural 7th fret on string 5 (D#). The 6th string is open.
- Diagram 3:** Shows a full E major triad on strings 3-5, with a natural 4th fret on string 2 (F#) and a natural 7th fret on string 6 (D#). The 1st string is open.
- Diagram 4:** Shows a full E major triad on strings 4-6, with a natural 4th fret on string 3 (F#) and a natural 7th fret on string 1 (D#). The 2nd string is open.
- Diagram 5:** Shows a full E major triad on strings 5-6, with a natural 4th fret on string 4 (F#) and a natural 7th fret on string 2 (D#). The 1st and 3rd strings are open.
- Diagram 6:** Shows a full E major triad on strings 6-1, with a natural 4th fret on string 5 (F#) and a natural 7th fret on string 3 (D#). The 2nd and 4th strings are open.
- Diagram 7:** Shows a full E major triad on strings 1-6, with a natural 4th fret on string 4 (F#) and a natural 7th fret on string 2 (D#). The 3rd and 5th strings are open.
- Diagram 8:** Shows a full E major triad on strings 1-6, with a natural 4th fret on string 4 (F#) and a natural 7th fret on string 2 (D#). The 3rd and 5th strings are open.

## Modo D lidio

The image displays eight horizontal fretboard diagrams for the D Lydian mode. Each diagram represents a six-string guitar neck with frets 1 through 12. The notes of the D Lydian mode (D, E, F#, G, A, B) are indicated by black dots (filled) and white dots (open). The diagrams show various chord voicings and melodic lines across the fretboard.

- Diagram 1:** Shows a D major triad (D, F#, A) on strings 1-3, with a D note on string 4, fret 1. A white dot is on string 2, fret 1.
- Diagram 2:** Shows a D major triad on strings 2-4, with a D note on string 5, fret 1. A white dot is on string 3, fret 1.
- Diagram 3:** Shows a D major triad on strings 3-5, with a D note on string 6, fret 1. A white dot is on string 4, fret 1.
- Diagram 4:** Shows a D major triad on strings 4-6, with a D note on string 1, fret 2. A white dot is on string 5, fret 2.
- Diagram 5:** Shows a D major triad on strings 5-6, with a D note on string 1, fret 2. A white dot is on string 4, fret 2.
- Diagram 6:** Shows a D major triad on strings 6-1, with a D note on string 2, fret 2. A white dot is on string 5, fret 2.
- Diagram 7:** Shows a D major triad on strings 1-2, with a D note on string 3, fret 2. A white dot is on string 6, fret 2.
- Diagram 8:** Shows a D major triad on strings 2-3, with a D note on string 4, fret 2. A white dot is on string 1, fret 2.

### Modo C frigio

The image displays eight staves of guitar tablature for the C Frigio mode. Each staff consists of a six-line grid representing the guitar strings. The notation uses black dots for fretted notes and white circles for natural notes. The mode is defined by the notes C, D, Eb, E, F, G, A, B. The tablature shows various chord voicings and melodic patterns across the fretboard, including a prominent Eb in the second position and a Bb in the seventh position. The score is organized into measures, with some measures containing multiple notes on different strings.

## Modo A frigio

The image displays eight staves of music, each representing a different position or voicing of the A Frigian mode. The notes are placed on a five-line grid. The mode is characterized by the following intervals: a whole step between the first and second degrees, a whole step between the second and third, a tritone between the third and fourth, a whole step between the fourth and fifth, a whole step between the fifth and sixth, and a whole step between the sixth and seventh. The notes are: A (1st degree), B (2nd), C (3rd), D (4th), E (5th), F (6th), and G (7th). The tritone between C and F is a defining feature of this mode.

The staves show various voicings and positions of these notes across the five lines of the staff. Some notes are marked with a white circle, indicating a natural or specific alteration, while others are marked with a black dot. The sequence of notes across the staves illustrates the flexibility of the mode in different registers and voicings.

## Modo G frigio

The image displays eight guitar fretboard diagrams for the G Frigian mode. Each diagram is a 6x12 grid representing the fretboard. The notes of the mode are G (1st fret), A (2nd fret), Bb (3rd fret), C (4th fret), D (5th fret), and E (7th fret). The diagrams illustrate various positions and voicings:

- Diagram 1:** Shows the mode in the first position, with notes G, A, Bb, C, D, E on strings 1-6 respectively.
- Diagram 2:** Shows the mode in the second position, with notes G, A, Bb, C, D, E on strings 2-7 respectively.
- Diagram 3:** Shows the mode in the third position, with notes G, A, Bb, C, D, E on strings 3-8 respectively.
- Diagram 4:** Shows the mode in the fourth position, with notes G, A, Bb, C, D, E on strings 4-9 respectively.
- Diagram 5:** Shows the mode in the fifth position, with notes G, A, Bb, C, D, E on strings 5-10 respectively.
- Diagram 6:** Shows the mode in the sixth position, with notes G, A, Bb, C, D, E on strings 6-11 respectively.
- Diagram 7:** Shows the mode in the seventh position, with notes G, A, Bb, C, D, E on strings 7-12 respectively.
- Diagram 8:** Shows the mode in the eighth position, with notes G, A, Bb, C, D, E on strings 8-13 respectively.

## Modo E frigio

The image displays eight guitar fretboard diagrams for the E Phrygian mode. Each diagram is a 6x12 grid representing the fretboard. The notes of the mode are: E2 (open), F2 (1st fret), G2 (2nd fret), A2 (3rd fret), B2 (4th fret), C3 (5th fret), D3 (7th fret), E3 (8th fret), F3 (9th fret), G3 (10th fret), A3 (11th fret), B3 (12th fret). The diagrams show various voicings and fingerings for these notes across the strings.

Diagram 1: Shows the full mode across all six strings. Fingering: 1st string (open), 2nd (1), 3rd (2), 4th (3), 5th (4), 6th (5).

Diagram 2: Shows a voicing with the 1st string open, 2nd (1), 3rd (2), 4th (3), 5th (4), 6th (5).

Diagram 3: Shows a voicing with the 1st string open, 2nd (1), 3rd (2), 4th (3), 5th (4), 6th (5).

Diagram 4: Shows a voicing with the 1st string open, 2nd (1), 3rd (2), 4th (3), 5th (4), 6th (5).

Diagram 5: Shows a voicing with the 1st string open, 2nd (1), 3rd (2), 4th (3), 5th (4), 6th (5).

Diagram 6: Shows a voicing with the 1st string open, 2nd (1), 3rd (2), 4th (3), 5th (4), 6th (5).

Diagram 7: Shows a voicing with the 1st string open, 2nd (1), 3rd (2), 4th (3), 5th (4), 6th (5).

Diagram 8: Shows a voicing with the 1st string open, 2nd (1), 3rd (2), 4th (3), 5th (4), 6th (5).

## Modo D frigio

The image displays eight staves of musical notation for the D Frigian mode. Each staff is a grid with 12 columns and 5 rows. The notation consists of black dots (solid) and white dots (open) placed on the grid lines. The first staff shows a scale starting on D (row 1, column 1) and moving up to A (row 5, column 12). The second staff shows a scale starting on D (row 1, column 1) and moving down to A (row 5, column 12). The third staff shows a scale starting on A (row 5, column 1) and moving up to D (row 1, column 12). The fourth staff shows a scale starting on A (row 5, column 1) and moving down to D (row 1, column 12). The fifth staff shows a scale starting on D (row 1, column 1) and moving up to A (row 5, column 12). The sixth staff shows a scale starting on D (row 1, column 1) and moving down to A (row 5, column 12). The seventh staff shows a scale starting on A (row 5, column 1) and moving up to D (row 1, column 12). The eighth staff shows a scale starting on A (row 5, column 1) and moving down to D (row 1, column 12). The notation is organized into four pairs of staves, each pair representing a different scale direction or mode variation.

## Modo C locrio

The image displays eight guitar fretboard diagrams for the C Locrian mode. Each diagram consists of a 6-string grid with 12 frets. The notes of the mode are: C (1st fret), D (2nd fret), E (3rd fret), F (4th fret), G (5th fret), and A (6th fret). The diagrams illustrate various fingerings and positions for the left hand, with natural harmonics indicated by open circles.

- Diagram 1:** Shows a fingering for the first position (1-2-3-4-5-6) with natural harmonics at the 12th fret.
- Diagram 2:** Shows a fingering for the first position (1-2-3-4-5-6) with natural harmonics at the 12th fret.
- Diagram 3:** Shows a fingering for the first position (1-2-3-4-5-6) with natural harmonics at the 12th fret.
- Diagram 4:** Shows a fingering for the first position (1-2-3-4-5-6) with natural harmonics at the 12th fret.
- Diagram 5:** Shows a fingering for the first position (1-2-3-4-5-6) with natural harmonics at the 12th fret.
- Diagram 6:** Shows a fingering for the first position (1-2-3-4-5-6) with natural harmonics at the 12th fret.
- Diagram 7:** Shows a fingering for the first position (1-2-3-4-5-6) with natural harmonics at the 12th fret.
- Diagram 8:** Shows a fingering for the first position (1-2-3-4-5-6) with natural harmonics at the 12th fret.

## Escala C menor melódica

The image displays eight guitar fretboard diagrams, each representing a different fingering for the melodic C minor scale. The scale notes are C, D, E-flat, F, G, A-flat, B-flat, and C. The diagrams are arranged vertically, showing the progression of the scale across the fretboard from the first to the eighth fret. Each diagram consists of a grid of six strings and six frets. Fingering is indicated by black dots (finger 1), white circles (finger 2), and grey dots (finger 3). The diagrams illustrate various fingering patterns, including chromatic and diatonic approaches, and show how the scale can be played in different positions across the neck.

## Escala A menor melódica

The image displays eight guitar fretboard diagrams for the melodic A minor scale. Each diagram is a 6-string grid with 12 frets. The notes are indicated by black dots (solid) and white dots (open). The scale notes are A, B, C, D, E, F, G, A. The diagrams show the following fret positions for each note:

- Diagram 1: A (1st fret, 1st string), B (2nd fret, 2nd string), C (3rd fret, 3rd string), D (4th fret, 4th string), E (5th fret, 5th string), F (5th fret, 6th string), G (7th fret, 6th string), A (7th fret, 5th string).
- Diagram 2: A (2nd fret, 2nd string), B (3rd fret, 3rd string), C (4th fret, 4th string), D (5th fret, 5th string), E (6th fret, 6th string), F (6th fret, 1st string), G (8th fret, 1st string), A (8th fret, 2nd string).
- Diagram 3: A (3rd fret, 3rd string), B (4th fret, 4th string), C (5th fret, 5th string), D (6th fret, 6th string), E (7th fret, 1st string), F (7th fret, 2nd string), G (9th fret, 2nd string), A (9th fret, 3rd string).
- Diagram 4: A (4th fret, 4th string), B (5th fret, 5th string), C (6th fret, 6th string), D (7th fret, 1st string), E (7th fret, 2nd string), F (9th fret, 2nd string), G (9th fret, 3rd string), A (10th fret, 3rd string).
- Diagram 5: A (5th fret, 5th string), B (6th fret, 6th string), C (7th fret, 1st string), D (7th fret, 2nd string), E (9th fret, 2nd string), F (9th fret, 3rd string), G (11th fret, 3rd string), A (11th fret, 4th string).
- Diagram 6: A (6th fret, 6th string), B (7th fret, 1st string), C (7th fret, 2nd string), D (9th fret, 2nd string), E (9th fret, 3rd string), F (11th fret, 3rd string), G (11th fret, 4th string), A (12th fret, 4th string).
- Diagram 7: A (7th fret, 1st string), B (7th fret, 2nd string), C (9th fret, 2nd string), D (9th fret, 3rd string), E (11th fret, 3rd string), F (11th fret, 4th string), G (12th fret, 4th string), A (12th fret, 5th string).
- Diagram 8: A (7th fret, 2nd string), B (9th fret, 2nd string), C (9th fret, 3rd string), D (11th fret, 3rd string), E (11th fret, 4th string), F (12th fret, 4th string), G (12th fret, 5th string), A (12th fret, 6th string).

## Escala G menor melódica

The image displays eight guitar fretboard diagrams, each representing a different fingering for the G minor melodic scale. Each diagram is a 6-string grid with 12 frets. The notes of the scale are indicated by black dots (solid for natural notes, hollow for flats) and are distributed across the fretboard as follows:

- Diagram 1:** Shows a fingering starting on the 1st fret (Bb) and ending on the 12th fret (Bb).
- Diagram 2:** Shows a fingering starting on the 2nd fret (C) and ending on the 13th fret (C).
- Diagram 3:** Shows a fingering starting on the 3rd fret (D) and ending on the 14th fret (D).
- Diagram 4:** Shows a fingering starting on the 4th fret (Eb) and ending on the 15th fret (Eb).
- Diagram 5:** Shows a fingering starting on the 5th fret (F) and ending on the 16th fret (F).
- Diagram 6:** Shows a fingering starting on the 6th fret (F#) and ending on the 17th fret (F#).
- Diagram 7:** Shows a fingering starting on the 7th fret (G) and ending on the 18th fret (G).
- Diagram 8:** Shows a fingering starting on the 8th fret (Ab) and ending on the 19th fret (Ab).

## Escala E menor melódica

The image displays eight guitar fretboard diagrams, each representing a different fingering for the melodic E minor scale. Each diagram is a 6-string by 12-fret grid. The notes of the scale are indicated by black dots (filled) and white dots (open). The diagrams show various starting positions and fingerings across the fretboard, including patterns that span multiple strings and frets. The scale notes are E, F, G, A, B, and C, with their respective positions on the fretboard being: E (1st fret, 1st string), F (1st fret, 2nd string), G (2nd fret, 3rd string), A (2nd fret, 4th string), B (2nd fret, 5th string), and C (3rd fret, 6th string). The diagrams illustrate how these notes are connected across the fretboard using different fingering techniques.

## Escala D menor melódica

The image displays eight guitar fretboard diagrams for the D minor melodic scale. Each diagram shows a six-string guitar neck with frets numbered 1 through 12. The notes of the scale are indicated by black dots (solid) and white dots (open). The diagrams are arranged vertically, showing the scale in ascending and descending order across the fretboard.

The scale notes are: D (1st fret), E (2nd fret), F (3rd fret), G (3rd fret), A (4th fret), B (5th fret), C (5th fret), D (5th fret), E (6th fret), F (6th fret), G (7th fret), A (7th fret), B (7th fret), C (8th fret), D (8th fret), E (9th fret), F (9th fret), G (10th fret), A (10th fret), B (10th fret), C (11th fret), D (11th fret), E (12th fret), F (12th fret), G (12th fret).

The diagrams show the following fret positions for each string:

- Diagram 1: Ascending scale, strings 1-6.
- Diagram 2: Ascending scale, strings 6-1.
- Diagram 3: Ascending scale, strings 5-2.
- Diagram 4: Ascending scale, strings 4-1.
- Diagram 5: Ascending scale, strings 3-1.
- Diagram 6: Ascending scale, strings 2-1.
- Diagram 7: Descending scale, strings 1-6.
- Diagram 8: Descending scale, strings 6-1.

## Escala F menor melódica

The image displays eight guitar fretboard diagrams, each representing a different fingering for the melodic F minor scale. The diagrams are arranged vertically and show the positions of the fingers (indicated by black dots) and the notes (indicated by black and white circles) on the strings and frets. The scale is F minor melodic, which consists of the notes: F, G, A, Bb, C, D, Eb, F.

The diagrams illustrate various fingering patterns across the fretboard, including:

- Diagram 1: Fingering on the 1st string (high F), 2nd string (G), 3rd string (A), 4th string (Bb), 5th string (C), 6th string (D), 5th string (Eb), and 1st string (F).
- Diagram 2: Fingering on the 2nd string (G), 3rd string (A), 4th string (Bb), 5th string (C), 6th string (D), 5th string (Eb), and 2nd string (F).
- Diagram 3: Fingering on the 3rd string (A), 4th string (Bb), 5th string (C), 6th string (D), 5th string (Eb), and 3rd string (F).
- Diagram 4: Fingering on the 4th string (Bb), 5th string (C), 6th string (D), 5th string (Eb), and 4th string (F).
- Diagram 5: Fingering on the 5th string (C), 6th string (D), 5th string (Eb), and 5th string (F).
- Diagram 6: Fingering on the 6th string (D), 5th string (Eb), and 6th string (F).
- Diagram 7: Fingering on the 6th string (D), 5th string (Eb), and 6th string (F).
- Diagram 8: Fingering on the 6th string (D), 5th string (Eb), and 6th string (F).

**C superlocria = 7ª inversión de la escala Db menor melódica**

The image displays nine guitar fretboard diagrams, each representing a different voicing of the C superlocria scale. The scale notes are: C (1st fret, 1st string), Db (1st fret, 2nd string), D (2nd fret, 2nd string), Eb (2nd fret, 3rd string), E (3rd fret, 3rd string), F (3rd fret, 4th string), F# (4th fret, 4th string), G (5th fret, 4th string), Ab (5th fret, 5th string), A (5th fret, 5th string), Bb (6th fret, 5th string), and B (6th fret, 6th string). The diagrams show various voicings and positions across the fretboard, with notes indicated by black dots (natural notes) and white circles (flatted notes).

F superlocría = 7ª inversión de la escala Gb menor melódica

The image displays eight staves of a guitar fretboard, each showing a different position of the 7th inversion of the Gb minor melodic scale in superlocria mode. The notes are represented by black dots (natural), white circles (flats), and grey dots (naturals). The scale is: Gb (white circle on 1st string, 1st fret), Ab (black dot on 1st string, 2nd fret), Bb (white circle on 2nd string, 1st fret), Cb (white circle on 2nd string, 2nd fret), Db (black dot on 3rd string, 1st fret), Eb (white circle on 3rd string, 2nd fret), F (black dot on 4th string, 1st fret), G (black dot on 4th string, 2nd fret), Ab (black dot on 5th string, 1st fret), Bb (white circle on 5th string, 2nd fret), Cb (white circle on 6th string, 1st fret), Db (black dot on 6th string, 2nd fret). The scale is played in a sequence of positions across the eight staves.

**Bb superlocria = 7ª inversión de la escala Cb menor melódica**

The image displays eight guitar fretboard diagrams, each representing a different position of the Bb superlocria scale. The scale notes are Bb, Ab, Gb, F, Eb, D, C, Bb. The diagrams are arranged vertically and show the scale in various positions across the fretboard, including the first, second, and third positions, and their inversions. Notes are marked with black dots (natural), white circles (flats), and grey dots (naturals).

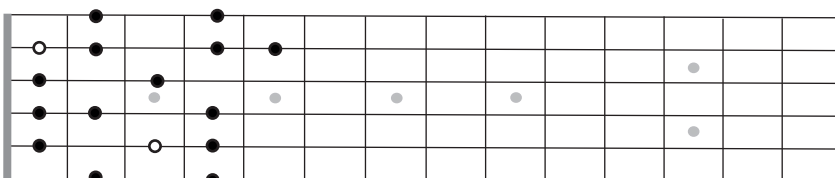
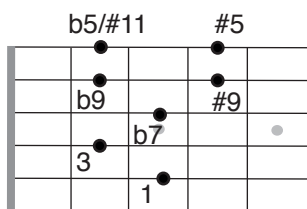
- Diagram 1:** Shows the scale in the first position, starting on the 1st fret (Bb).
- Diagram 2:** Shows the scale in the second position, starting on the 2nd fret (Ab).
- Diagram 3:** Shows the scale in the third position, starting on the 3rd fret (Gb).
- Diagram 4:** Shows the scale in the fourth position, starting on the 4th fret (F).
- Diagram 5:** Shows the scale in the fifth position, starting on the 5th fret (Eb).
- Diagram 6:** Shows the scale in the sixth position, starting on the 6th fret (D).
- Diagram 7:** Shows the scale in the seventh position, starting on the 7th fret (C).
- Diagram 8:** Shows the scale in the eighth position, starting on the 8th fret (Bb).

## Escala alterada (superlocria) sobre un acorde dominante alterado: Calt

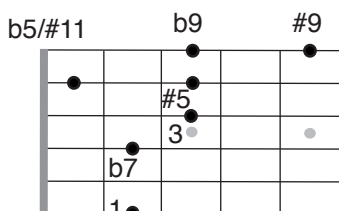
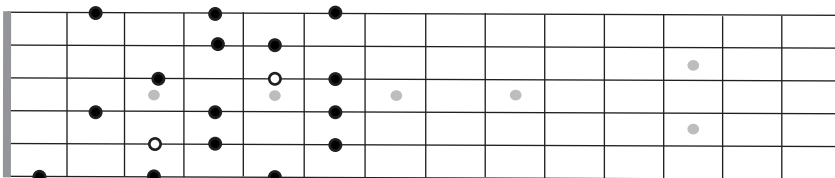
Calt = C7b9, C7#9, C7b5, C7#5, C7b9#5, C7b9b5, C7#9#5, C7#9b5, C7#11

Digitaciones prácticas

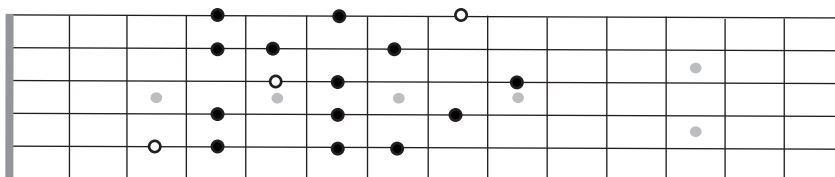
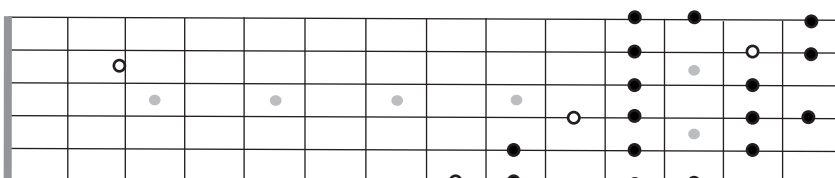
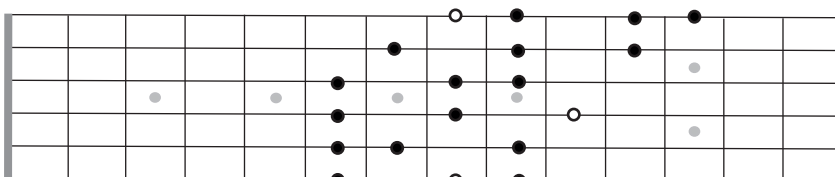
Consejos: Visualizar la forma de la escala a partir de cualquiera de las notas del acorde  
 Visualizar las notas de la escala en las cuerdas 1 y 2 con relación al acorde  
 Establecer una digitación fija para cada forma de la escala



forma práctica  
(5ª cuerda)



VIII



**C lidio-mixolidio (#4 b7) = 4º modo de la escala G menor melódica**

Para todo acorde dominante sustituto (sub V / X)

Para cualquier acorde dominante #11

Sobre un acorde dominante imprime el color de la extensión #4/#11

The image displays eight horizontal fretboard diagrams for a six-string guitar, representing the C lydian-mixolydian mode. Each diagram shows frets 1 through 12. Fingering is indicated by black dots (filled circles) and open strings by white circles (open circles). The diagrams illustrate various chord voicings and scale patterns across the fretboard.

### F lidio-mixolidio (#4 b7) = 4º modo de la escala C menor melódica

Para todo acorde dominante sustituto (sub V / X)

Para cualquier acorde dominante #11

Sobre un acorde dominante imprime el color de la extensión #4/#11

The image displays nine horizontal fretboard diagrams for a six-string guitar, illustrating the F lidio-mixolidio mode. Each diagram shows a fretboard with six strings and 24 frets. Notes are indicated by black dots (natural) and white circles (sharps). The diagrams show various chord voicings and extensions across the fretboard, including dominant substitutes and #11 chords.

### Bb lidio-mixolidio (#4 b7) = 4º modo de la escala F menor melódica

Para todo acorde dominante sustituto (sub V / X)

Para cualquier acorde dominante #11

Sobre un acorde dominante imprime el color de la extensión #4/#11

The image displays eight horizontal fretboard diagrams for a guitar, illustrating various chord voicings and extensions for the Bb Lydian mode. Each diagram consists of six strings and a fretboard with 12 frets. The notes are represented by black dots (natural), white circles (sharps), and grey dots (flats). The diagrams show the following patterns:

- Diagram 1:** Shows a D7 chord with a #4 extension (F#) and a #11 extension (C#) on the 1st string.
- Diagram 2:** Shows a D7 chord with a #4 extension (F#) and a #11 extension (C#) on the 2nd string.
- Diagram 3:** Shows a D7 chord with a #4 extension (F#) and a #11 extension (C#) on the 3rd string.
- Diagram 4:** Shows a D7 chord with a #4 extension (F#) and a #11 extension (C#) on the 4th string.
- Diagram 5:** Shows a D7 chord with a #4 extension (F#) and a #11 extension (C#) on the 5th string.
- Diagram 6:** Shows a D7 chord with a #4 extension (F#) and a #11 extension (C#) on the 6th string.
- Diagram 7:** Shows a D7 chord with a #4 extension (F#) and a #11 extension (C#) on the 1st string, with a natural 4th (F) on the 2nd string.
- Diagram 8:** Shows a D7 chord with a #4 extension (F#) and a #11 extension (C#) on the 2nd string, with a natural 4th (F) on the 1st string.

## Modo mixolidio b6 (5º modo de la escala menor melódica): G mixo b6

Sobre acorde dominante secundario en el grado IV (V/II)

Para cualquier acorde dominante b13, #5

Sobre un acorde dominante no extendido imprime los colores de la extensión b13 sin supresión de la quinta

forma  
práctica  
(tónica en c6,  
c4, c1)  
d2  
c6

forma  
práctica  
(tónica en c4)  
d1  
c4

d1  
c4

forma  
práctica  
(tónica en c5)  
d4  
c5

forma  
práctica  
(tónica en c5)  
d2  
c5

## Escala C menor armónica

The diagram illustrates the harmonic C minor scale across eight staves of a guitar fretboard. Each staff represents a string, with frets numbered 1 to 12. Fingering is indicated by numbers 1-4. Natural notes are shown as open circles, and accidentals (sharps and naturals) are shown as black dots. The scale notes are: E2 (open), F2 (1), G2 (2), A2 (3), Bb2 (4), C3 (open), D3 (1), Eb3 (2), F3 (3), G3 (4), Ab3 (5), Bb3 (6), C4 (open), D4 (1), Eb4 (2), F4 (3), G4 (4), Ab4 (5), Bb4 (6), C5 (open), D5 (1), Eb5 (2), F5 (3), G5 (4), Ab5 (5), Bb5 (6), C6 (open).

## Escala A menor armónica

The image displays eight guitar fretboard diagrams for the A minor harmonic scale. Each diagram is a 6-string by 12-fret grid. The notes are indicated by black dots (natural), white circles (flats), and grey dots (naturals). The scale notes are A, B, C, D, E, F, G, A. The diagrams show various voicings and positions across the fretboard, including natural harmonics (grey dots) and artificial harmonics (white circles).

Diagram 1: Shows the A minor harmonic scale in the first position, starting on the 1st fret (A) and ending on the 4th fret (A). It includes natural harmonics on the 5th and 7th frets.

Diagram 2: Shows the A minor harmonic scale in the second position, starting on the 2nd fret (A) and ending on the 5th fret (A). It includes natural harmonics on the 7th and 9th frets.

Diagram 3: Shows the A minor harmonic scale in the third position, starting on the 3rd fret (A) and ending on the 6th fret (A). It includes natural harmonics on the 9th and 11th frets.

Diagram 4: Shows the A minor harmonic scale in the fourth position, starting on the 4th fret (A) and ending on the 7th fret (A). It includes natural harmonics on the 11th and 13th frets.

Diagram 5: Shows the A minor harmonic scale in the fifth position, starting on the 5th fret (A) and ending on the 8th fret (A). It includes natural harmonics on the 13th and 15th frets.

Diagram 6: Shows the A minor harmonic scale in the sixth position, starting on the 6th fret (A) and ending on the 9th fret (A). It includes natural harmonics on the 15th and 17th frets.

Diagram 7: Shows the A minor harmonic scale in the seventh position, starting on the 7th fret (A) and ending on the 10th fret (A). It includes natural harmonics on the 17th and 19th frets.

Diagram 8: Shows the A minor harmonic scale in the eighth position, starting on the 8th fret (A) and ending on the 11th fret (A). It includes natural harmonics on the 19th and 21st frets.

## Escala G menor armónica

The diagram illustrates the G minor harmonic scale on a guitar fretboard. The scale notes are: 1st string (12, 14, 15, 17), 2nd string (13, 15, 17, 19), 3rd string (14, 16, 18, 20), 4th string (15, 17, 19, 21), 5th string (16, 18, 20, 22), 6th string (17, 19, 21, 23). The diagram uses black dots for natural notes, white circles for naturals, and grey dots for accidentals.

## Escala E menor armónica

The image displays eight guitar fretboard diagrams for the E minor harmonic scale. Each diagram represents a different fingering pattern across the fretboard. The notes of the scale are E, F, G, A, B, C, D, and E. Fingering is indicated by black dots (1-4) and white circles (5). Natural notes are shown as grey dots.

- Diagram 1:** Shows a fingering pattern starting on the 1st fret (E) and moving up to the 5th fret (E).
- Diagram 2:** Shows a fingering pattern starting on the 2nd fret (F) and moving up to the 6th fret (F).
- Diagram 3:** Shows a fingering pattern starting on the 3rd fret (G) and moving up to the 7th fret (G).
- Diagram 4:** Shows a fingering pattern starting on the 4th fret (A) and moving up to the 8th fret (A).
- Diagram 5:** Shows a fingering pattern starting on the 5th fret (B) and moving up to the 9th fret (B).
- Diagram 6:** Shows a fingering pattern starting on the 6th fret (C) and moving up to the 10th fret (C).
- Diagram 7:** Shows a fingering pattern starting on the 7th fret (D) and moving up to the 11th fret (D).
- Diagram 8:** Shows a fingering pattern starting on the 8th fret (E) and moving up to the 12th fret (E).

Escala D menor armónica

The image displays eight guitar fretboard diagrams for the D minor harmonic scale. Each diagram represents a different fingering pattern across the fretboard. The diagrams are arranged vertically, showing the progression of the scale from the first fret to the twelfth fret. Fingering is indicated by numbers 1, 2, 3, and 4. Natural harmonics are shown as open circles, and natural harmonics for the next scale are shown as grey dots.

### Modo locrio 2ª natural (6º modo de la escala menor melódica)

The diagrams illustrate the Locrian mode with a natural second degree (6th mode of the melodic minor scale) in various tunings and practical forms:

- Diagram 1:** Tuning d1 c6. Notes: 1st string (open), 2nd string (1st fret), 3rd string (2nd fret), 4th string (2nd fret), 5th string (3rd fret), 6th string (3rd fret).
- Diagram 2:** Tuning d1 c6. Notes: 1st string (open), 2nd string (1st fret), 3rd string (2nd fret), 4th string (2nd fret), 5th string (3rd fret), 6th string (3rd fret).
- Diagram 3:** Tuning d1 c4 (practical form, tonic on 4th string). Notes: 1st string (open), 2nd string (1st fret), 3rd string (2nd fret), 4th string (2nd fret), 5th string (3rd fret), 6th string (3rd fret).
- Diagram 4:** Tuning d2 c5. Notes: 1st string (open), 2nd string (1st fret), 3rd string (2nd fret), 4th string (2nd fret), 5th string (3rd fret), 6th string (3rd fret).
- Diagram 5:** Tuning d1 c5 (practical form, tonic on 5th string). Notes: 1st string (open), 2nd string (1st fret), 3rd string (2nd fret), 4th string (2nd fret), 5th string (3rd fret), 6th string (3rd fret).
- Diagram 6:** Tuning d4 c6. Notes: 1st string (open), 2nd string (1st fret), 3rd string (2nd fret), 4th string (2nd fret), 5th string (3rd fret), 6th string (3rd fret).
- Diagram 7:** Tuning d2 c6. Notes: 1st string (open), 2nd string (1st fret), 3rd string (2nd fret), 4th string (2nd fret), 5th string (3rd fret), 6th string (3rd fret).
- Diagram 8:** Tuning d2 c6 (practical form, tonic on 6th string). Notes: 1st string (open), 2nd string (1st fret), 3rd string (2nd fret), 4th string (2nd fret), 5th string (3rd fret), 6th string (3rd fret).

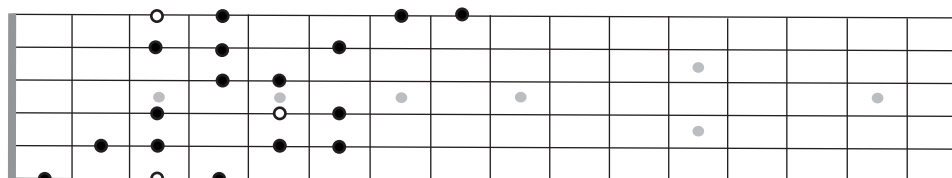
## Modo mixolidio b2 b6 (5° modo de la escala menor armónica): G mixob2b6

Sobre acorde dominante secundario en los grados III (V/VI) y VII (V/III)

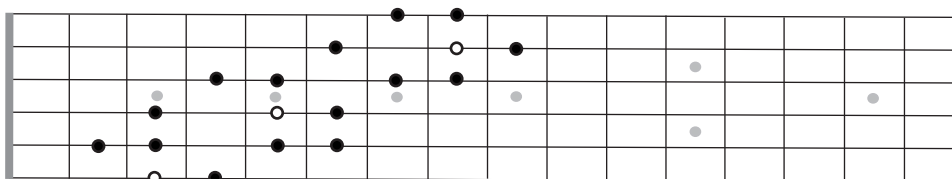
Para cualquier acorde dominante b9, b13, b9 b13

Sobre un acorde dominante no extendido imprime los colores de las extensiones b9 y b13 (b2, b6)

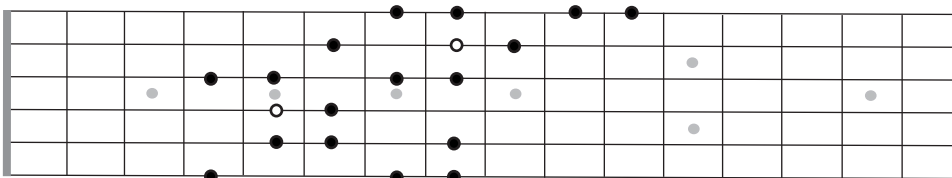
forma  
práctica  
(tónica en c6,  
c4, c1)  
d2  
c6



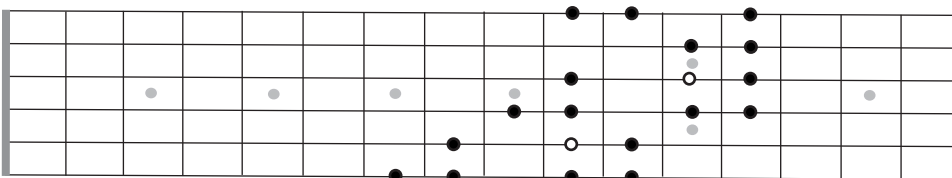
d2  
c6



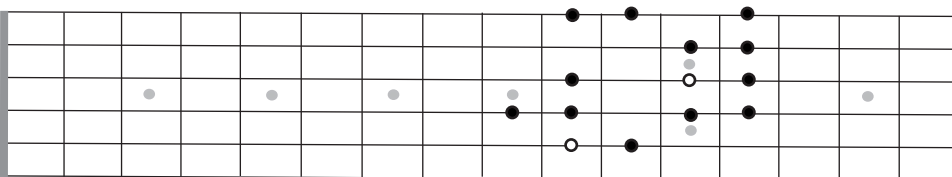
d2  
c4



d4  
c5



forma  
práctica  
(tónica en c6,  
c4, c1)  
d2  
c5



**Escala disminuida (para acordes disminuidos y dominantes)**

d1  
c6

Forma práctica  
d1  
c6

Inversión por 3ª m

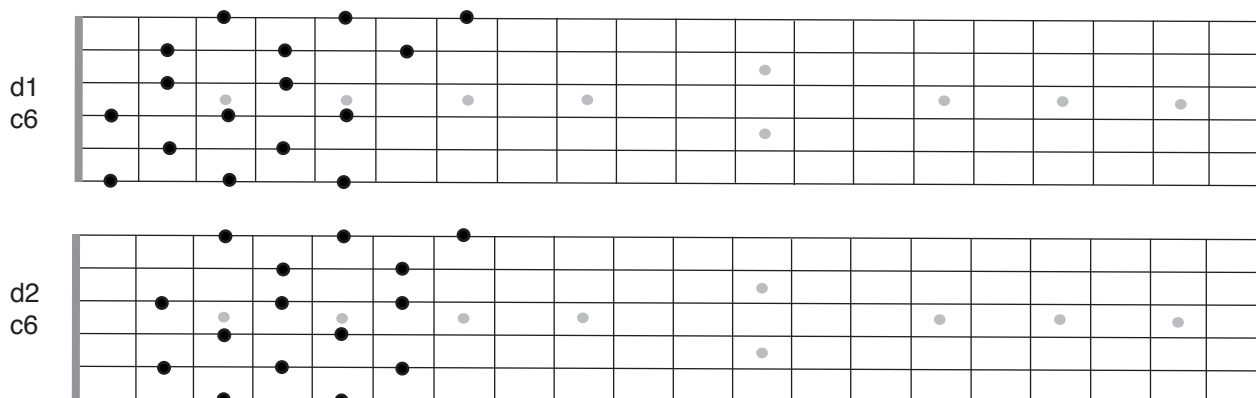
Arpeggio

Para dominante:  
semitono/  
tono  
F7

Forma práctica dominante  
6ª cuerda  
A7

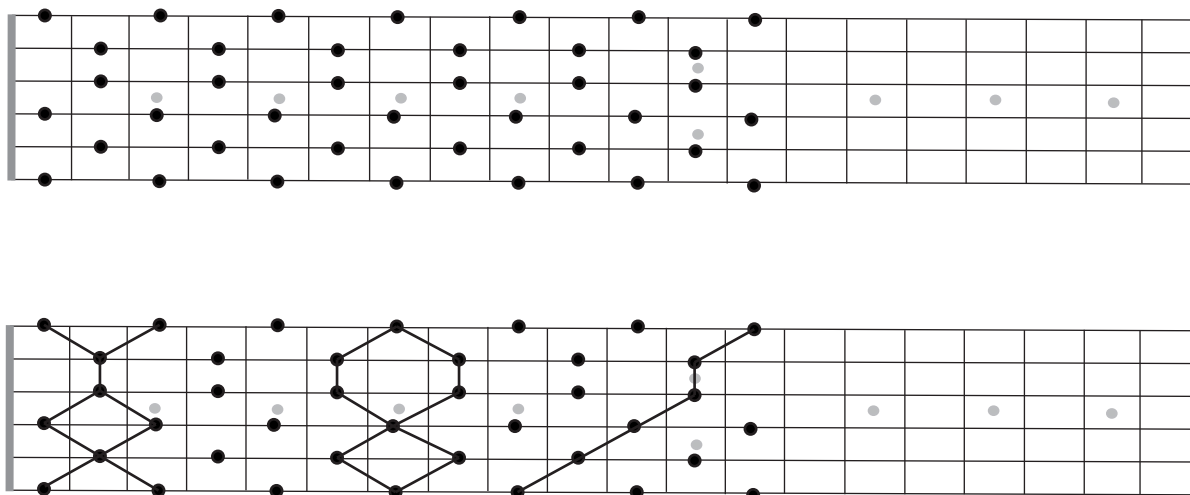
Forma práctica dominante  
5ª cuerda  
C7

### Escala aumentada / hexáfona / tonos enteros / whole tone (WT)



La hexáfona es una escala simétrica de 6 notas separadas por un tono completo. Dado que la música occidental se compone de 12 notas, sólo es posible formar dos escalas hexáfonas distintas. Cada escala recibe seis nombres, correspondientes a cada una de sus notas.

CONSEJO: Además de todos los patrones interválicos comunes (segundas, terceras, cuartas, etc.), es conveniente practicar patrones digitales diversos, formas geométricas, líneas, etc., en una, dos y más cuerdas contiguas o alternas.



## Escalas pentáfonas: Ab mayor y F menor

Agregar la 7<sup>a</sup> de la pentáfono mayor [ x ] (2<sup>a</sup> de la pentáfono menor) imprime fuerza melódica y color a la escala

Cinco formas o inversiones

Ab mayor  
d2  
c6

1<sup>a</sup> inversión  
(forma 2)

2<sup>a</sup> inversión  
(forma 3)

3<sup>a</sup> inversión  
(forma 4)

4<sup>a</sup> inversión  
(forma 5)

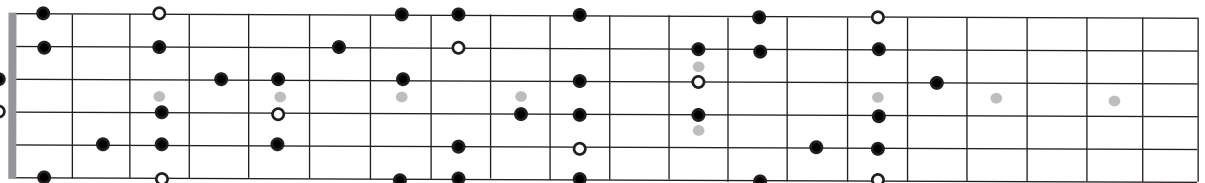
F pentáfono menor  
(relativo menor)

### Escala pentáfona mixolidia: G7

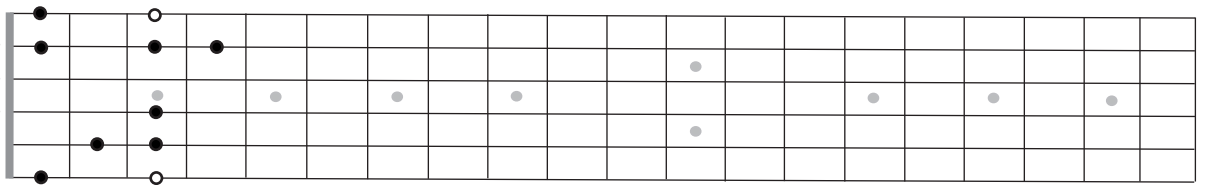
Para cualquier acorde dominante

Para cualquier acorde dominante sus4, suprimir la tercera o usarla sólo como apoyatura o nota de paso (G7sus4)

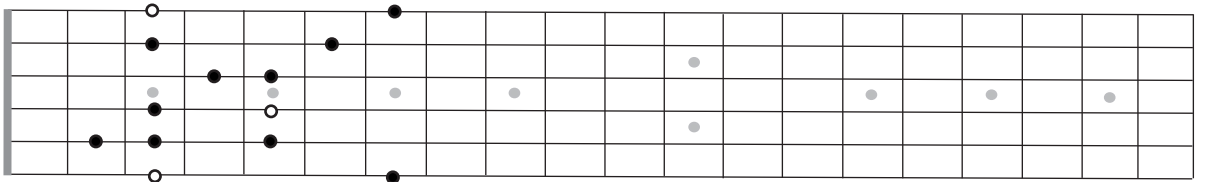
Cinco formas  
o inversiones



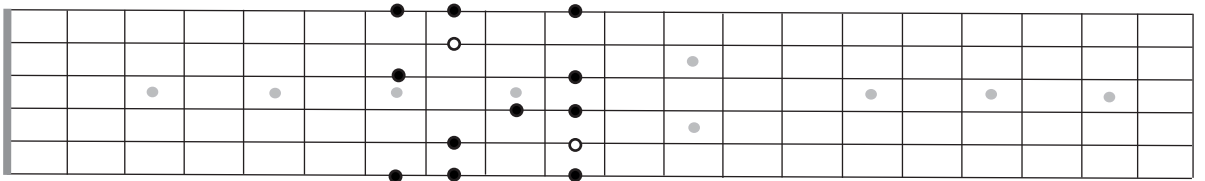
d3 / d2  
c6



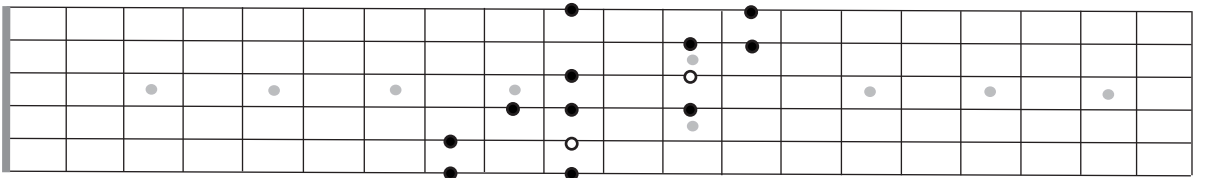
d1 / d2  
c6



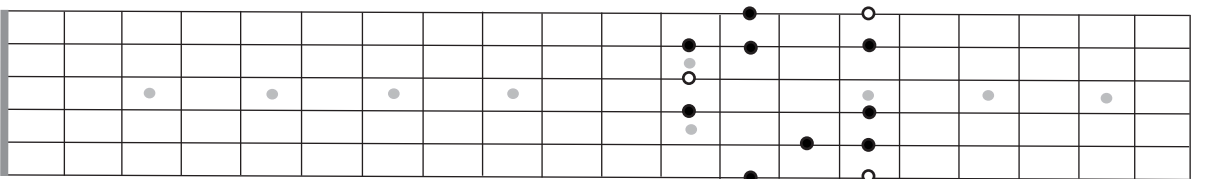
d4  
c5



d 1 / 2 / 3  
c5

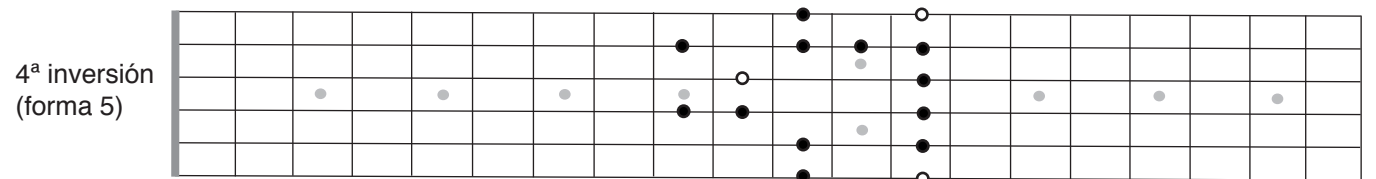
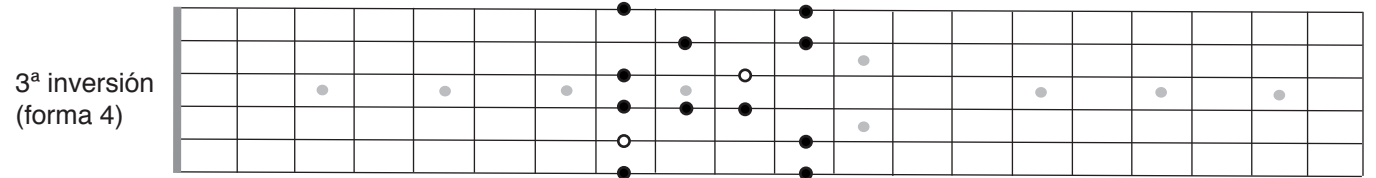
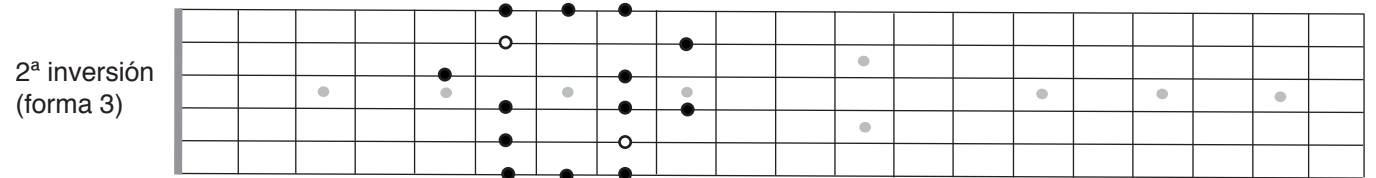
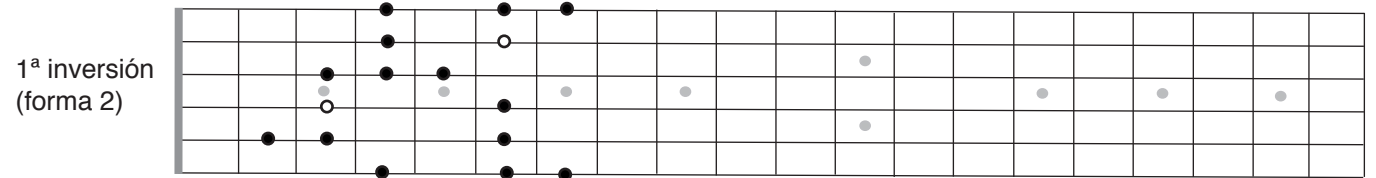
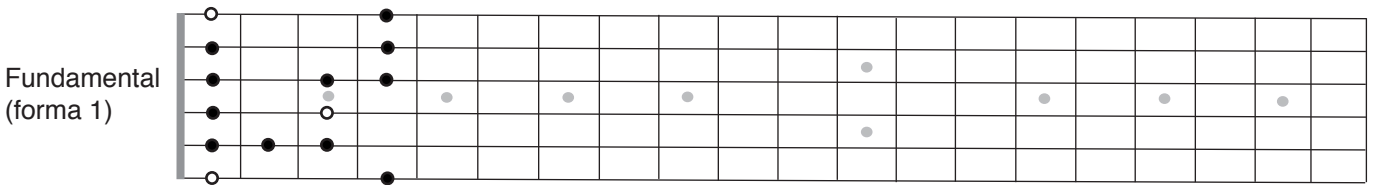
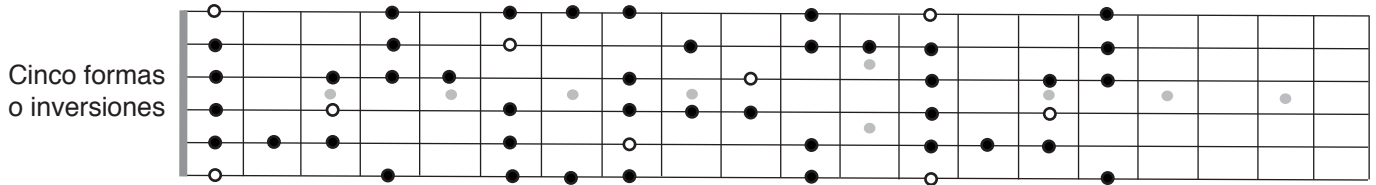


d4  
c6



### Escala F Blues

Relacionada con la escala pentátona, preferiblemente la pentátona menor



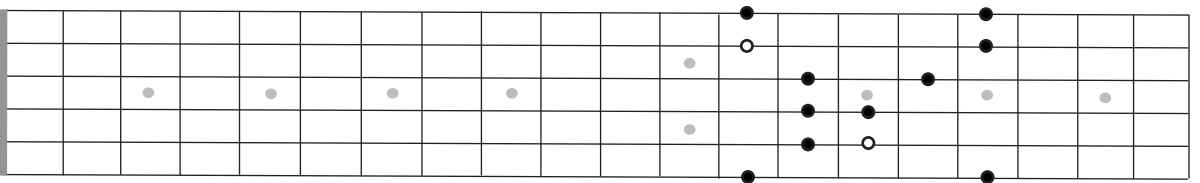
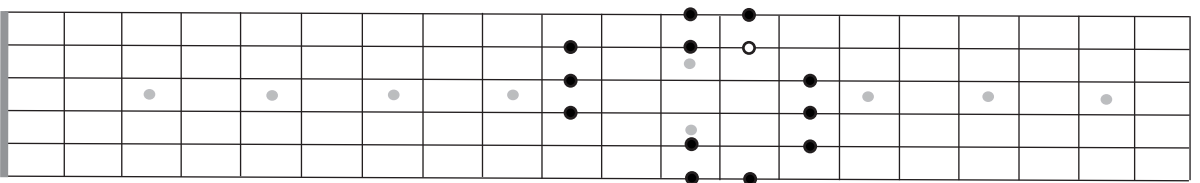
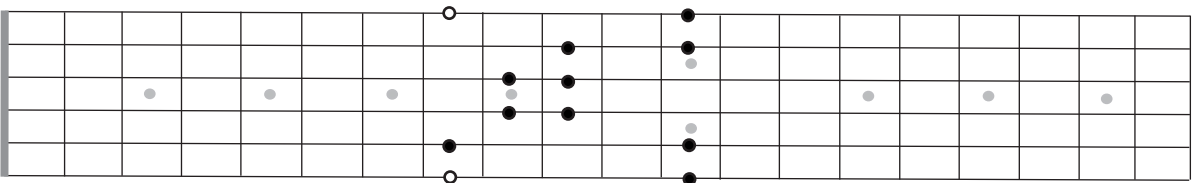
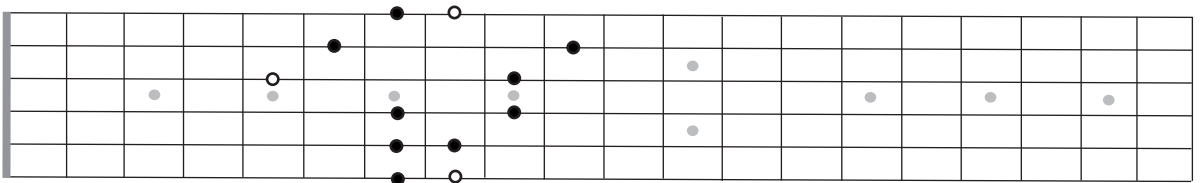
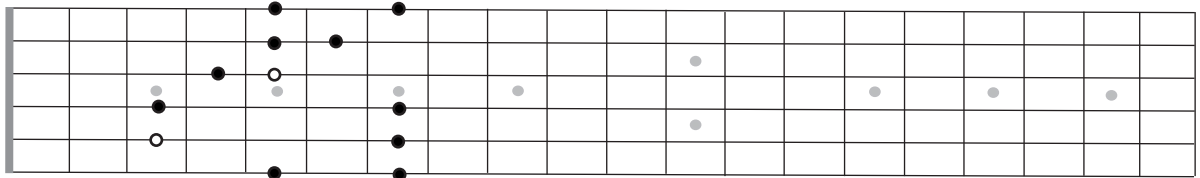
## Escala pentáfona Hirajoshi: C hirajoshi

Fórmula numérica: 1 3 4 6 7

C hirajoshi: C E F A B

Apicar sobre cualquiera de los siete grados de la escala mayor homónima.

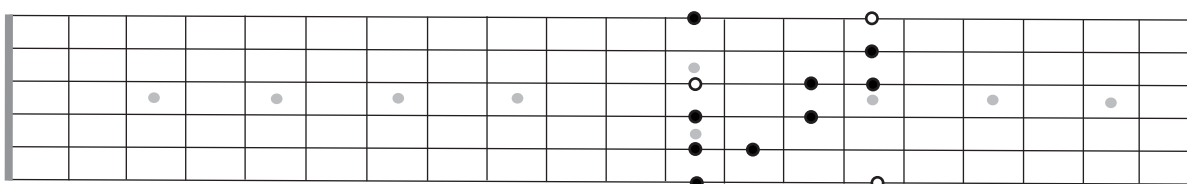
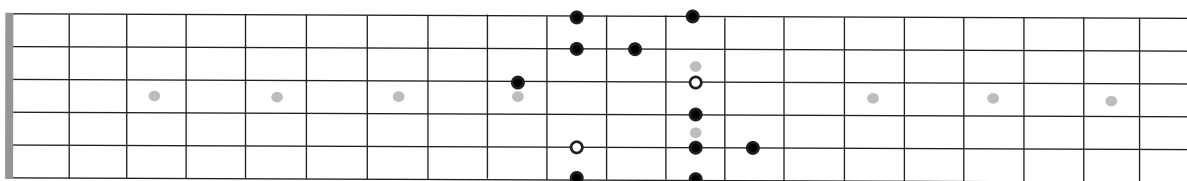
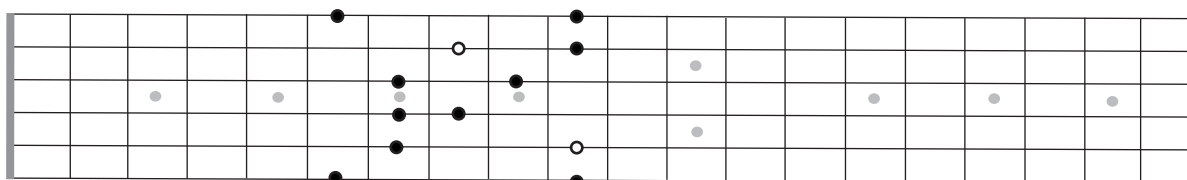
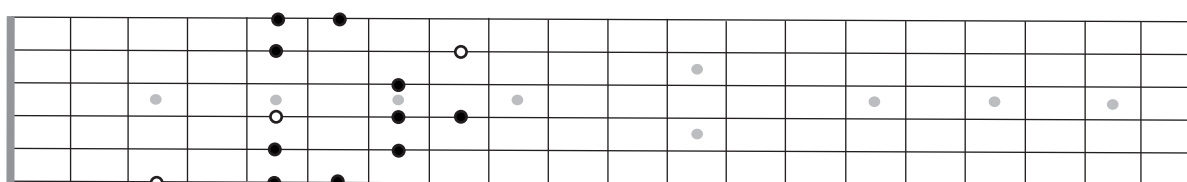
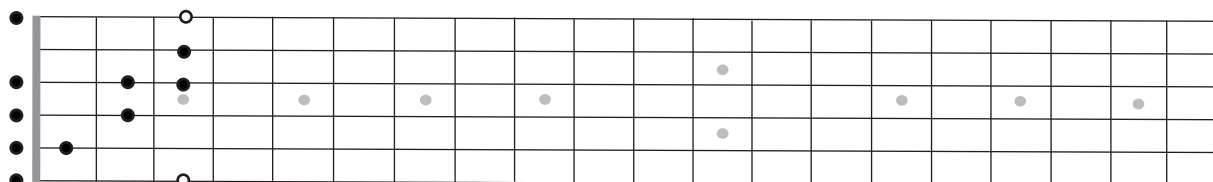
Acordes prácticos para usar la escala C hirajoshi: Bm7b5, G7, Fmaj7, Cmaj7, Esus4



## Escala pentáfona Kumoi

Fórmula numérica: 1 2 b3 5 6

G kumoi: G A B $\flat$  D E





# IV. Anexo

An abstract painting featuring bold, expressive brushstrokes in black, red, and white against a tan or beige background. The composition is dynamic and layered, with thick black strokes dominating the lower and right portions, and a large, vibrant red area in the upper left. White strokes are scattered throughout, adding contrast and texture. The overall style is gestural and energetic.

**TABLA I.** Estructura interváltica de los acordes (numérica)

C	Do mayor (tríada)	1 3 5
Csus4	Do mayor 4sus	1 4 5
Cmaj7	Do mayor 7M	1 2 5 7
C7	Do mayor 7m (dominante)	1 3 5 b7
C6	Do mayor 6M	1 3 5 6
C7sus4	Do mayor 7m, 4sus	1 4 5 b7
Cadd9	Do mayor 9ª agregada (C²)	1 2 5
Cm <sup>(maj7)</sup>	do menor 7M	1 b3 5 7
Cm7	do menor 7m	1 b3 5 b7
Cm6	do menor 6M	1 b3 5 b6
Cm9	do menor 7m, 9M	1 b3 5 b7 9
Cm11	do menor 7m, 11	1 b3 5 b7 11 (4)
Cm13	do menor 7m, 13	1 b3 5 b7 13 (6)
Cm7b5	do menor 7m, b5	1 b3 b5 b7
C°7 (Cdim)	do disminuido (bb7 ó 6)	1 b3 b5 6
Cmaj7#5	Do mayor 7M, #5	1 3 #5 7
Cmaj9	Do mayor 7M, 9M	1 3 5 7 9
Cmaj7#11	Do mayor 7M, #11 (#4)	1 3 5 7 #11
Cmaj13	Do mayor 7M, 9, 13 (6)	1 3 5 7 9 13
C7b5 (C7alt)	Do mayor (dominante) 7m, b5	1 3 b5 b7
C7#5 (C7alt)	Do mayor (dominante) 7m, #5	1 3 #5 b7
C9	Do mayor (dominante) 7m, 9M	1 3 5 b7 9
C7b9	Do mayor (dominante) 7m, 9m	1 3 5 b7 b9
C7#9	Do mayor (dominante) 7m, #9	1 3 5 b7 #9
C7#11	Do mayor (dominante) 7m, #11	1 3 5 b7 #11
C13 (C7 <sup>13</sup> )	Do mayor (dominante) 7m, 13	1 3 5 b7 13
C7b13	Do mayor (dominante) 7m, b13	1 3 5 b7 b13

En general y como recurso práctico, conviene indicar todas las tensiones en el cifrado después de la séptima.

### Cifrados equivalentes

Cmaj7	CΔ7
Cm7	C-7
C#5	C+
C7b5	C∅
C°7	Cdim

**TABLA II. Armonización de escalas (acordes escalares)**

A cada grado de la escala corresponden tanto un acorde como un modo, por lo tanto, los modos son aplicables a los acordes respectivos.

En ocasiones es importante contemplar la función tonal del acorde para la aplicación de uno u otro modo, como se señala en la Tabla V.

	I	II	bIII	III	IV	V	bVI	VI	bVII	VII
Mayor	I <sub>maj7</sub>	II <sub>m7</sub>		III <sub>m7</sub>	IV <sub>maj7</sub>	V <sub>7</sub>		VI <sub>m7</sub>		VII <sub>m7<sup>b5</sup></sub>
menor natural	II <sub>m7</sub>	II <sub>m7<sup>b5</sup></sub>	bIII <sub>maj7</sub>		IV <sub>m7</sub>	V <sub>m7</sub>	bVI <sub>maj7</sub>		bVII <sub>7</sub>	
menor armónica	I <sub>m<sup>(maj7)</sup></sub>	II <sub>m7<sup>b5</sup></sub>	bIII <sub>maj7<sup>+5</sup></sub>		IV <sub>m7</sub>	V <sub>7<sup>b9</sup></sub>	bVI <sub>maj7</sub>			VII <sub>o7</sub>
menor melódica	I <sub>m<sup>(maj7)</sup></sub>	II <sub>m7</sub>	bIII <sub>maj7<sup>+5</sup></sub>		IV <sub>7</sub>	V <sub>7</sub>		VI <sub>m7<sup>b5</sup></sub>		VII <sub>m7<sup>b5</sup></sub>

**TABLA III. Escalas y modos**

Los modos son, por así decirlo, inversiones de las escalas mayor, menor armónica y menor melódica.

*Desambiguación*

La escuela de jazz sugiere nombrar los modos como entidades independientes, de manera que *do dórico* se refiere al modo dórico construido a partir de la nota *do*.

La escuela clásica convencional, suele relacionar los modos con la tonalidad a la que pertenecen: *dórico de do* se refiere al segundo modo de la escala de *do* mayor: *re dórico*.

ESCALA	ESTRUCTURA	FÓRMULA
Mayor	1 2 3 4 5 6 7 8	
menor natural	1 2 b3 4 5 b6 b7 8	b3 b6 b7
menor armónica	1 2 b3 4 5 b6 7 8	b3 b6
menor melódica	1 2 b3 4 5 6 7 8	b3
<i>MODOS DE LA ESCALA MAYOR</i>		
Jónico	1 2 3 4 5 6 7 8	
Dórico	1 2 b3 4 5 6 b7 8	b3 b7
Frigio	1 b2 b3 4 5 b6 b7 8	b2 b3 b6 b7
Lidio	1 2 3 #4 5 6 7 8	#4
Mixolidio	1 2 3 4 5 6 b7 8	b7
Eólico	1 2 b3 4 5 b6 b7 8	b3 b6 b7
Locrio	1 b2 b3 4 b5 b6 b7 8	b2 b3 b5 b6 b7
<i>MODOS DE LA ESCALA MENOR ARMÓNICA</i>		
menor armónica	1 2 b3 4 5 b6 7 8	b3 b6
Locrio natural 6	1 b2 b3 4 b5 6 b7 8	loc 6 (b2 b3 b5 b7)
Mayor aumentado	1 2 3 4 #5 6 7 8	#5
Dórico #4	1 2 b3 #4 5 6 b7 8	dor #4 (b3 #4 b7)
Mixolidio b2 b6	1 b2 3 4 5 b6 b7 8	mixo b2 b6 (b2 b6 b7)
Lidio #2	1 #2 3 #4 5 6 7 8	lid #2 (#4 #2)
dim/mayor [dim/armónico]	1 b2 b3 3 #4 #5 6 8	alt bb7 (b2 b3 #4 #5)
<i>MODOS DE LA ESCALA MENOR MELÓDICA*</i>		
menor melódica	1 2 b3 4 5 6 7 8	b3
Dórica b2 [hindú]	1 b2 b3 4 5 6 b7 8	dor b2 (b2 b3 b7)
Lidio/aumentado [alt ][aug/dim]	1 2 3 #4 #5 6 7 8	lid #5 (#4 #5)
Lidio/mixolidio	1 2 3 #4 5 6 b7 8	lid b7 (#4 b7)
Mixolidio b6	1 2 3 4 5 b6 b7 8	mixo b6 (b6 b7)
Locrio natural 2	1 2 b3 4 b5 b6 b7 8	loc 2 (b3 b5 b6 b7)
dim/aug [alt] [superlocrio]	1 b2 b3 3 #4 #5 #6 8	alt

\* La escala menor melódica se llama también *menor mayor* o, en la escuela clásica, *menor melódica ascendente*. Sus modos se pueden nombrar con el prefijo *super* antecediendo al nombre modal en el orden de los modos mayores: super jónico, super dórico, super frigio, etc.

TABLA IV. Escalas y modos comunes, simétricos, artificiales y exóticos

<i>ESCALAS Y MODOS EXÓTICOS</i>		
<b>ESCALAS</b>	<b>ESTRUCTURA</b>	<b>ACORDES</b>
<i>BLUES</i>		
blues convencional	1 b3 4 #4 5 b7 8	
blues ampliada	1 2 b3 3 4 #4 5 b7 8	
<i>PENTÁFONAS o PENTATÓNICAS</i>		
pentáfona mayor	1 2 3 5 6 8	
pentáfona menor	1 b3 4 5 b7 8	
pentáfona mixolidia	1 2 3 5 b7 8	dominante
pentáfona de Laos	1 b3 4 b6 b7 8	menor, m7
<i>PENTÁFONAS Y OTRAS ESCALAS ORIENTALES</i>		
Pelog (Java)	1 b2 b3 b6 8	men., dom., ped.
Hirajoshi (Japón)	1 2 b3 b6 8	men, m7, dom., ped.
Kumoi (Japón)	1 2 b3 5 6 8	men., m7, m6, ped.
Oriental	1 b2 3 4 b5 b6 b7 8	dom. ½ tono inf.
Kokin Joshi (Japón)	1 b2 4 5 b7 8	pedal, dom., sus7
Iwato (Japón)	1 b2 4 b5 b7 8	pedal
P'yongio	1 2 4 5 6 b7 8	pedal, dom., sus7
Japonesa	1 b2 4 5 b6 8	pedal
China	1 3 #4 5 7 8	acorde mayor
<i>ESCALAS SIMÉTRICAS</i>		
cromática	1 #1 2 #2 3 4 #4 5 #5 6 #6 7 8	
aumentada o hexáfona [WT]	1 2 3 #4 #5 #6 8	aumentado, pedal
disminuida [comenzando con tono / acorde disminuido]	1 2 b3 4 b5 b6 6 7 8	dominante tono
disminuida [comenzando con semitono / acorde dominante]	1 b2 b3 3 #4 5 6 b7 8	dominante ½ tono
disminuida/aumentada [alt] [7º modo melódica] [super locrio]	1 b2 b3 3 #4 #5 #6 8	dom. alt
aumentada/disminuida [alt] [3er modo melódica] [lid/aug]	1 2 3 #4 #5 6 7 8	dom. alt
<i>ESCALAS EXÓTICAS</i>		
mora (Tunez)	1 b2 b3 4 b5 b6 b7 8	menor, pedal
persa	1 2 b3 4 5 b6 7 8	menor, pedal
persa	1 b2 3 4 5 b6 7 8	mayor, dom.
hexáfona tarasca	1 b2 b3 4 b5 6 b7 8	menor
española	1 b2 3 4 5 b6 b7 8	mayor
napolitana menor	1 #2 3 #4 5 6 7 8	mayor
napolitana menor	1 b2 b3 3 #4 #5 6 8	menor
escala zíngara	1 2 3 4 #5 6 7 8	mayor, aum.
húngara mayor	1 2 b3 #4 5 6 b7 8	mayor
húngara gitana (gypsy)	1 2 b3 #4 5 b6 b7 8	menor, m7
egipcia 1	1 2 4 5 b7 8	dom., pedal

Tabla IV sigue

egipcia 2	1 2 b3 #4 5 b6 7 8	may., dom
hindú	1 2 3 4 5 b6 b7 8	mayor, dom.
rumana	1 2 b3 #4 5 6 b7 8	menor, m7
árabe	1 2 b3 4 b5 b6 b7 8	menor, pedal

*ESCALAS OCCIDENTALES ARTIFICIALES*

Stravinski	1 #1 2 #2 4 #4 #5 6 7 8	mayor aumentado
Bartók/Messiaen	1 #1 2 3 4 #4 #5 6 b7 8	mayor aum., dom.
Scriabin	1 b2 3 #4 6 b7 8	mayor, dom.
Persichetti	1 b2 3 #4 #5 6 b7 8	may., aum., dom.
Sestaccioli	1 b2 3 4 #5 6 b7 8	mayor aum.
Wollet	1 b2 3 4 b5 6 b7 8	dom. b5
Esplá	1 b2 b3 3 b5 5 b6 b7 8	men., m7, dom.
Prometeo	1 2 3 #4 b7 8	may., dom., ped.
Ritusen	1 2 4 5 6 8	pedal
Englimatic	1 b2 3 b5 b6 b7 8	men., m7, dom, ped.

*MODOS DE TRANSPOSICIÓN LIMITADA DE MESSIAEN*

modo 1 [aumentada, WT]	1 2 3 #4 #5 #6 8	aumentada WT
modo 2 [super locrio]	1 b2 b3 3 #4 5 6 b7 8	super locrio
modo 3	1 b2 2 4 #4 5 b6 7 8	
modo 4	1 b2 4 #4 5 b6 7 8	
modo 5	1 b2 4 #4 5 7 #7	
modo 6	1 2 3 4 #4 #5 #6 7 8	
modo 7	1 b2 2 b3 4 #4 5 b6 6 7 8	

**TABLA V.** Relación entre acordes y escalas por familias  
Todas las escalas se aplican a partir de la tónica del acorde

<i>FAMILIA MAYOR</i>		
Con función de tónica (I)		
Cmaj7	Mayor	1 2 3 4 5 6 7 8
	pentáfona mayor	1 2 3 5 6 8
	pentáfona menor	1 b3 4 5 b7 8
	Blues	1 b3 4 b5 5 6 b7 8
	disminuida (semitono-tono)	1 b2 b3 3#4 5 6 b7 8
	Mayor aumentado	1 2 3 4#5 6 7 8
Cmaj7#11	Lidio	1 2 3#4 5 6 7 8
Cmaj7#11#5	Lidio aumentado [alt]	1 2 3 #4 #5 6 7 8
<i>FAMILIA MENOR</i>		
Con función de tónica (I)		
Cm7	menor natural (eólico)	1 2 b3 4 5 b6 b7 8
	frigio	1 b2 b3 4 5 b6 b7 8
	menor melódica	1 2 b3 4 5 6 7 8
	menor armónica	1 2 b3 4 5 b6 7 8
	pentáfona menor	1 b3 4 5 b7 8
	Blues	1 b3 4 b5 5 6 b7 8
Con función de superdominante o sustituto de subdominante (II)		
Cm7	dórico	1 2 b3 4 5 6 b7 8
	menor melódica	1 2 b3 4 5 b6 b7 8
	menor armónica	1 2 b3 4 5 b6 7 8
	pentáfona menor	1 b3 4 5 b7 8
	Blues	1 b3 4 b5 5 6 b7 8
	disminuida (tono-semitono)	1 2 b3 4 #4 #5 6 7 8
<i>FAMILIA DISMINUIDA</i>		
Semidisminuidos y disminuidos de paso y con función de dominante C <sup>o7</sup>		
En acorde disminuido C <sup>o7</sup>	disminuida (tono-semitono)	
En acorde dominante C7, C7 <sup>b9</sup>	disminuida (semitono-tono)	
Sobre acorde semidisminuido Cm7 <sup>b5</sup>	disminuida (tono-semitono)	
En progresión II <sub>m</sub> 7-V7 Cm7 / G7	disminuida (T-ST sobre la tercera de V) disminuida (ST-T sobre la tónica de V)	
En progresión II <sub>m</sub> 7 <sup>b5</sup> / V7 <sup>b9</sup> Dm7 <sup>b5</sup> / G7 <sup>b9</sup>		

<i>FAMILIA DOMINANTE</i>		
Dominante primario sin alteraciones (V7)		
C7	Mixolidio	1 2 3 4 5 6 b7 8
	Lidio mixolidio	1 2 3 #4 5 6 8
	pentáfona menor	1 b3 4 5 b7 8
	pentáfona mayor	1 2 3 5 6 8
	Blues	1 b3 4 b5 5 6 b7 8
C7#11	Lidio mixolidio	1 2 3 #4 5 6 8
	lidio aumentado	1 2 3 #4 #5 6 7 8
Calt, C7 <sup>b5</sup> , C7 <sup>#5</sup> o ambos	aumentada (hexáfona)	1 2 3 #4 #5 #6 8
	lidio aumentado	1 2 3 #4 #5 6 7 8
C7 <sup>b9</sup>	disminuida (semitono-tono)	1 2 b3 4 #4 #5 6 7 8
C7 <sup>#9</sup>	disminuida (semitono-tono)	1 2 b3 4 #4 #5 6 7 8
	[alt] disminuida aumentada	1 b2 b3 3 #4 #5 #6 8
	lidio aumentado	1 2 3 #4 #5 6 7 8
	Blues	1 b3 4 b5 5 6 b7 8
	pentáfona menor	1 b3 4 5 b7 8
	dórico	1 2 b3 4 5 6 b7 8
C7 <sup>b9#9</sup> , C7 <sup>b5#5</sup> , C13	disminuida (semitono-tono)	1 2 b3 4 #4 #5 6 7 8
y cualquier combinación	[alt] disminuida aumentada	1 b2 b3 3 #4 #5 #6 8
	lidio aumentado	1 2 3 #4 #5 6 7 8
	Blues	1 b3 4 b5 5 6 b7 8
	pentáfona menor	1 b3 4 5 b7 8
Dominantes secundarios (V7)		
I7 V/IV	Mixolidio	1 2 3 4 5 6 b7 8
II7 V/V	Mixolidio	1 2 3 4 5 6 b7 8
III7 V/VI	Mixolidio b2 b6	1 b2 3 4 5 b6 b7 8
IV7 V/bVII	Mixolidio	1 2 3 4 5 6 b7 8
VI7 V/II	Mixolidio b6	1 2 3 5 b6 b7 8
VII7 V/III	Mixolidio b2 b6	1 b2 3 4 5 b6 b7 8
Dominantes sustitutos (V7)		
todos	Lidio mixolidio	1 2 3 #4 5 6 8
Escalas sobre otras notas del acorde dominante (V7)		
C7 (sonido frigio)	dórico sobre b3	1 2 b3 4 5 6 b7 8
C7 <sup>b5</sup>	lidio aumentado sobre b7	1 2 3 #4 #5 6 7 8
C7 <sup>#11#5b9#9</sup>	lidio aumentado sobre b3	1 2 3 #4 #5 6 7 8

**TABLA VI.** Extensiones colorísticas o tensiones de los acordes

<i>Acorde</i>	<i>Tensiones que acepta (extensiones colorísticas)</i>
maj7 (o 6)	9, #11, 13, (#5 = b13)
m7 (o 6)	9, 11, (13)
7 (dominante)	b9, 9, #9, #11, b13, 13 (b5 = #11; #5 = b13)
m7 <sup>b5</sup>	9, 11, b13
maj7 <sup>#5</sup>	9, #11
sus4 o sus7	9, 13 (la 4 <sup>a</sup> se considera tensión)
dim	notas un tono arriba de cualquier nota del acorde

**TABLA VII.** Aplicación de escalas pentáfonas y blues

pM = pentáfona mayor                      pm = pentáfona menor

penta-mixo = pentáfona mixolidia

Cmaj7	pM en tónica pM en 5 pM en 2 (sonido lidio) Pelog en 7
C7 (dominante)	pM en tónica pm en tónica, b7, 4 Kumoi en 5 (sonido lidio/mixolidio) penta-mixolidia en tónica
C7alt	pM en b5 pm en b3 Kumoi en b2
m7	pm en tónica pM en b3, 4, b7, b6 Kumoi en tónica Hirajoshi en tónica Pelog en tónica, 5
m7 <sup>b5</sup>	Kumoi en b3

**Pentáfonas en el Blues (aplicación posible)**

<i>Compás</i>	<i>Progresión</i>	<i>Nota de partida</i>
1	C7	pM o pm en tónica penta-mixo en tónica
2	F7	pM en b3 pm en tónica (son las mismas notas)
3	C7	pM en b7 pm en 5 penta-mixo en tónica
4	Gm7 C7	pM en b7 de G pM en b5 de C (misma escala un semitono arriba)
5	F7	pM o pm en tónica penta-mixo en tónica
6	F7	pM en b5 pm en b3
7	Cmaj7 Dm7	pM en tónica de C pm en 6 de C
8	Em7 A7	pm en tónica de G pm en 6 de A
9	Dm7	pM en b3 pm en tónica (mismas notas)
10	G7	pM o pm en tónica penta-mixo en tónica
11	C7 A7	pM en tónica de C pM en b5 de A
12	Dm7 G7	pM en b3 de D pM en b5 de G

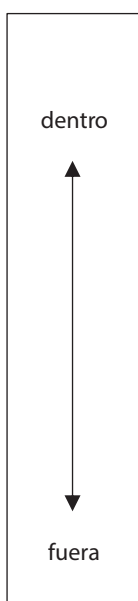
**TABLA VIII.** Escalas pentáfonas dentro y fuera de la tonalidad

En las siguientes tablas la primera columna indica las notas de partida de la pentáfono mayor y la segunda columna las de la pentáfono menor; en ese sentido, se generan exactamente los mismos sonidos.

**Acorde dominante – C7**

Dependiendo de la nota sobre la que apliquemos la pentáfono se crearán diferentes tensiones o colores en el acorde dominante. La séptima de dominante implica movimiento, pide resolver. Un acorde dominante acepta cualquier número de tensiones sin que la séptima menor pierda su carácter resolutivo. Cada tensión imprime un color característico.

Nota de partida		
<b>pM</b>	<b>pm</b> (mismo sonido)	color o tensiones explícitas
tónica	(6)	C7, C9, C13
b3	(tónica)	C7#9
b7	(5)	C7sus4
4	(2)	C7sus4
b5	(b3)	C7#9b9, C7#5, C7#11
b6	(4)	C7#5#9
2	(7)	C7#11
5	(3)	C7addM7
b2	(b7)	C7b9#9
3	(b2)	C7b9#9 #5 #11
6	(b5)	C7b9#11
7	(b6)	C7b9#9 #5 #11



### Acorde menor con séptima menor – Cm7

Los acordes menores son comunes para el uso de escalas pentáfonas. Su sonido es estable con tensiones de 9 y 11 naturales. La tensión de trecena (13) es poco usada en acordes menores.

dentro ↑ ↓ fuera	Nota de partida	
	<b>pM</b>	<b>pm</b> (mismo sonido)
	tónica	(6)
	b3	(tónica)
	b7	(5)
	4	(2)
	b5	(b3)
	b6	(4)
	2	(7)
	5	(3)
	b2	(b7)
3	(b2)	
6	(b5)	
7	(b6)	

### Acorde mayor con séptima mayor – Cmaj7

Los acordes mayores tienden a la estabilidad, no exigen resolver tonalmente. Las tensiones que aceptan son 9 #11 13.

dentro ↑ ↓ fuera	Nota de partida	
	<b>pM</b>	<b>pm</b> (mismo sonido)
	tónica	(6)
	5	(3)
	2	(7)
	3	(b2)
	6	(b5)
	4	(2)
	b7	(5)
	7	(b6)
	b3	(tónica)
	b6	(4)
	b5	(b3)
	b2	(b7)

**TABLA IX.** Resoluciones de dominante

La tendencia resolutive natural del acorde dominante diatónico V o V7 es al acorde de tónica:

<i>dominante</i>	<i>resolución</i>	<i>ejemplos en C mayor</i>	
V7	Imaj7	G7	C7
V7	Im7	G7	Cm7

Dado que los grados III y VI de la escala son sustitutos de I (mediante y superdominante son sustitutos de tónica), el acorde dominante primario V puede resolver también a cualquiera de ellos:

<i>dominante</i>	<i>resolución</i>	<i>ejemplos en C mayor</i>	
V7	IIIIm7	G7	Em7
V7	VIIm7	G7	Am7

El acorde dominante puede resolver también por intercambio modal a acordes no diatónicos (cromáticos):

<i>dominante</i>	<i>resolución</i>	<i>ejemplos en C mayor</i>	
V7	#IVm7 <sup>b5</sup>	G7	F#m7 <sup>b5</sup>
V7	bIIIImaj7	G7	Ebmaj7
V7	bIIImaj7	G7	Dbmaj7
V7	bVIImaj7	G7	Abmaj7
V7	bVIIImaj7	G7	Bbmaj7

Los acordes dominantes sustitutos (dominantes formados a partir de la nota b<sup>5</sup> del acorde a sustituir) suelen resolver por segunda menor o semitono descendente al acorde diatónico inmediato:

<i>sustituto</i>	<i>resolución</i>	<i>ejemplos en C mayor</i>	
subV/V bII7	Imaj7	Db7	Cmaj7
subV/I bV7	IVmaj7	Gb7	Fmaj7
subV/VI bIII7	IIIm7	Eb7	Dm7





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