



Massimo Varini

## Massimo Varini Educational Products

[massimovarini.it](http://massimovarini.it)

[guitartribe.it](http://guitartribe.it)

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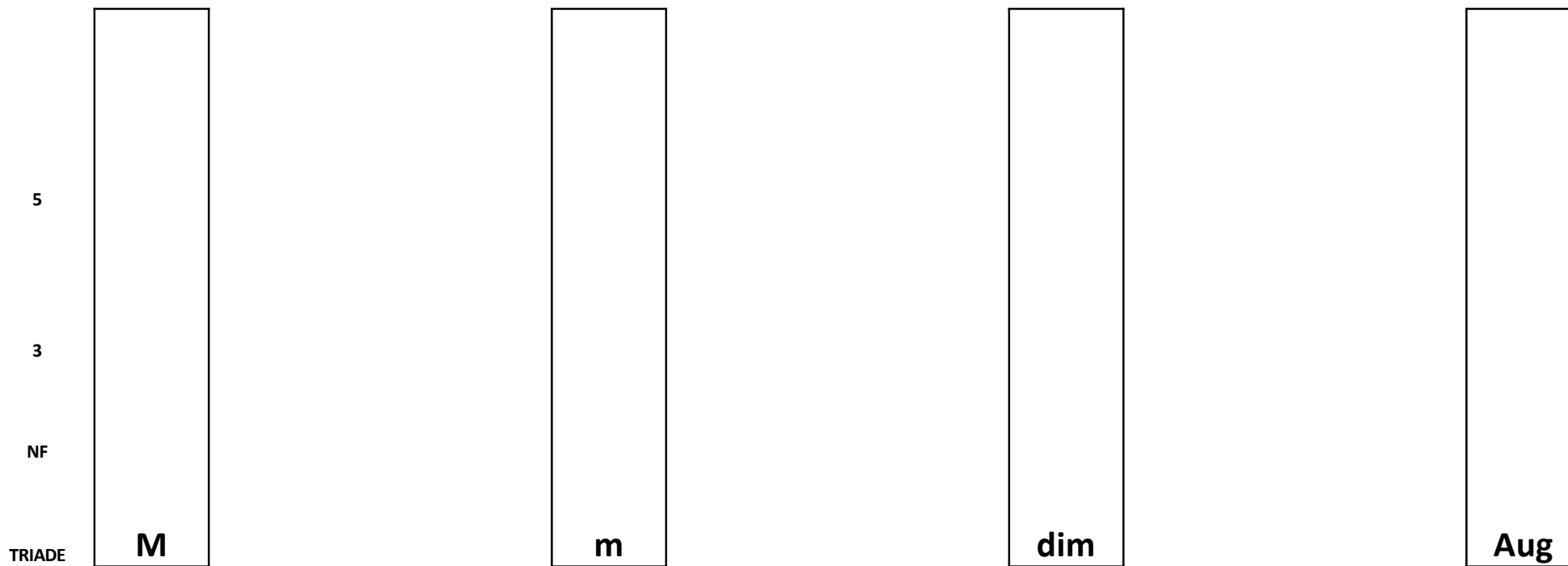


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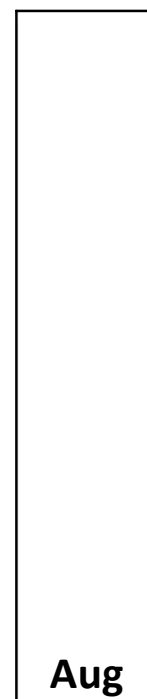
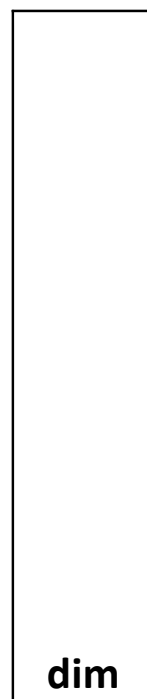
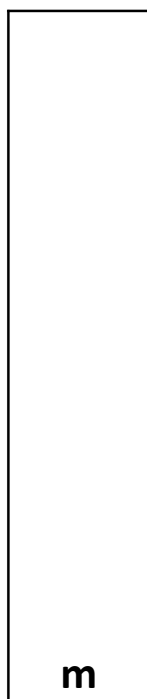
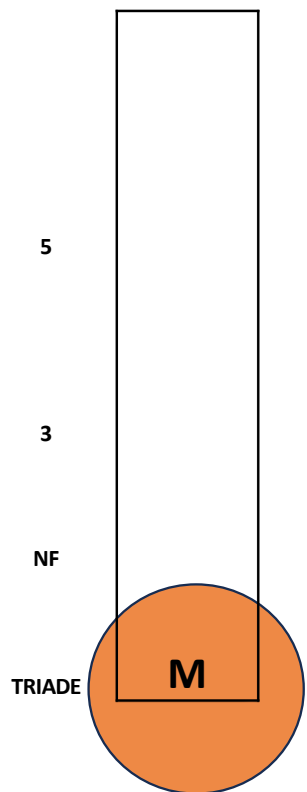
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UNIT 1  
MODULO TEORIA CORSO  
AMA – ARPEGGIO MASTER

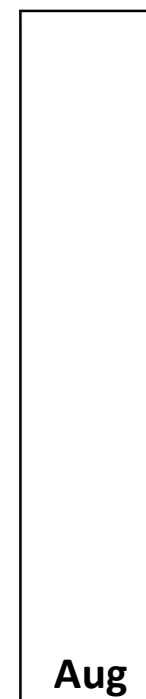
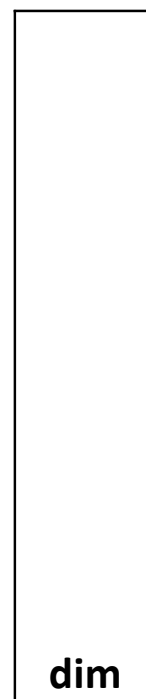
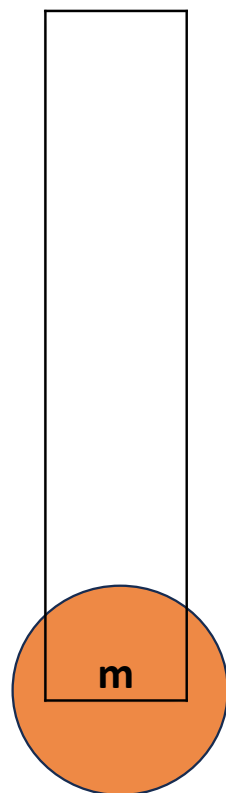
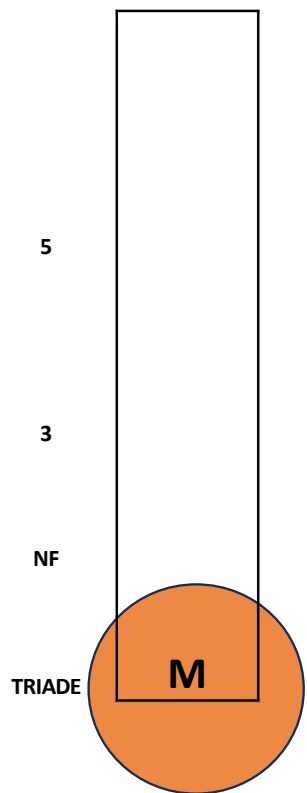
## 4 TIPI DI TRIADE



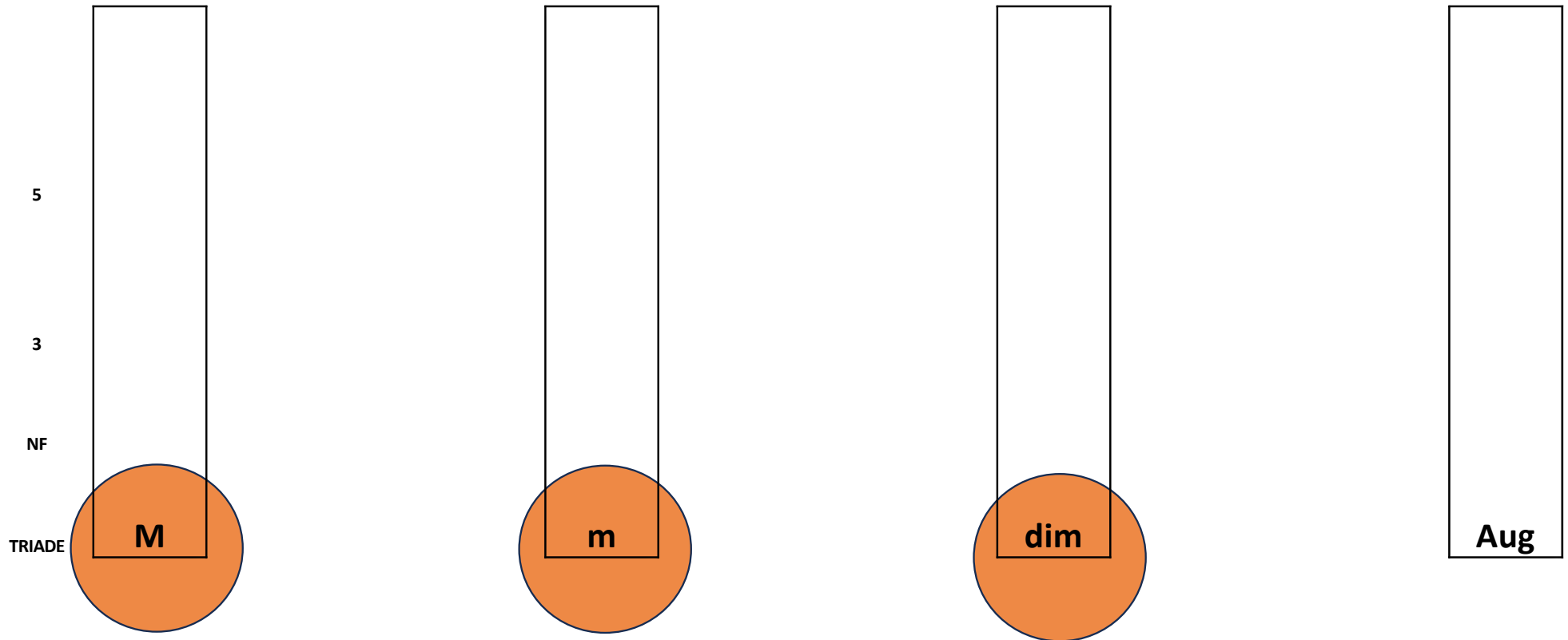
# 4 TIPI DI TRIADE



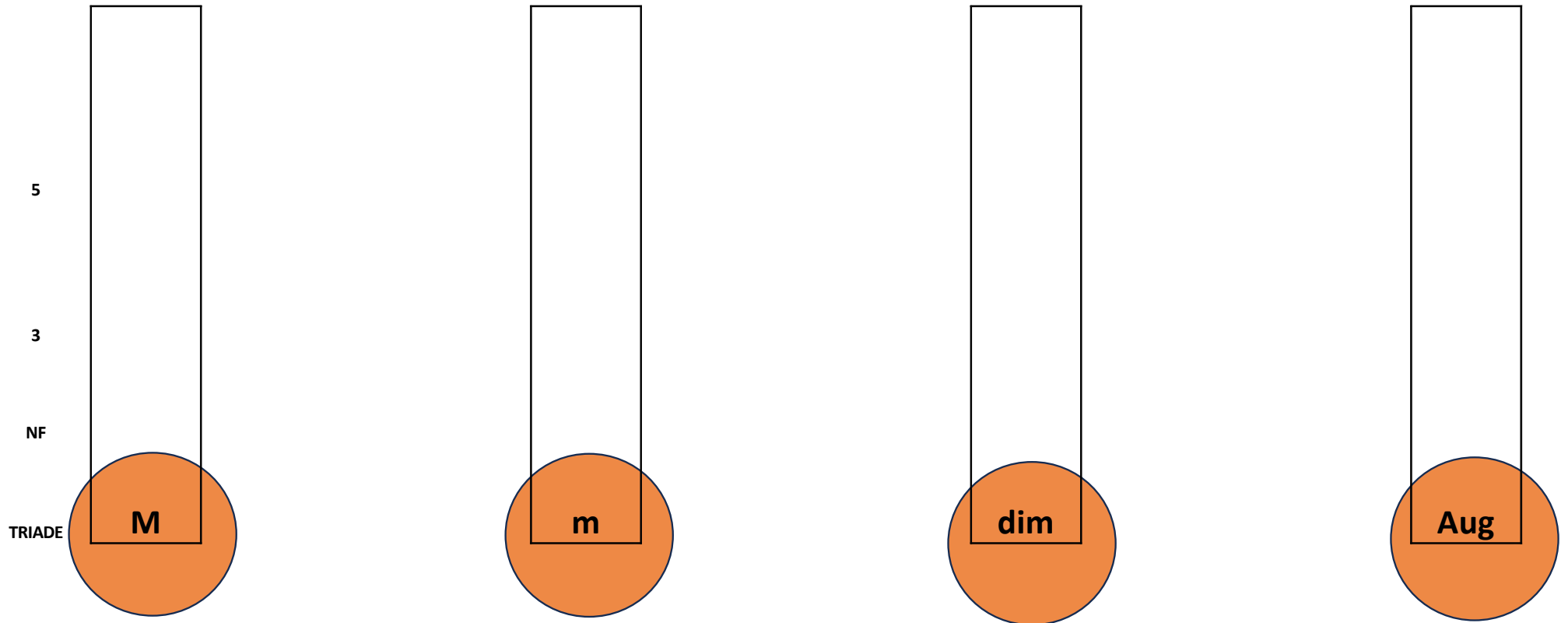
# 4 TIPI DI TRIADE



# 4 TIPI DI TRIADE



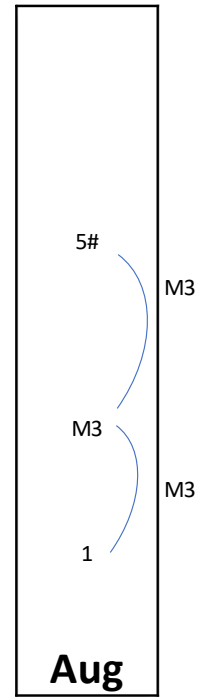
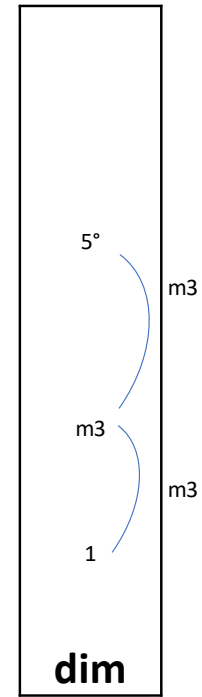
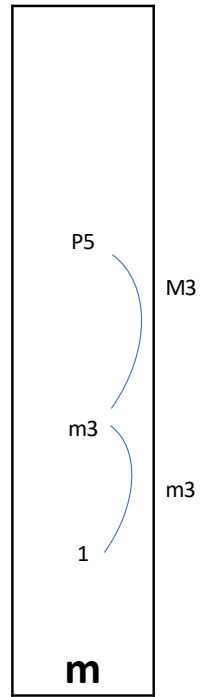
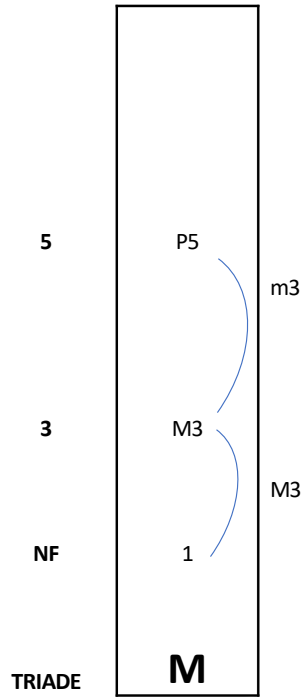
# 4 TIPI DI TRIADE



TRIADI

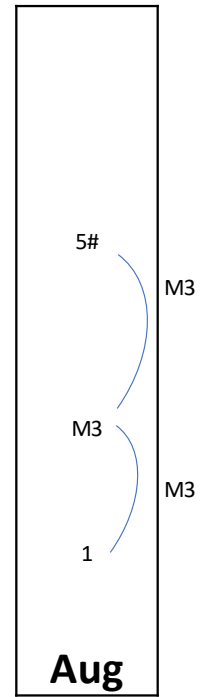
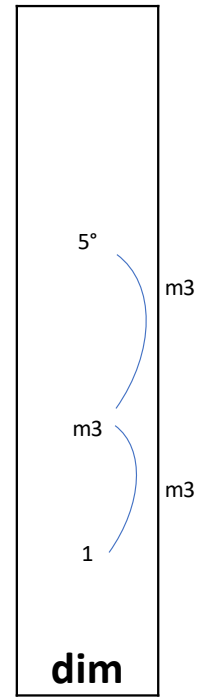
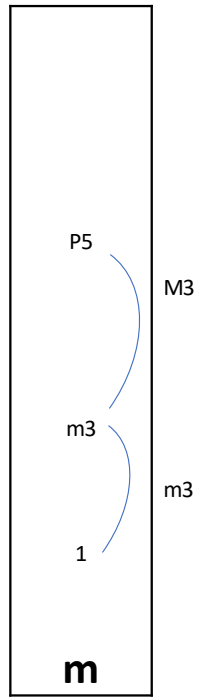
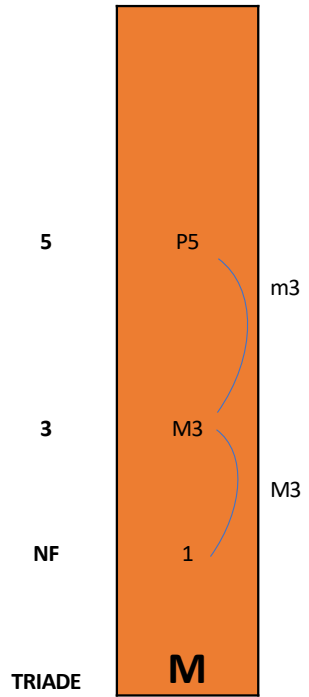
Sovrapposizione di TERZE

4 TIPI DI TRIADE  
2 TIPI DI TERZA: minore e MAGGIORE  
Combinare danno luogo a 4 tipi di TRIADE





4 TIPI DI TRIADE  
2 TIPI DI TERZA: minore e MAGGIORE  
Combinare danno luogo a 4 tipi di TRIADE

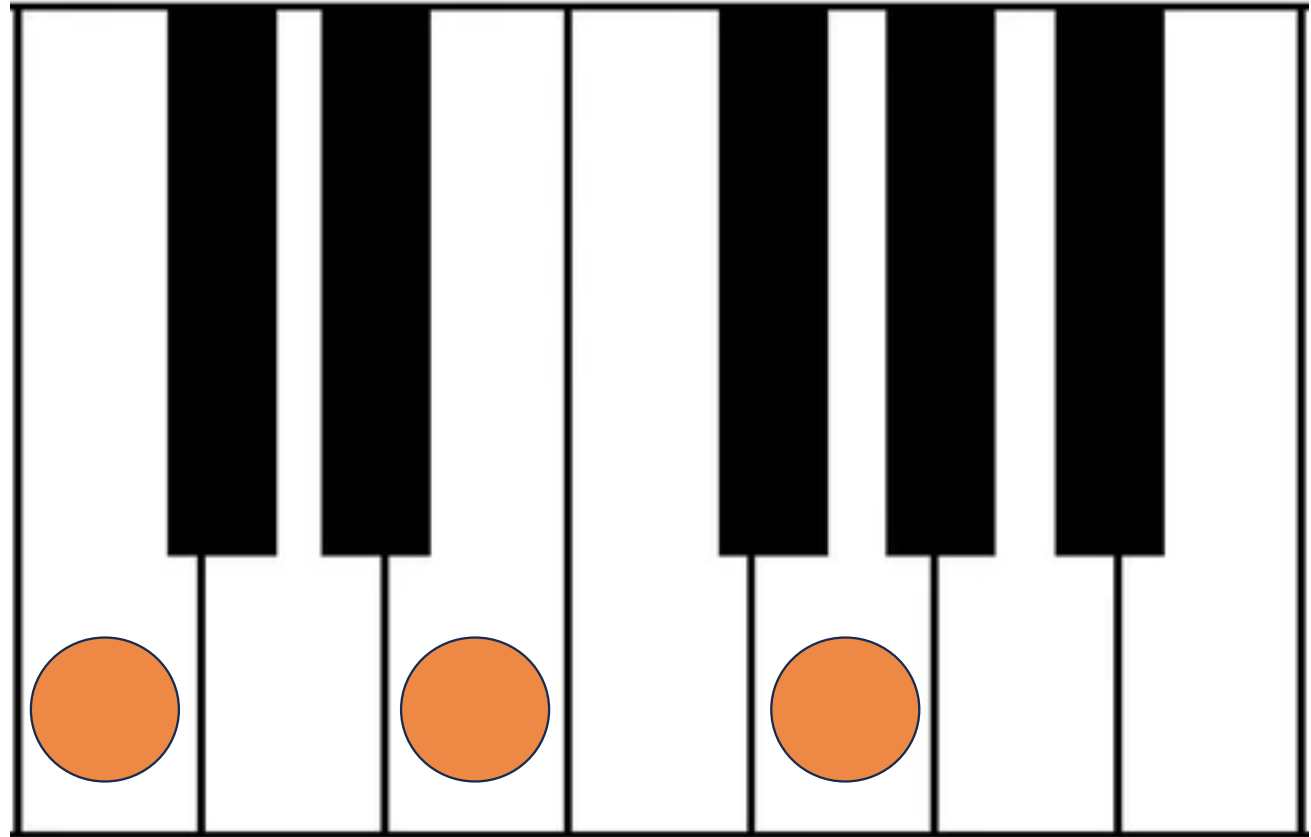


TRIADE  
MAGGIORE

NF

+ M3

+ m3

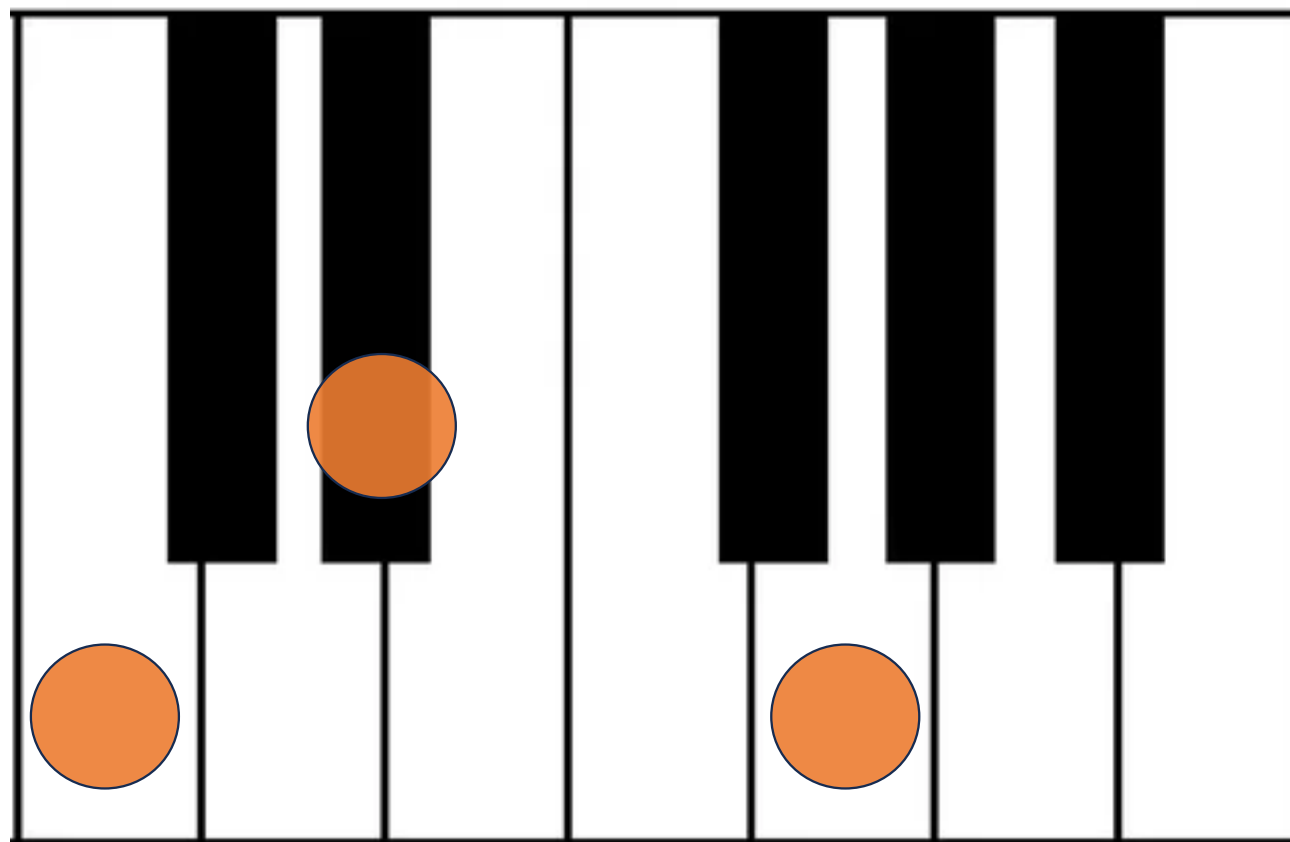


TRIADE minore

NF

+ m3

+ M3

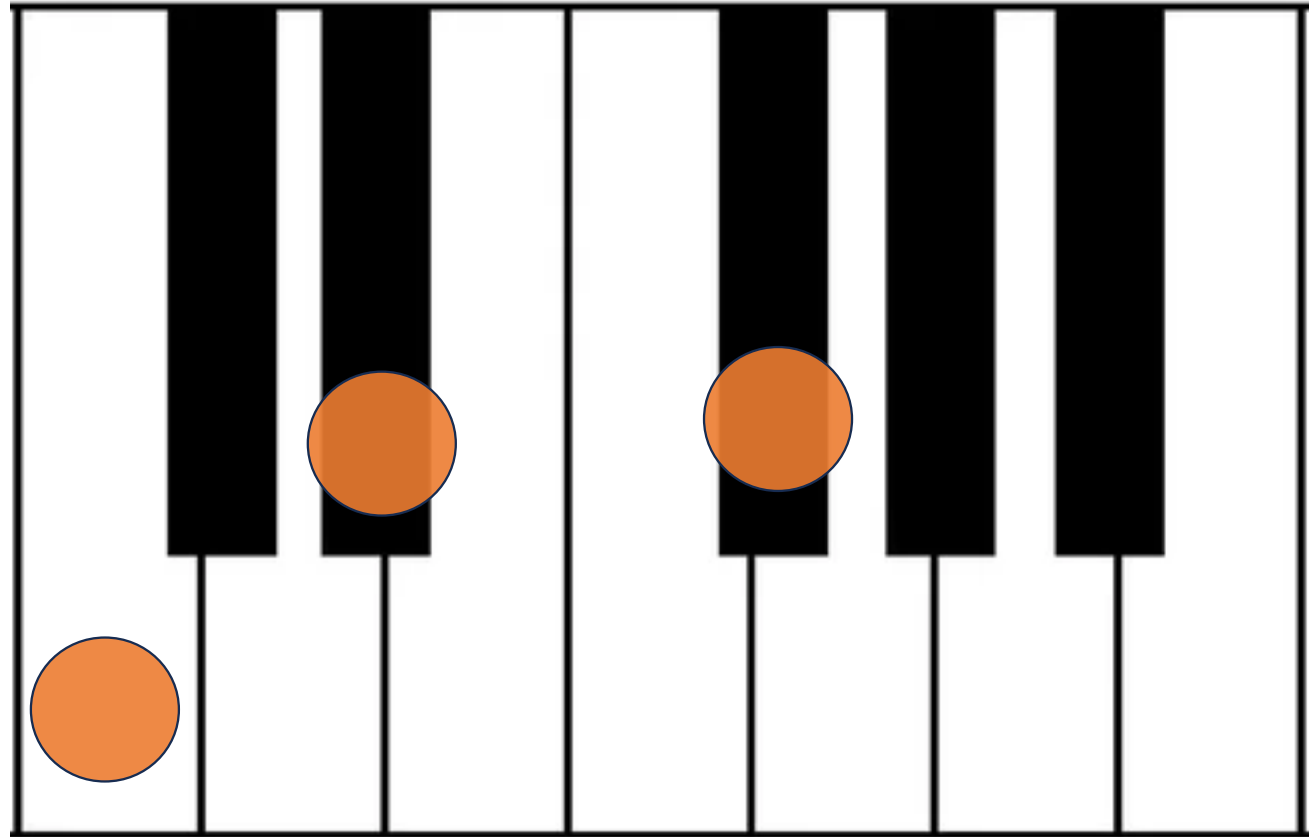


TRIADE  
diminuita

NF

+ m3

+ m3

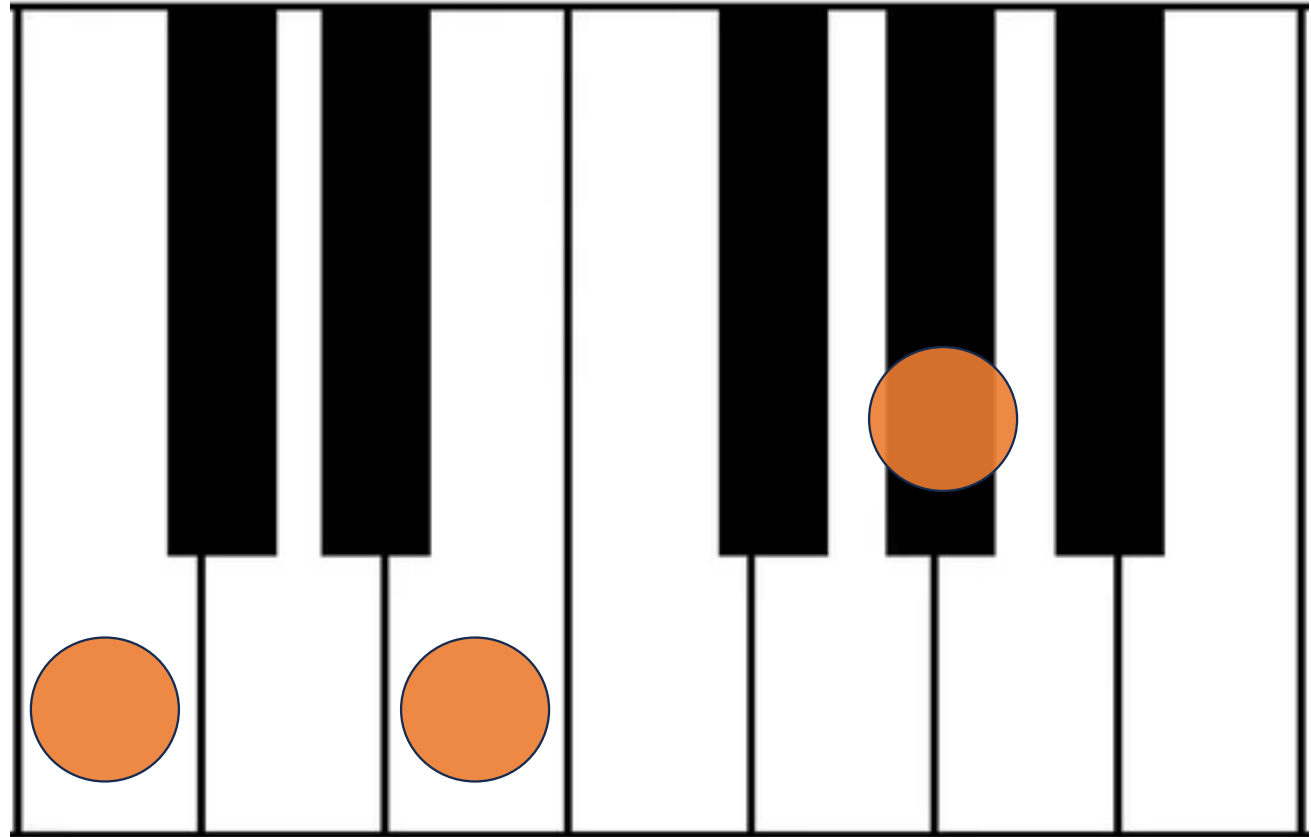


TRIAD  
Aumentata

NF

+ M3

+ M3



## 3 tipi di SETTIMA



SETTIME



Maggiore  
minore  
diminuita



SETTIME

3 tipi di SETTIMA su 4 tipi di TRIADE  
danno luogo a 7 specie di settima  
NATURALI

Significa che le 7 specie si presentano  
SPONTANEAMENTE nell'armonizzazione  
delle scale:

SDM Scala Diatonica Maggiore

SmN Scala minore Naturale

SmA Scala minore Armonica

SmM Scala minore Melodica



SETTIME



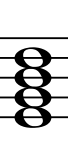
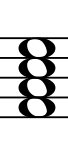
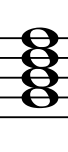
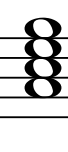
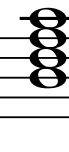
3 tipi di SETTIMA su 4 tipi di TRIADE  
danno luogo a 7 specie di settima  
NATURALI

Gli accordi NON ALTERATI prevedono  
quindi che la SETTIMA, di qualsiasi tipo  
essa sia, disti una terza dalla quinta


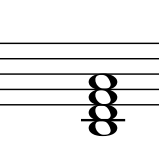
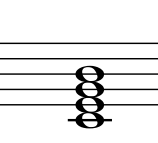
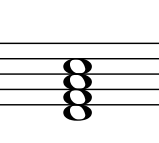
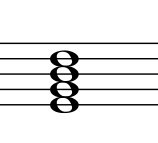
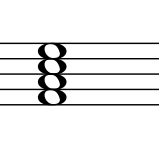
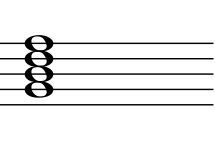


# Armonizzazione della SDM di DO


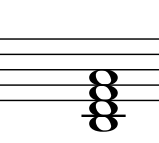

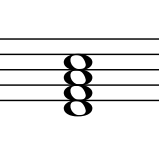
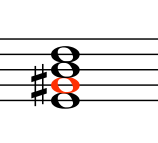
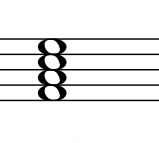
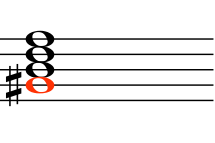
Scala Diatonica Maggiore: **maj7 m7 m7 maj7 V7 m7 m7b5**

I	II	III	IV	V	VI	VII
						
Cmaj7	Dm7	Em7	Fmaj7	G7	Am7	B <sup>ø</sup> 7 Bm7(b5)


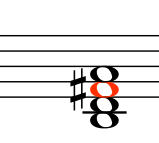
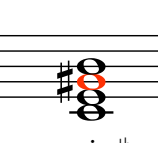
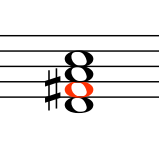
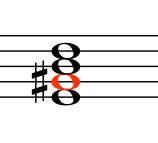

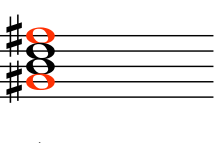
**Scala minore Naturale: m7 m7b5 maj7 m7 m7 maj7 V7**

I	II	III	IV	V	VI	VII
						
Am <sup>7</sup>	B <sup>ø7</sup> Bm <sup>7(b5)</sup>	Cmaj <sup>7</sup>	Dm <sup>7</sup>	Em <sup>7</sup>	Fmaj <sup>7</sup>	G <sup>7</sup>

**Scala minore Armonica: m(maj7) m7b5 maj7#5 m7 V7 maj7 dim7**

I	II	III	IV	V	VI	VII
						
Am(maj <sup>7</sup> )	B <sup>ø7</sup> Bm <sup>7(b5)</sup>	Cmaj <sup>7(#5)</sup> C+maj <sup>7</sup>	Dm <sup>7</sup>	E <sup>7</sup>	Fmaj <sup>7</sup>	G <sup>#o7</sup> G <sup>#o</sup> Gdim <sup>7</sup>

**Scala minore Melodica: m(maj7) m7 maj7#5 V7 V7 m7b5 m7b5**

I	II	III	IV	V	VI	VII
						
Am(maj <sup>7</sup> )	Bm <sup>7</sup>	Cmaj <sup>7(#5)</sup> C+maj <sup>7</sup>	D <sup>7</sup>	E <sup>7</sup>	F <sup>#ø7</sup>	G <sup>#ø7</sup>

# Le 7 specie

## degli accordi di SETTIMA

**Scala Diatonica Maggiore:** maj7 m7 m7 maj7 V7 m7 m7b5

I Cmaj7 II Dm7 III Em7 IV Fmaj7 V G7 VI Am7 VII Bø7  
Bm7(b5)

**Scala minore Naturale:** m7 m7b5 maj7 m7 m7 maj7 V7

I Am7 II Bø7  
Bm7(b5) III Cmaj7 IV Dm7 V Em7 VI Fmaj7 VII G7

**Scala minore Armonica:** m(maj7) m7b5 maj7#5 m7 V7 maj7 dim7

I Am(maj7) II Bø7  
Bm7(b5) III Cmaj7(#5)  
C+maj7 IV Dm7 V E7 VI Fmaj7 VII G#ø7  
G#ø7  
Gdim7

**Scala minore Melodica:** m(maj7) m7 maj7#5 V7 V7 m7b5 m7b5

I Am(maj7) II Bm7 III Cmaj7(#5)  
C+maj7 IV D7 V E7 VI F#ø7 VII G#ø7

1a specie: 7 (Dominante)

2a specie: m7

3a specie: m7/b5 (semidim)

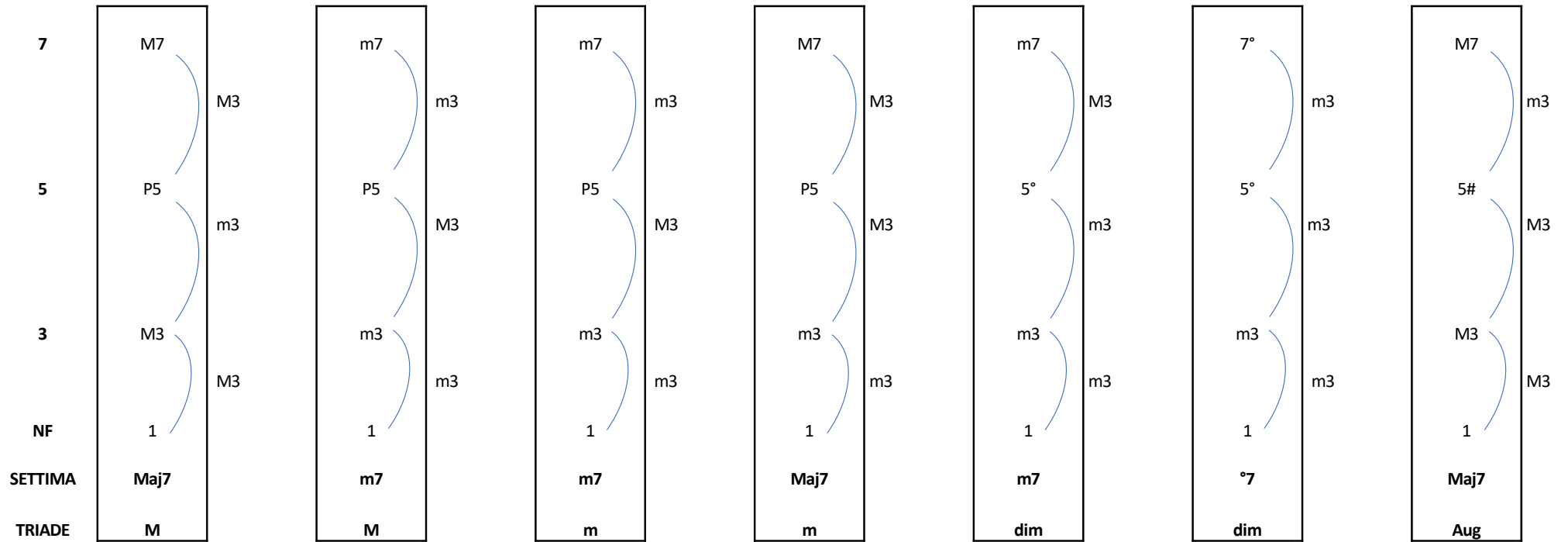
4a specie: maj7 ( $\Delta^7$ )

5a specie: 7°

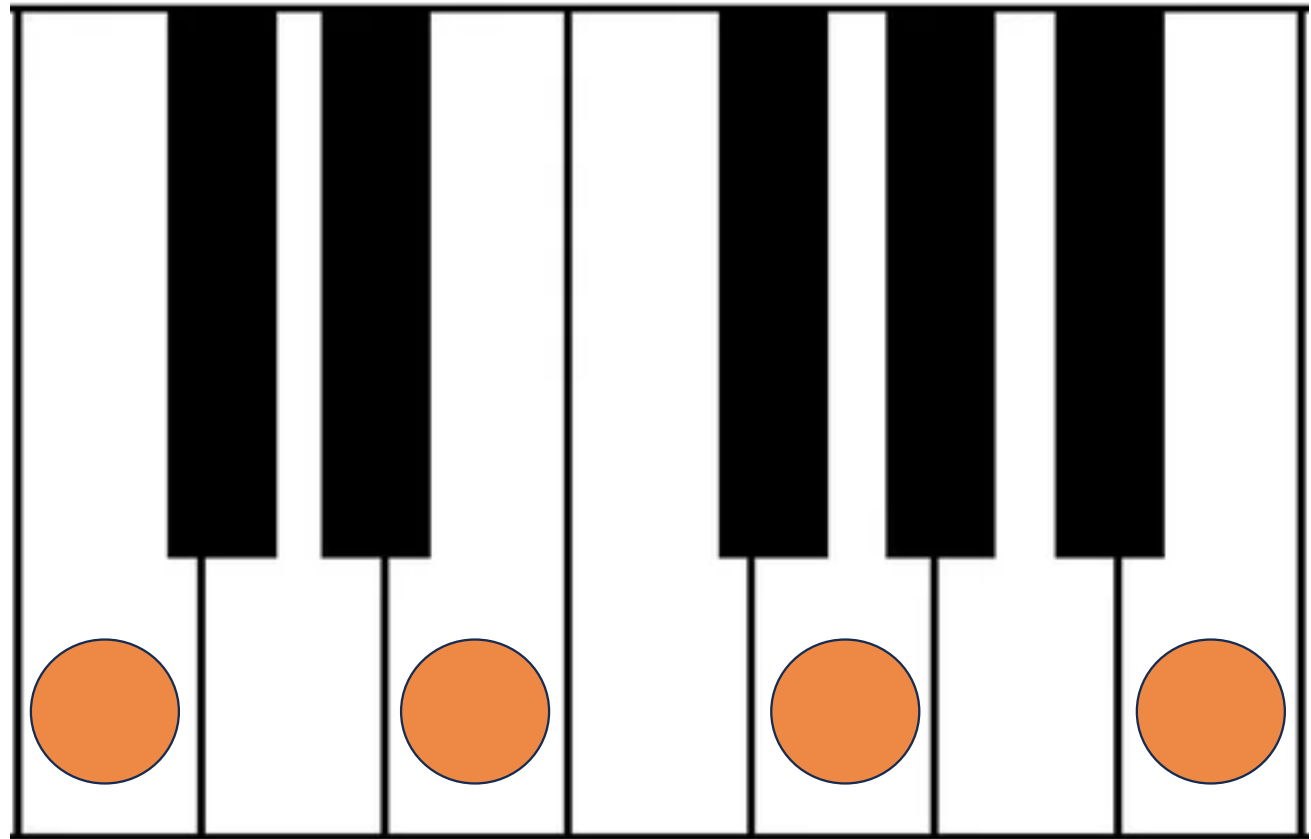
6a specie: m/maj7 (m/ $\Delta^7$ )

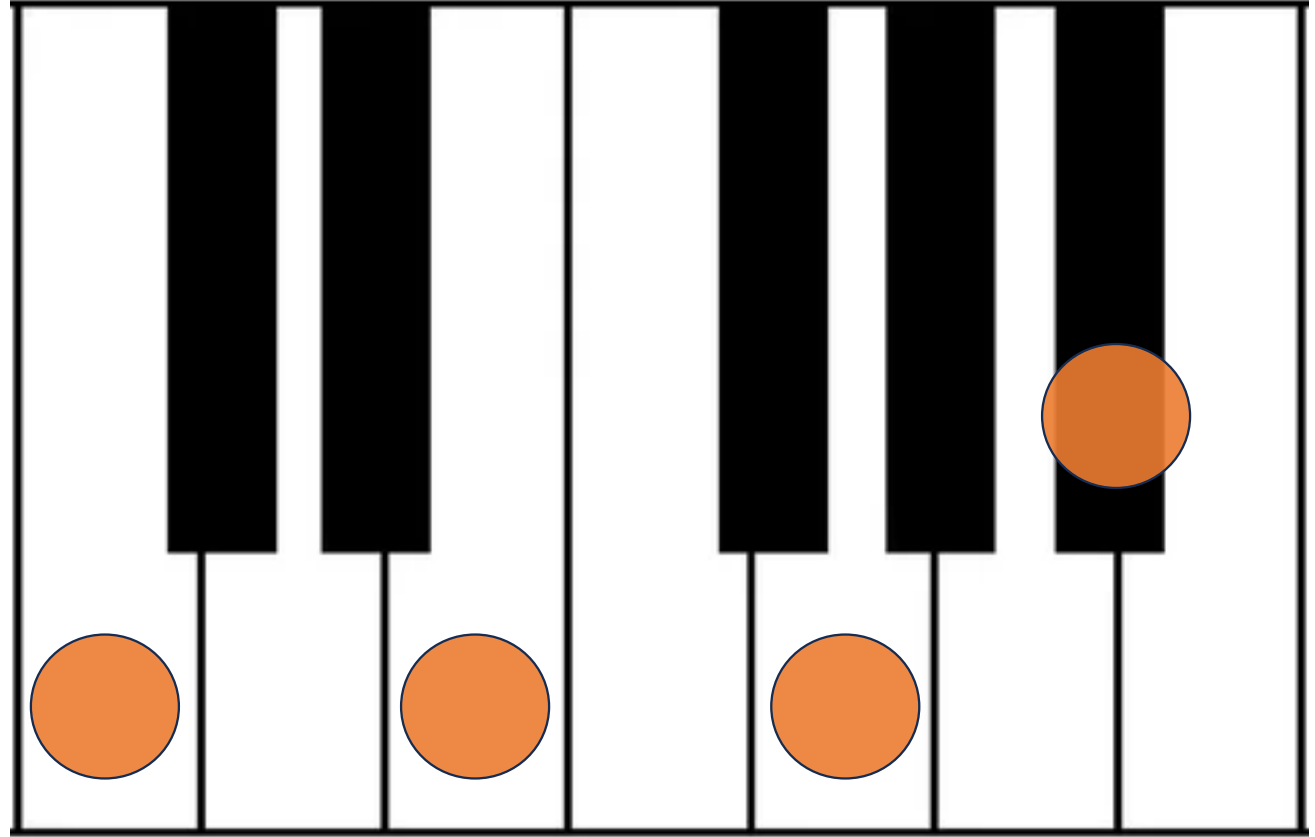
7a specie: maj7/#5 ( $\Delta^7/5^\sharp$ )

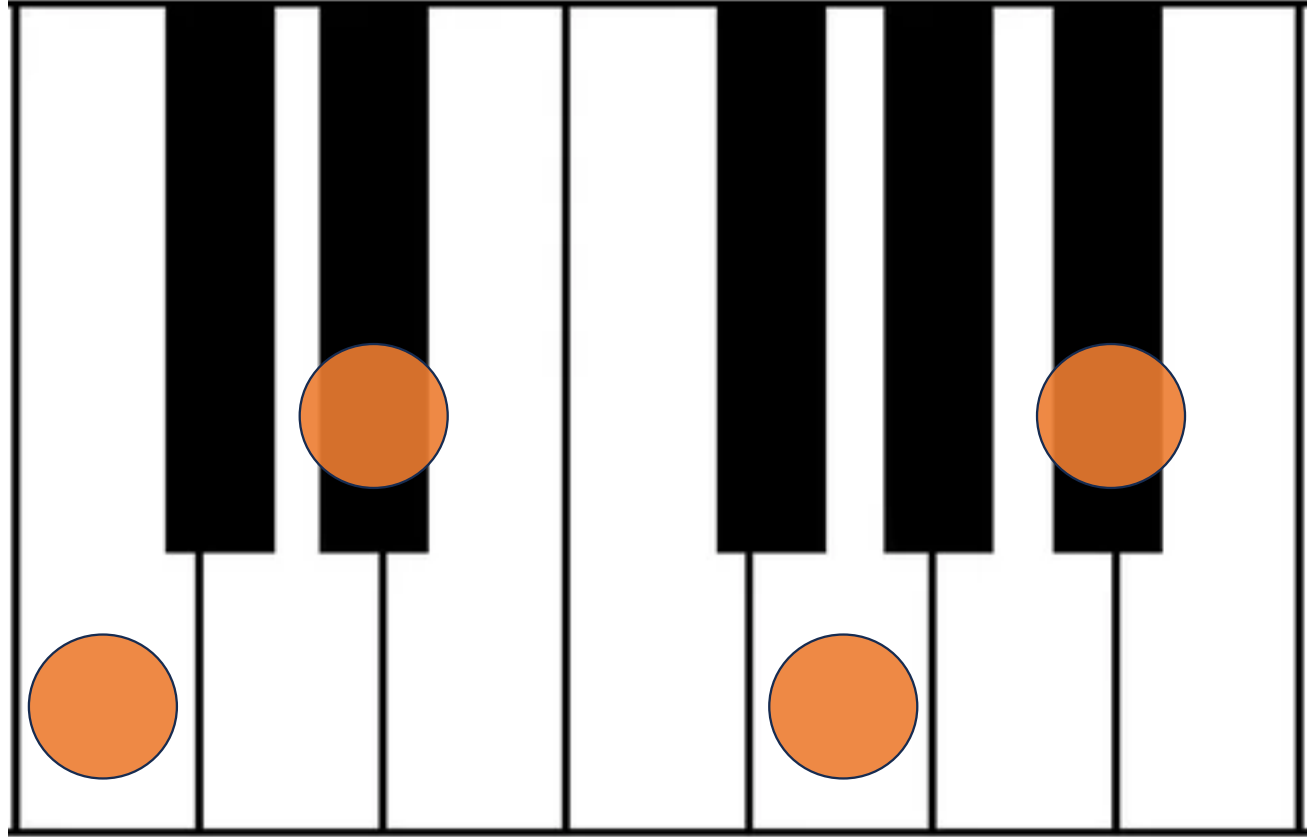
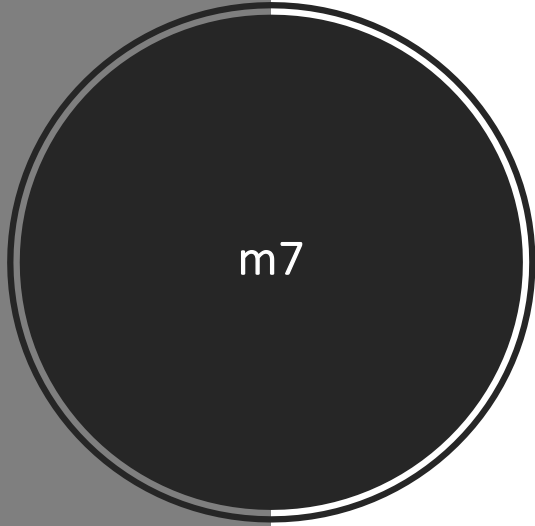
2 TIPI DI SETTIMA  
 minore e MAGGIORE  
 Combinate danno luogo a 4 tipi di TRIADE



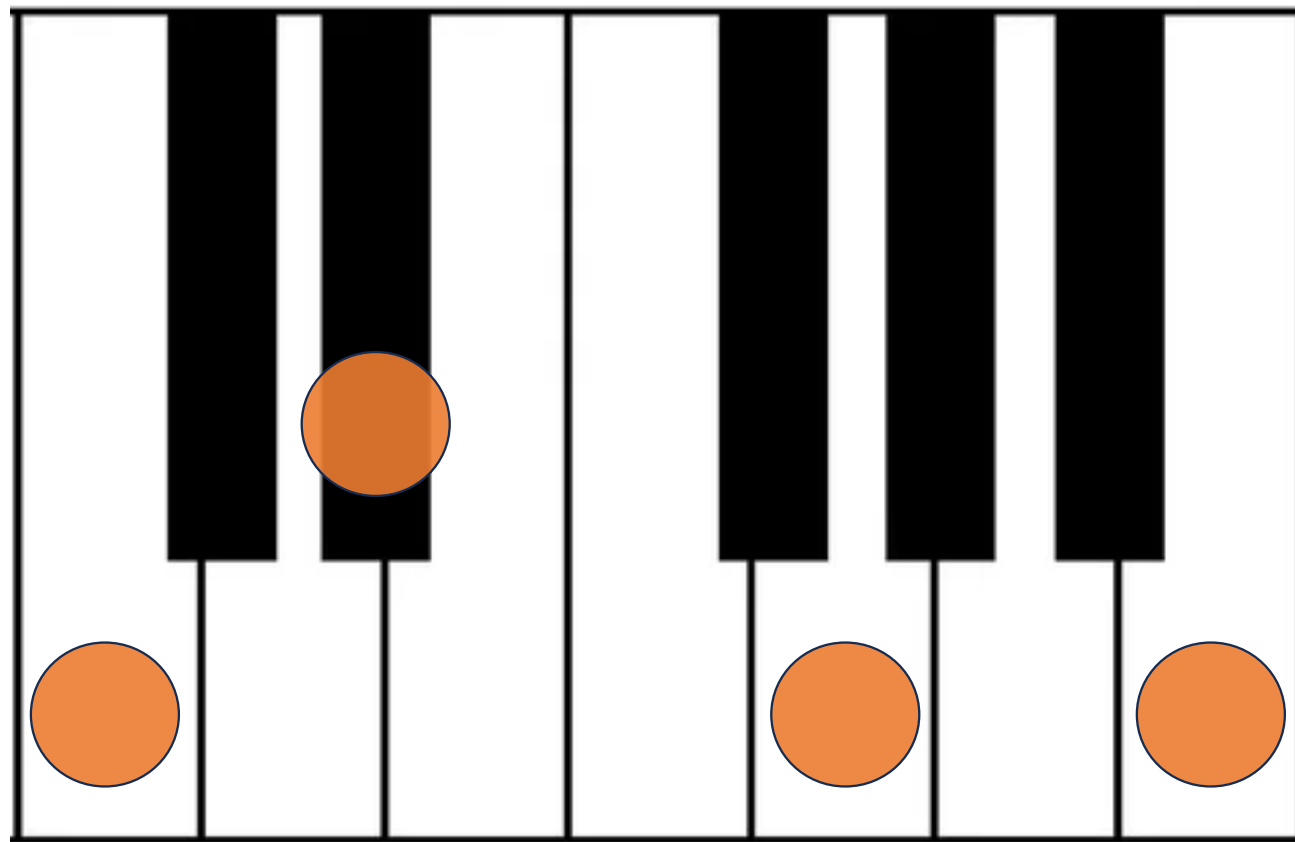
Maj7  
maj7  
Δ7





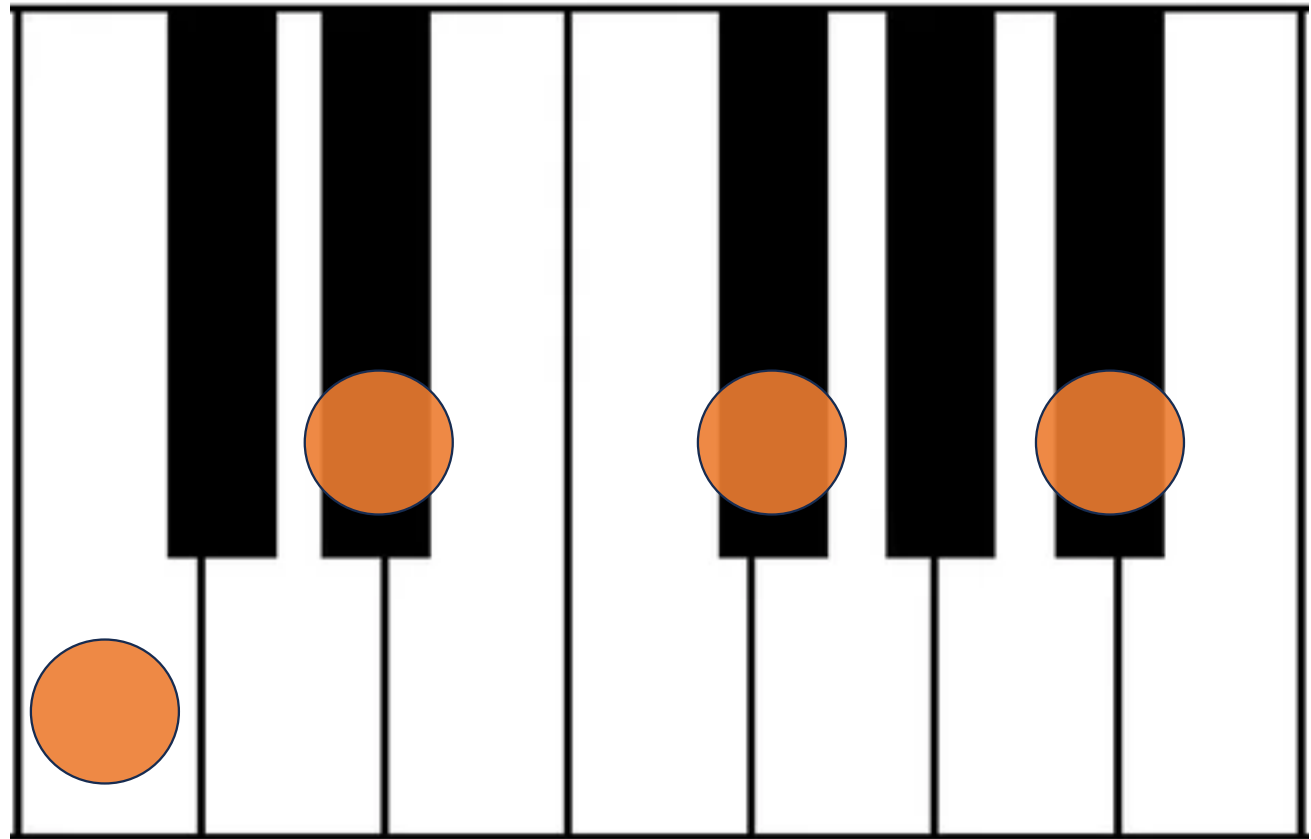


m/Maj7  
m/maj7  
m/ $\Delta$ 7

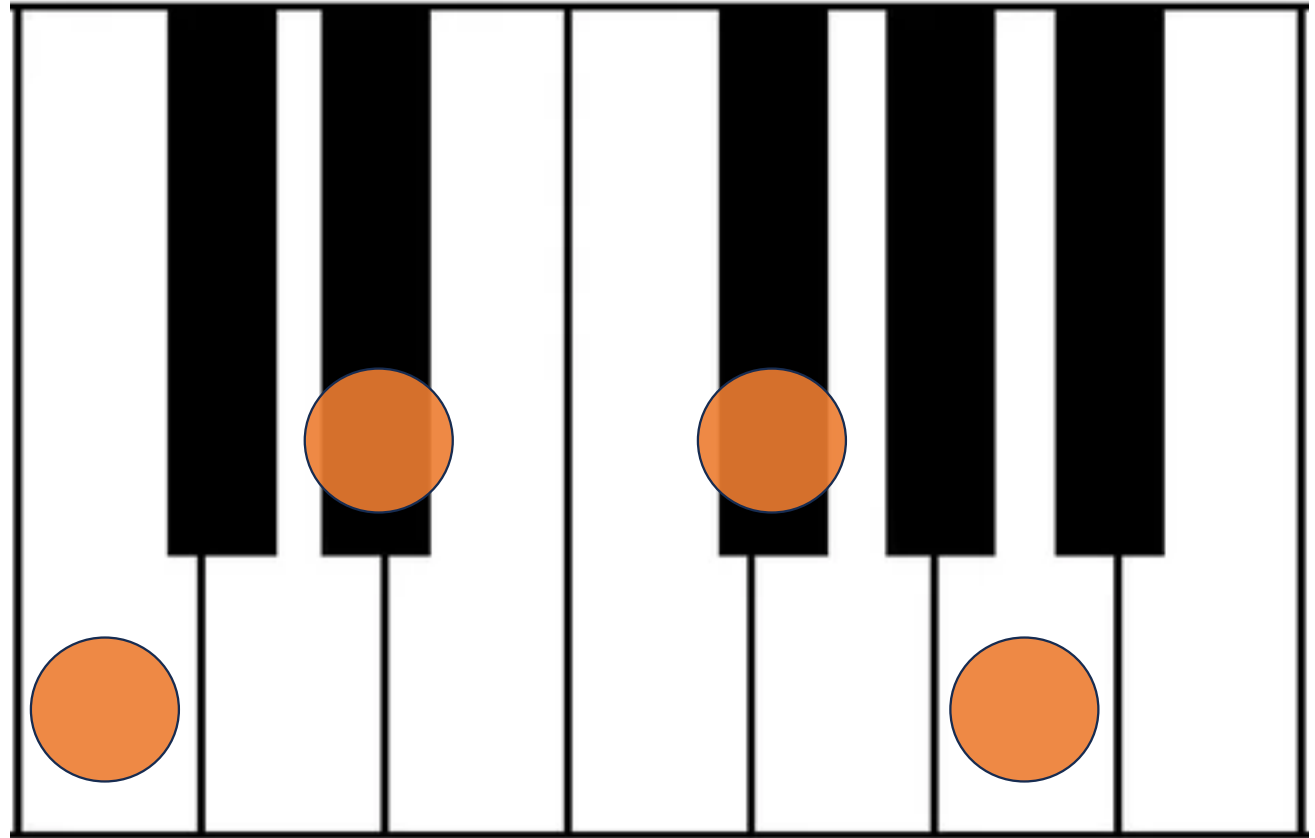




m7/b5  
semidiminuito

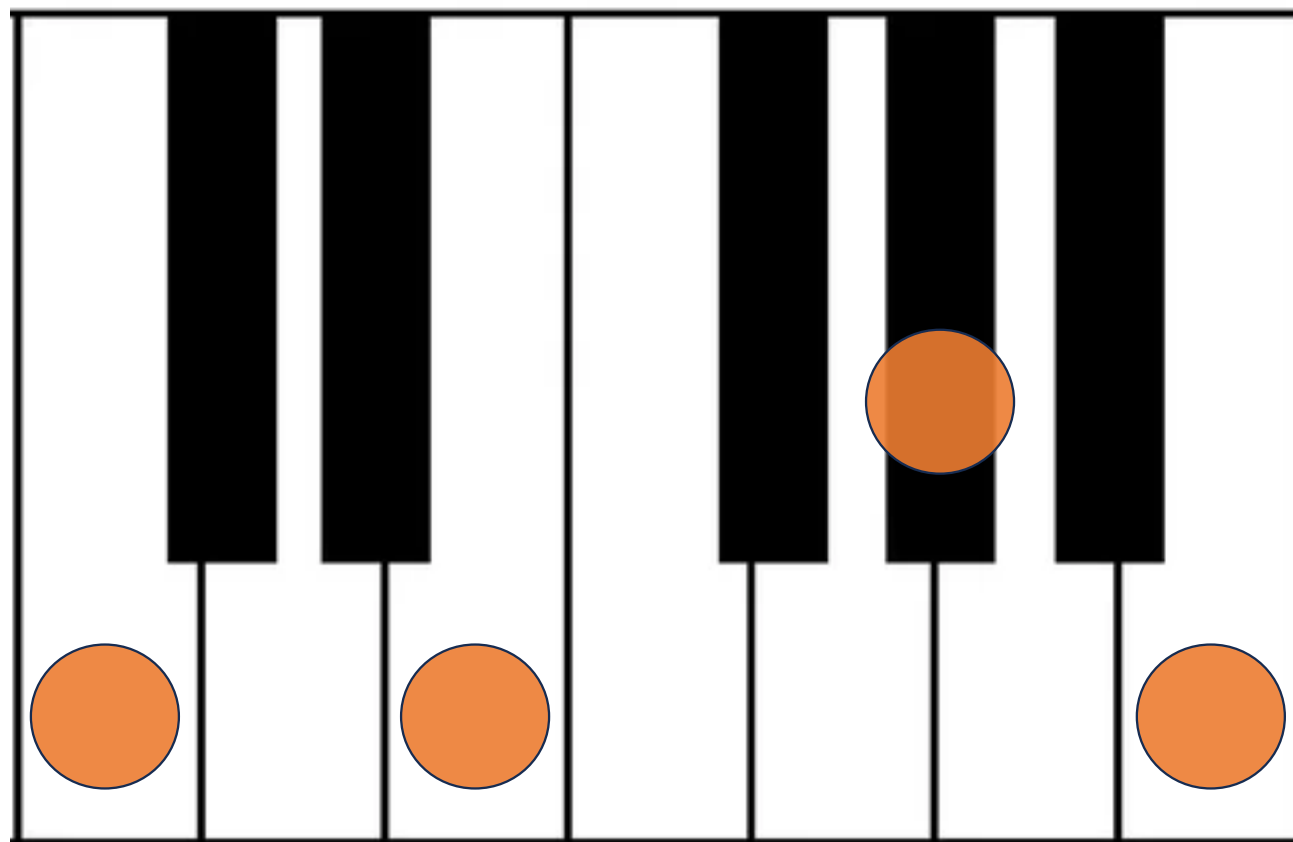


°7  
oppure 7°



Maj7/#5

$\Delta 7/5\#$



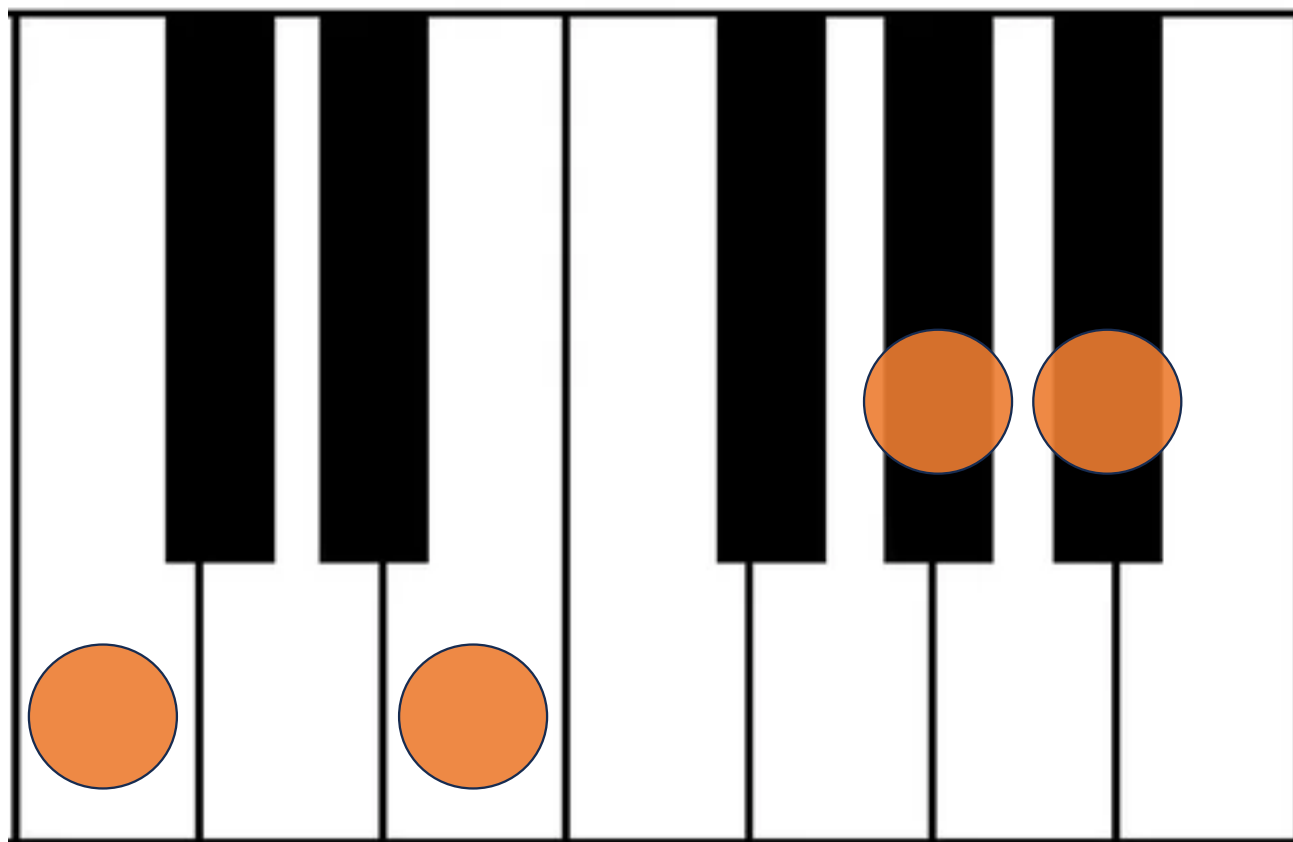


ACCORDI  
ALTERATI

Come puoi notare non ci sono accordi  
ALTERATI

Uno degli accordi ALTERATI più utilizzato  
(nei generi che lo stilisticamente lo  
ammettono) è l'accordo  
7/5# scritto anche 7/#5 o 7/aug

7/#5





ACCORDI  
ALTERATI

La settima minore contemporaneamente alla quinta eccedente genera un intervallo di SECONDA tra queste due note.