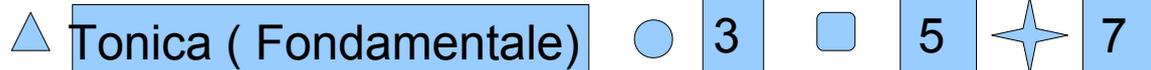


Legenda



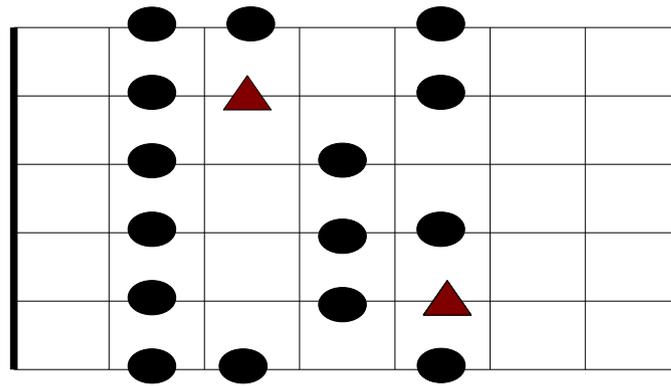
E così via per ogni colore

IV = Tasto

Asc. = Ascendente **Disc.** = Discendente

La cadenza II V I VI in Fa maggiore, composta da Gm7 C7 Fmaj7 Dm7, può essere trasformata in una progressione II V III VI, sostituendo gli accordi di settima di dominante con il relativo diminuito costruito sulla b9. Il risultato è quindi: Gm7 C7b9 Am7 D7b9. Sostituendo i settima di dominante con il diminuito costruito sulla b9, otteniamo: Gm7 Db° Am7 Eb°, che può essere più facilmente memorizzato come: Gm7 G° Am7 A°. Per studiare questa progressione, è utile connettere i rivolti degli arpeggi in modo da ottenere un moto perpetuo. Questo potrebbe essere il primo passo per sviluppare un approccio personale all'armonia.

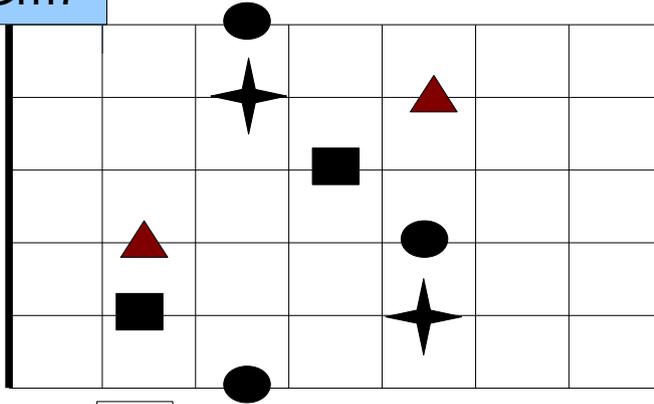
▲ = Tonica F Maggiore
 Box5
 Note Arpeggi II V I VI
 In F maggiore



Tasto

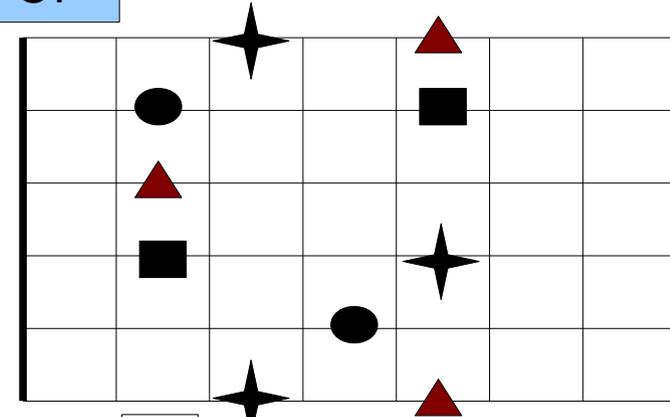
V

II = Gm7



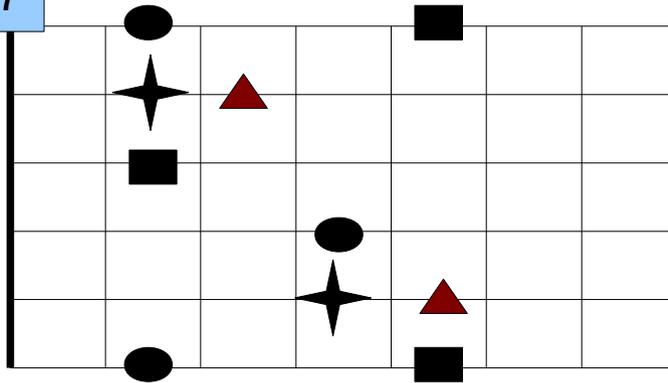
V

V = C7



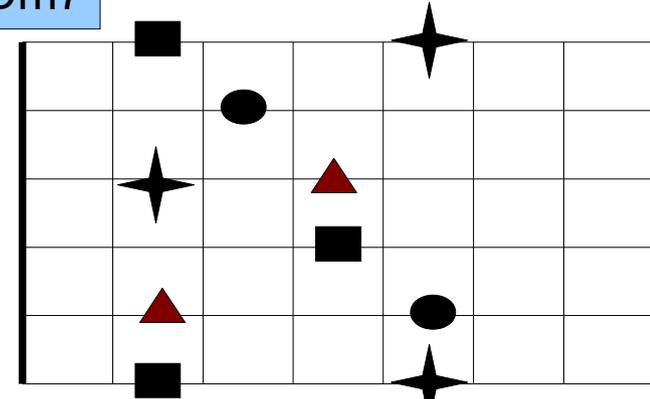
V

I = Fmaj7



V

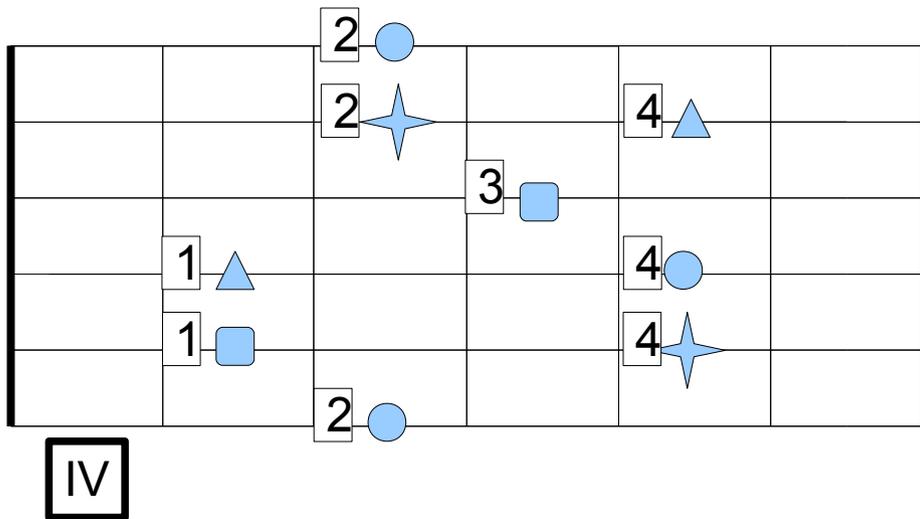
VI = Dm7



V

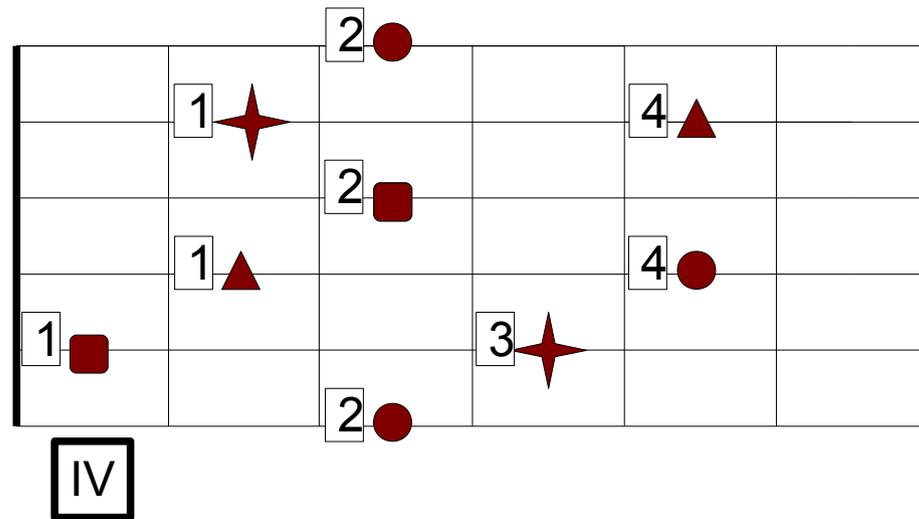
Sostituzione Arpeggi in Posizione Box 5 in F maggiore
II V I VI diventa II V_{b9} III V_{b9} = Gm7 C7b9 Am7 D7b9

Gm7

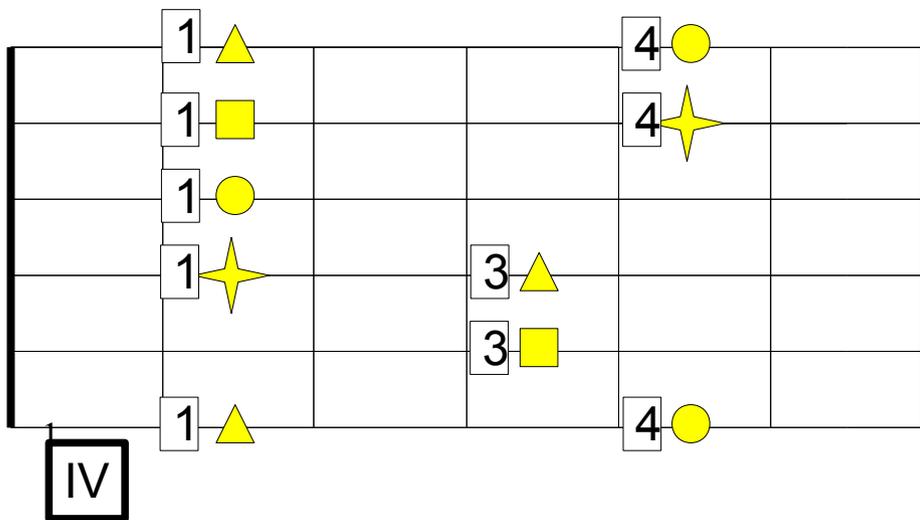


C7b9 = G dim

= Bb dim / Db dim / E dim

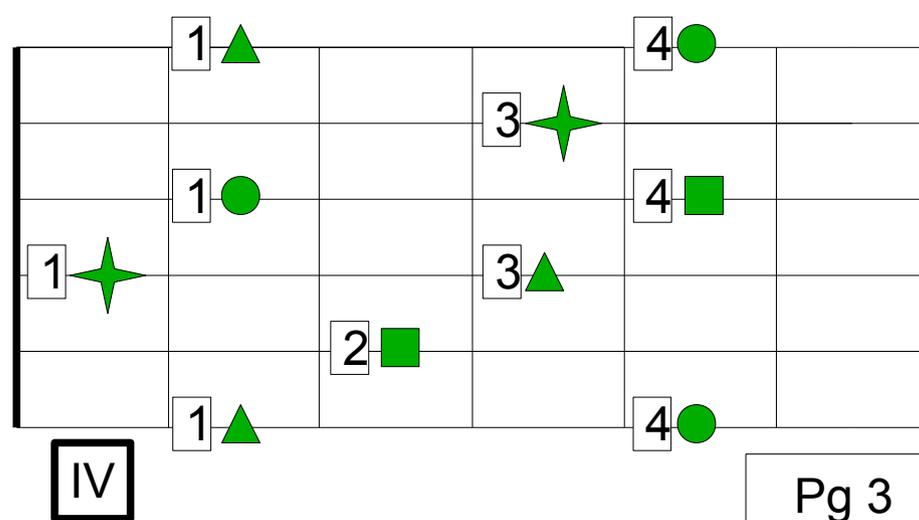


Am7 (F maj7)



D7b9 = A dim

= C dim / Eb dim / F# dim

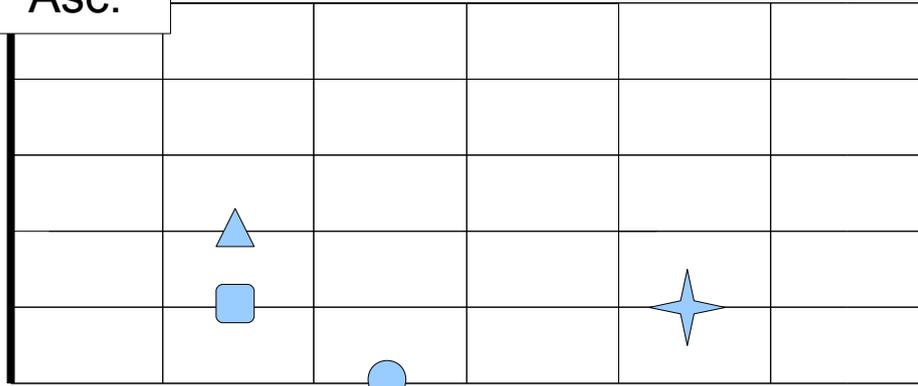


***Connessione tra rivolti con moto perpetuo.
ascendente Gm7 discendente Gdim
ascendente Am7 discendente Adim***

***Nota Bene: Le connessioni tra i rivolti iniziano dalle voci
della 1, 3 e 5 delle triadi minori
per ottenere un moto perpetuo più fluido,
evitando di iniziare dalla settima negli accordi minori 7.
In questo modo si ottiene una singola ripetizione, o ribattuta,
sulla nota E, comune tra Gdim e Am7.***

Gm7

Asc.

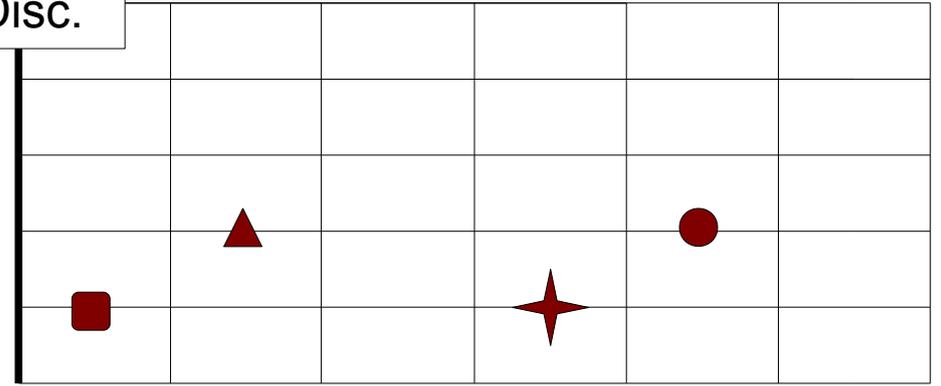


IV

C7b9 = G dim

= Bb dim / Db dim / E dim

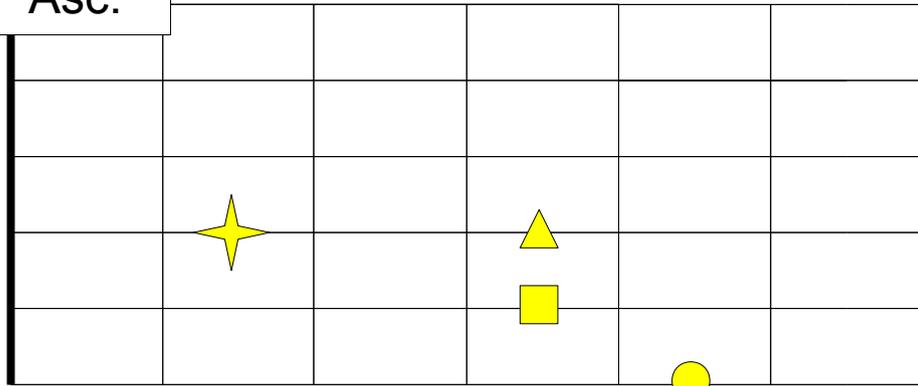
Disc.



IV

Am7 (F maj7)

Asc.

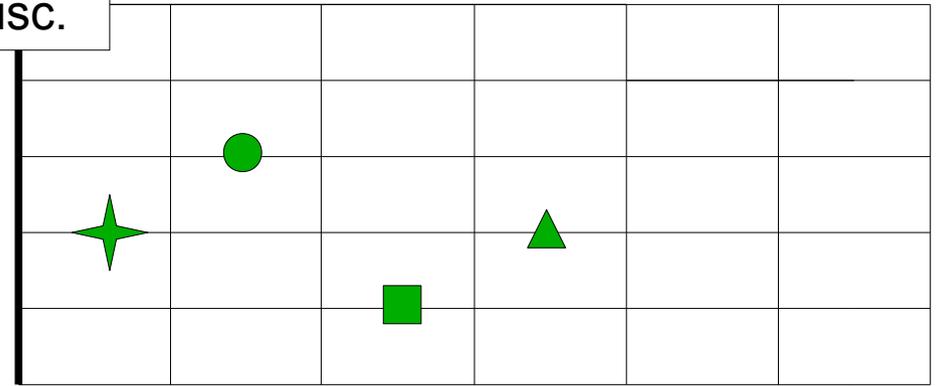


IV

D7b9 = A dim

= C dim / Eb dim / F# dim

Disc.

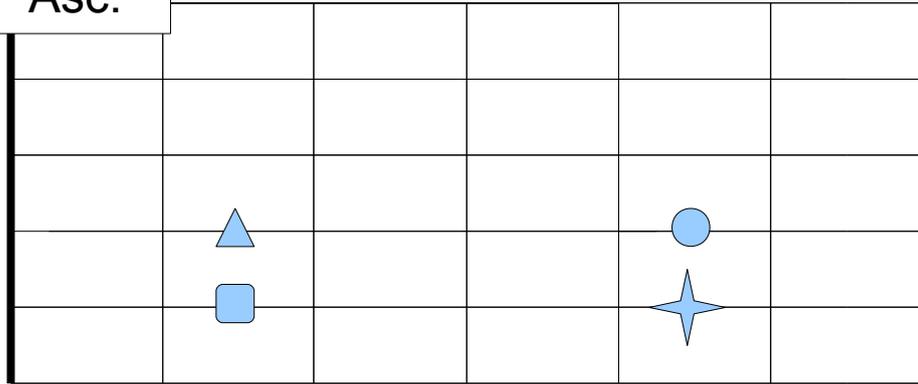


IV

1

Gm7

Asc.

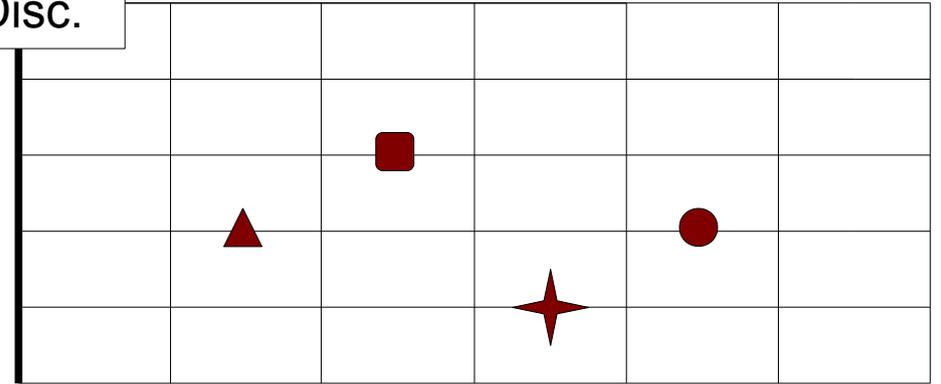


IV

C7b9 = G dim

= Bb dim / Db dim / E dim

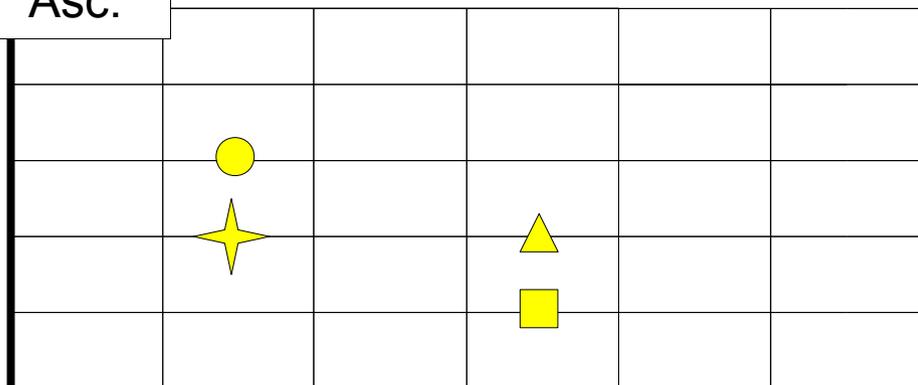
Disc.



IV

Am7 (F maj7)

Asc.

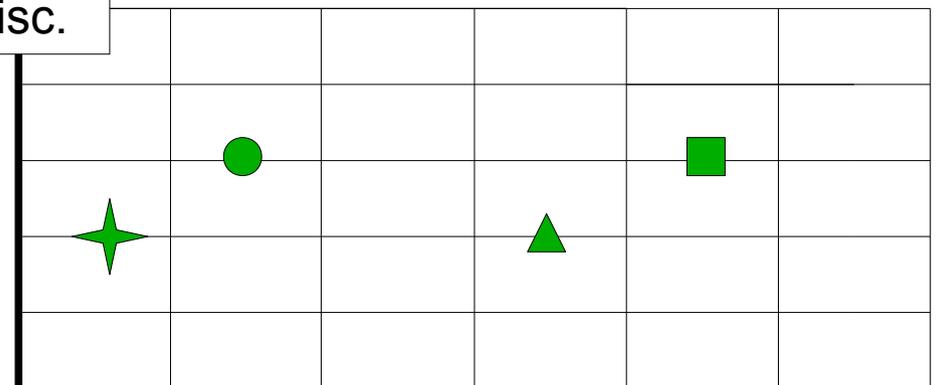


IV

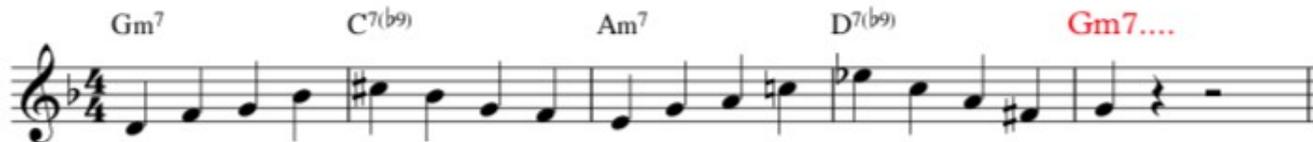
D7b9 = A dim

= C dim / Eb dim / F# dim

Disc.

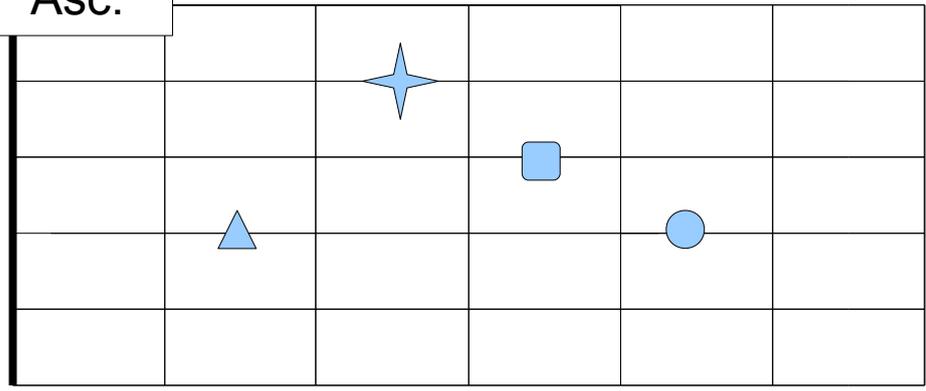


IV



Gm7

Asc.

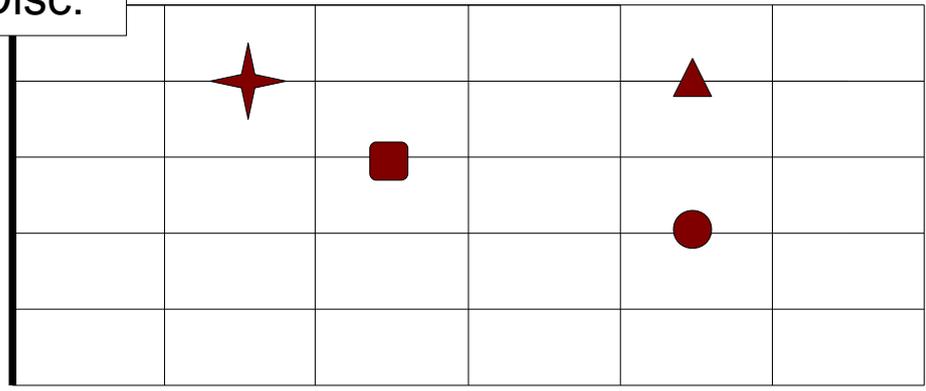


IV

C7b9 = G dim

= Bb dim / Db dim / E dim

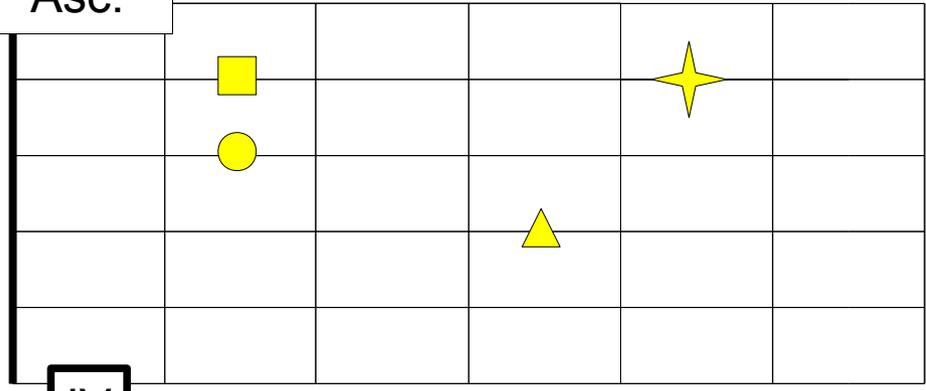
Disc.



IV

Am7 (F maj7)

Asc.

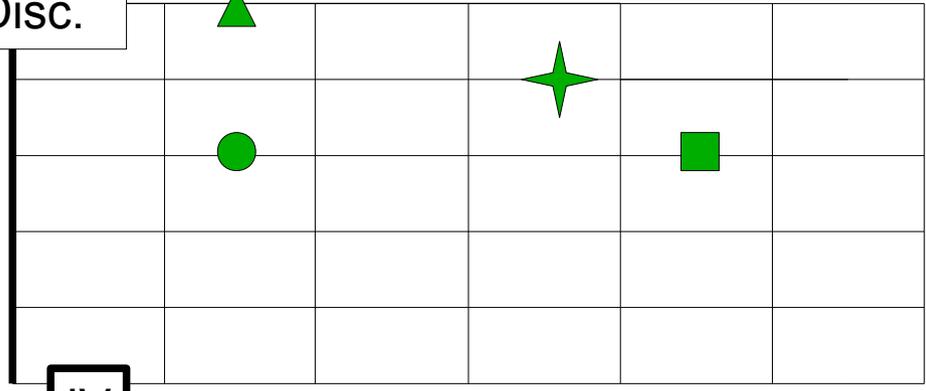


IV

D7b9 = A dim

= C dim / Eb dim / F# dim

Disc.

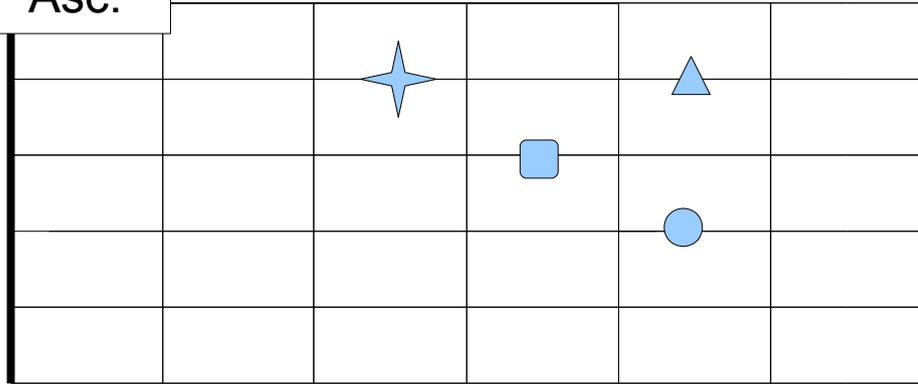


IV



Gm7

Asc.

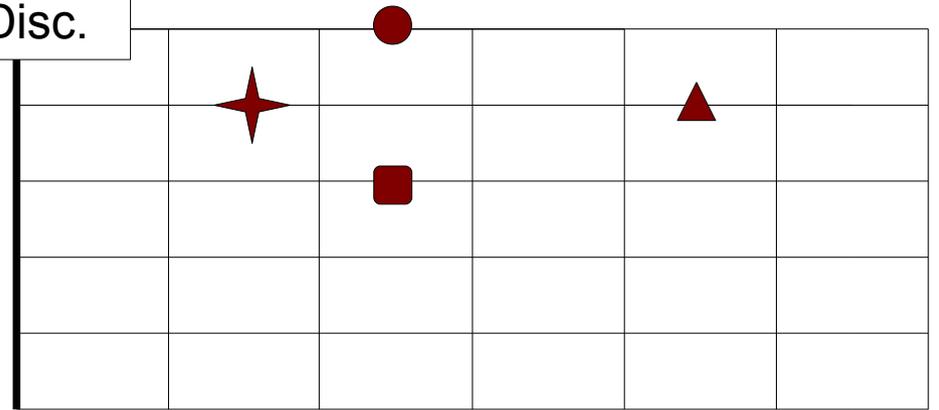


IV

C7b9 = G dim

= Bb dim / Db dim / E dim

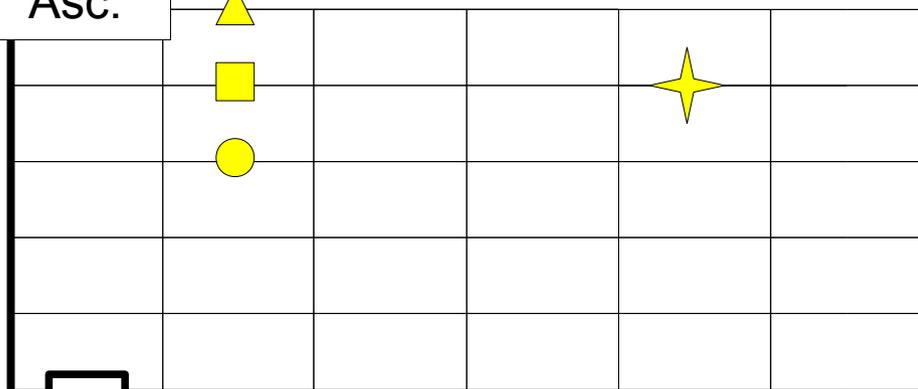
Disc.



IV

Am7 (F maj7)

Asc.

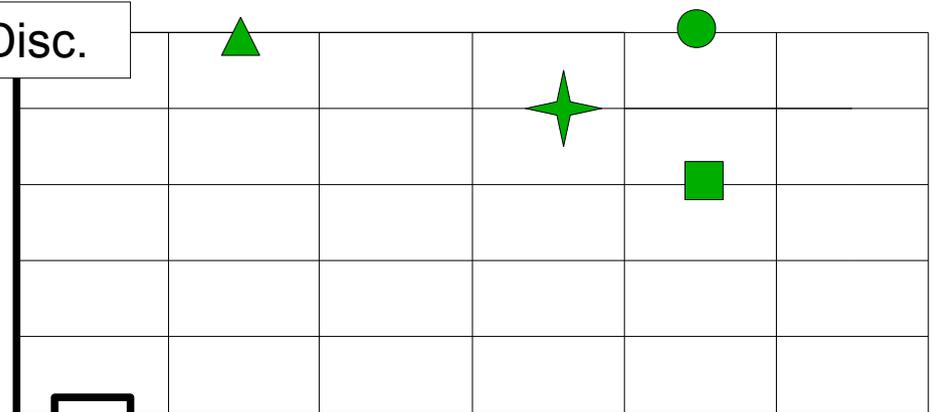


IV

D7b9 = A dim

= C dim / Eb dim / F# dim

Disc.



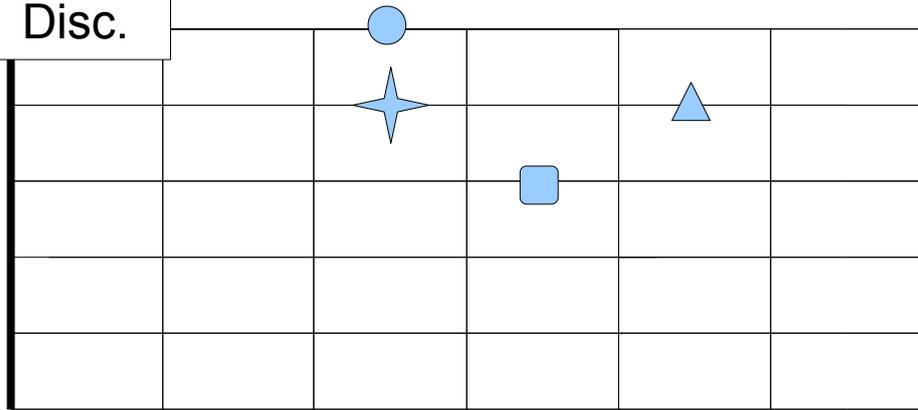
IV

Gm7 C7(b9) Am7 D7(b9) Gm7....

***Connessione tra rivolti con moto perpetuo.
discendente Gm7 ascendente Gdim
discendente Am7 ascendente Adim***

Gm7

Disc.

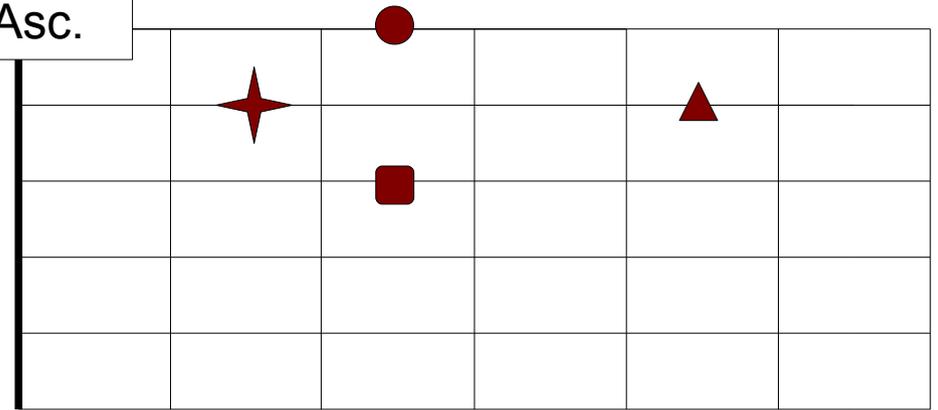


IV

C7b9 = G dim

= Bb dim / Db dim / E dim

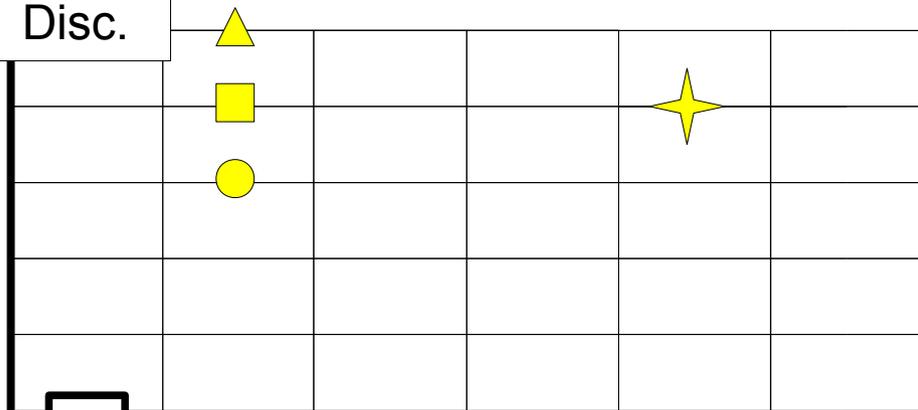
Asc.



IV

Am7 (F maj7)

Disc.

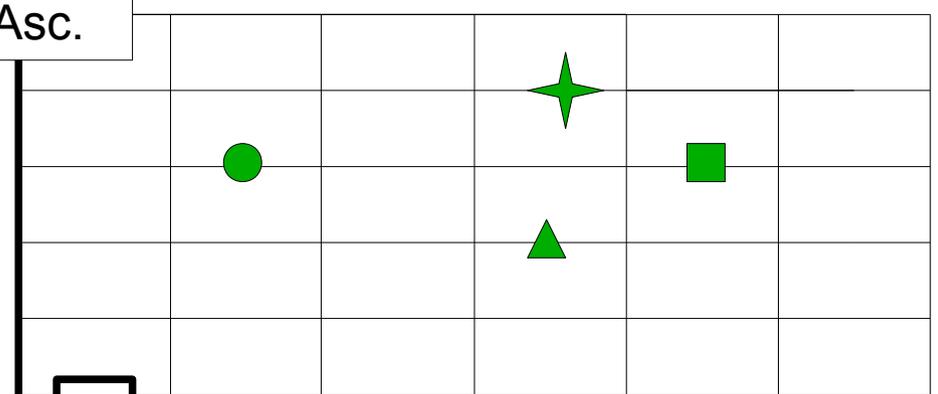


IV

D7b9 = A dim

= C dim / Eb dim / F# dim

Asc.

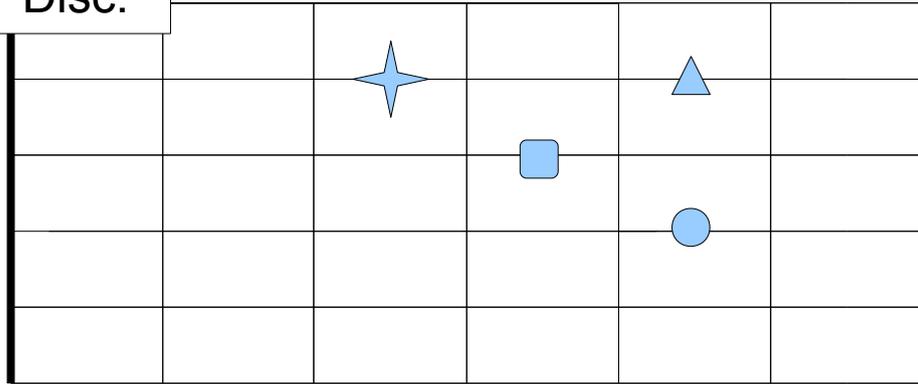


IV



Gm7

Disc.

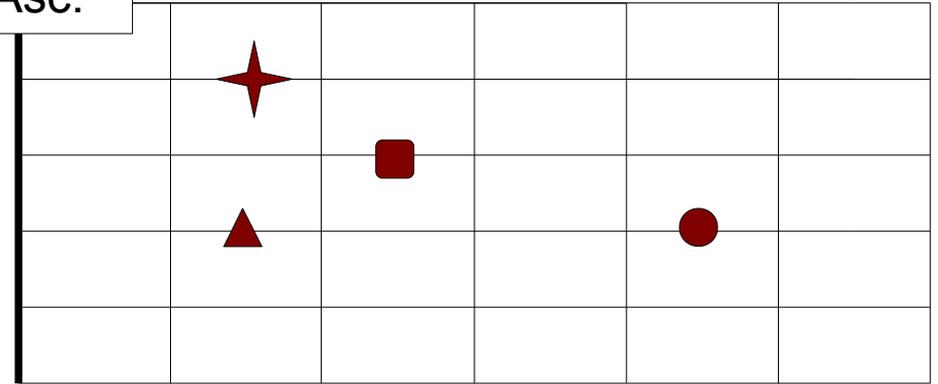


IV

C7b9 = G dim

= Bb dim / Db dim / E dim

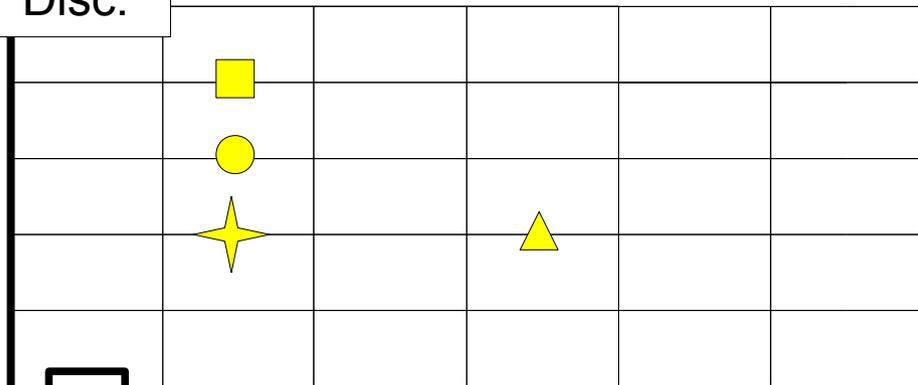
Asc.



IV

Am7 (F maj7)

Disc.

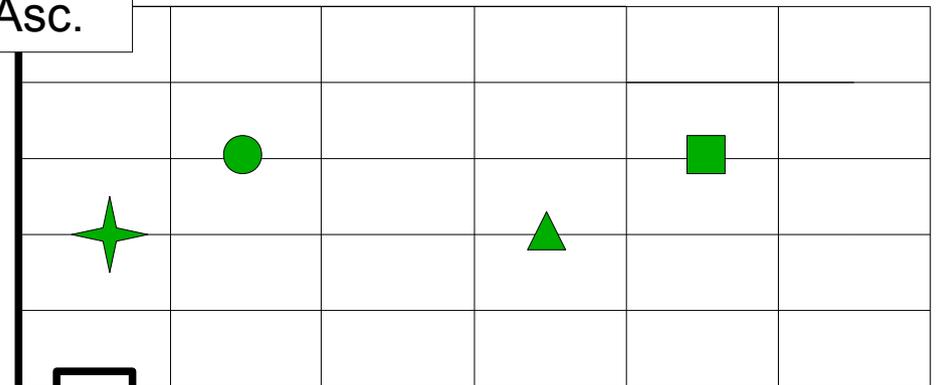


IV

D7b9 = A dim

= C dim / Eb dim / F# dim

Asc.

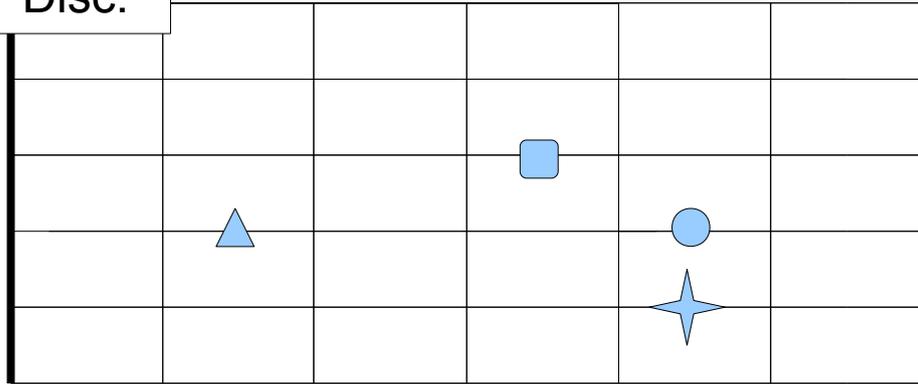


IV



Gm7

Disc.

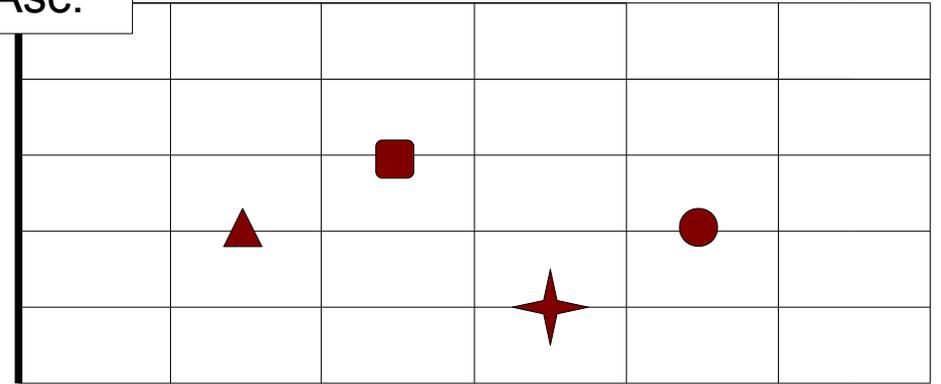


IV

C7b9 = G dim

= Bb dim / Db dim / E dim

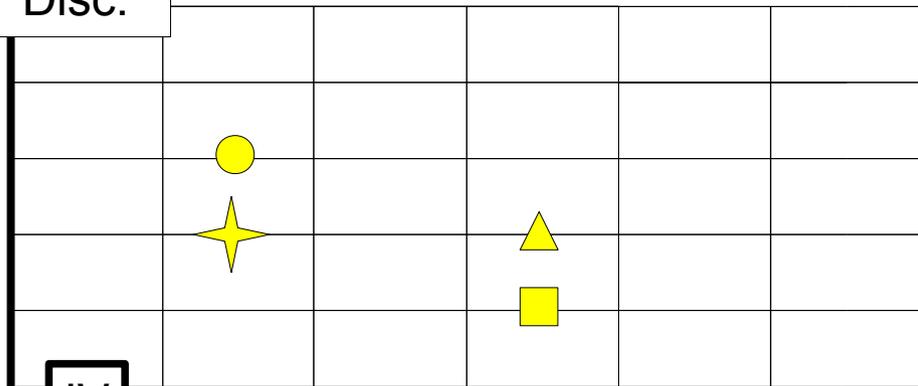
Asc.



IV

Am7 (F maj7)

Disc.

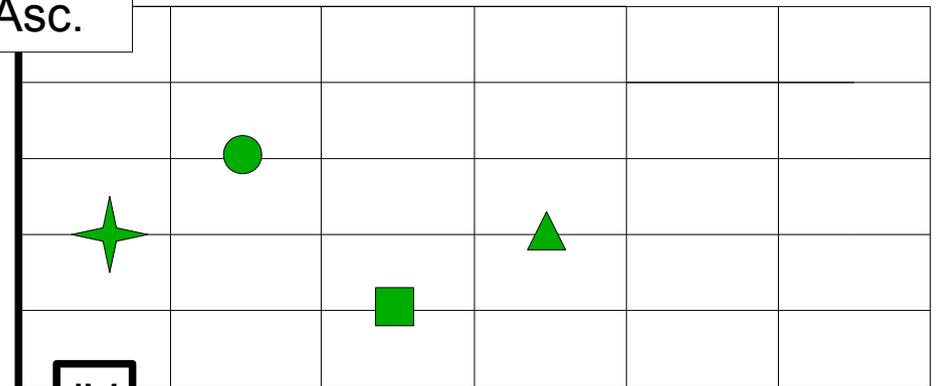


IV

D7b9 = A dim

= C dim / Eb dim / F# dim

Asc.



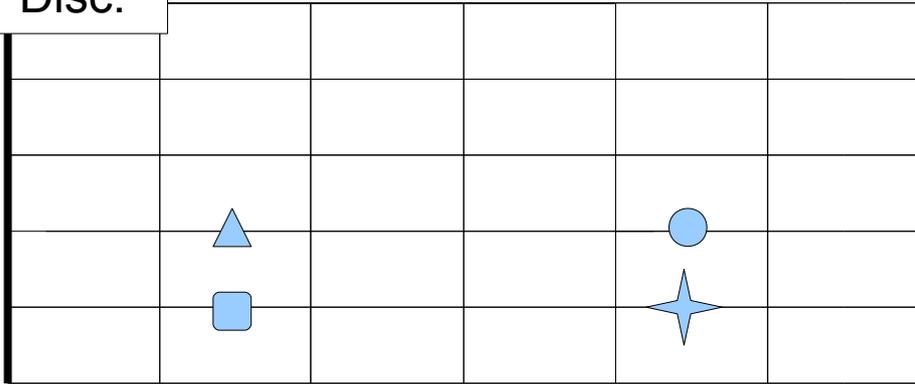
IV



Gm7...

Gm7

Disc.

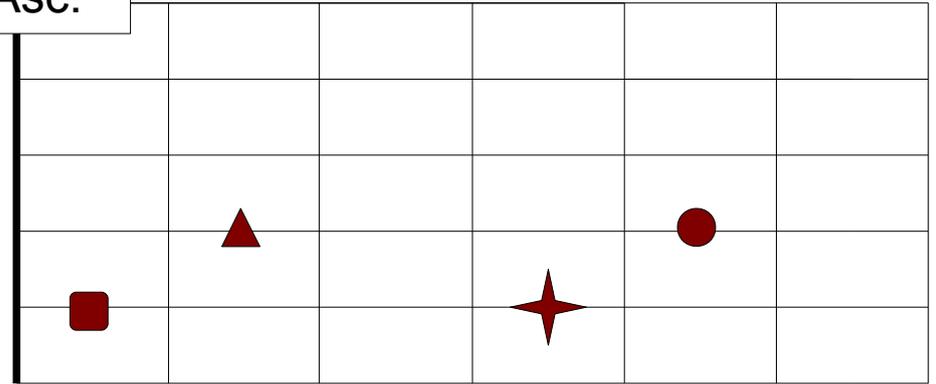


IV

C7b9 = G dim

= Bb dim / Db dim / E dim

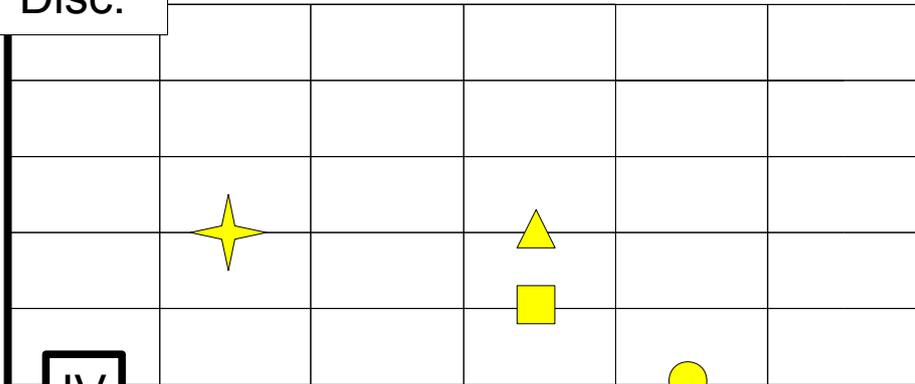
Asc.



IV

Am7 (F maj7)

Disc.

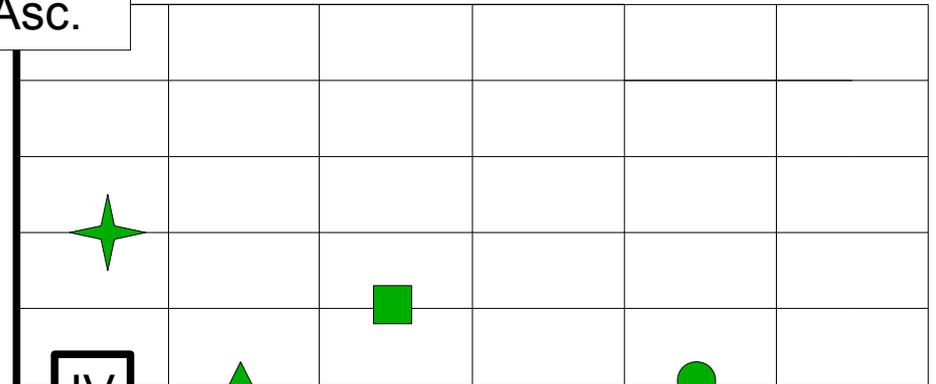


IV

D7b9 = A dim

= C dim / Eb dim / F# dim

Asc.



IV

