

# V7 – Im

La improvisación sobre acordes dominantes que resuelven a menor presenta unas peculiaridades específicas que hacen necesario un estudio detallado de sus características. Estos aparecen en el contexto de un  $II\phi 7 - V7 - Im7$ , generalmente con una duración de un compás (Fig. 1) o de dos tiempos (Fig. 2), así como *dominantes secundarios*<sup>1</sup> (Fig. 3) que resuelven a menor (V/VI; V/II; V/III).

Fig. 1

$D\phi 7$                        $G^7$                        $C-7$   
 Cm: IIIm7 $\flat$ 5                      V7                      Im7

Fig. 2

$D\phi 7$                        $G^7$                        $C-7$   
 Cm: IIIm7 $\flat$ 5                      V7                      Im7

Fig. 3

$C\Delta 7$                        $E^7$                        $A-7$                        $B^7$   
 C: IM7                      V/VI                      VIIm7                      V/III  
 $E-7$                        $A^7$                        $D-7$                        $G^7$   
 IIIIm7                      V/II                      IIIm7                      V

<sup>1</sup> Cualquier grado de la escala puede ser precedido por su armonía dominante. Este proceso por el cual un acorde diatónico que no es el I se convierte momentáneamente en tónica se conoce como *tonalización*, mientras que el acorde que lo precede se denomina *dominante secundario*, considerándose como *dominante primario* al acorde V. Ver Walter Piston – 1998 *Armonía* (Labor), página 249.

El análisis de las *notas guía*<sup>2</sup> (Fig. 4) muestra el parecido con el  $\text{Im}7 - \text{V}7 - \text{I}\Delta 7$  que se produce en el tono mayor (Fig. 5), estando ambos formado por séptimas y terceras.

Fig. 4

Fig. 5

A diferencia de lo que sucede en el tono mayor, la armonía diatónica del tono menor no consta de un grupo de acordes perteneciente a una única escala. El séptimo grado de la *escala menor natural*, denominado *subtónica*, se encuentra a un tono de distancia de la tónica y no resuelve con la misma convicción que la *sensible* de la escala mayor (Fig. 6). Es por ello que el séptimo grado de la escala menor se eleva para imitar así el comportamiento del tono mayor, dando lugar a la *escala menor armónica* (Fig. 7). Este hecho afecta también a la armonía dominante, que pasa del  $\text{Vm}7$  de la *escala*

<sup>2</sup> Las *notas guía* son aquellas notas del acorde que definen su sonido básico o cualidad tonal. Las notas guía más comunes son las terceras, séptimas y quintas alteradas. Suelen ser las voces más inestables del acorde, en el sentido de que generan sensación de movimiento y necesidad de resolución en el contexto de una secuencia de acordes. Estas cumplen la doble función de ayudar a la *continuidad armónica* y ser la base de conexiones melódicas en los solos. Ver Hal Crook – 1990, *How To Improvise. An Approach To Practicing Improvisation* (Advance Music), página 48, Garrison Fewell. – 2005. *Jazz Improvisation For Guitar. A Melodic Approach* (Berklee Press), página 67, Jerry Coker – 1991. *Elements Of The Jazz Language For The Developing Improvisor* (CCP/Belwin, Inc.), capítulo 3 y Bert Ligon – 1996, *Connecting Chords With Linear Harmony* (Houston Publishing, Inc), capítulos 2 y 4.



Fig. 9

El quinto modo de la escala menor armónica es el *frígio dominante*, el cual se emplea sobre el armonía dominante (Fig. 10), dando lugar a un acorde *dominante alterado*<sup>3</sup> (Fig. 11) que combina dos alteraciones ( $\flat 9$  y  $\flat 13$ ) con una extensión (11). Esta última resulta conflictiva al estar a un semitono de la tercera mayor, chocando así con la sonoridad base del acorde. La experiencia demuestra que, por regla general, la onceava no estará presente en el *voicing* del acorde y sólo aparecerá en las melodías como nota de paso entre dos notas del acorde, frecuentemente en tiempos débiles o contratiempos.

Fig. 10

**G frígio dominante**

<sup>3</sup> Los acordes dominantes alterados son aquellos en que las tensiones pueden ser  $\flat 9$ ,  $\sharp 9$ ,  $\sharp 11$  y  $\flat 13$ . Son cinco las escalas que proporcionan acordes dominantes alterados, todas ellas con usos específicos:

1. Frigio dominante ( $\flat 9$ , 11 y  $\flat 13$ )
2. Escala alterada ( $\flat 9$ ,  $\sharp 9$ ,  $\sharp 11$  y  $\flat 13$ )
3. Lidio  $\flat 7$  (9,  $\sharp 11$  y 13)
4. Diminuída dominante ( $\flat 9$ ,  $\sharp 9$ ,  $\sharp 11$  y 13)
5. Escala de tonos (9,  $\sharp 11$  y  $\sharp 5$ )

Fig.11

Handwritten notation:  $G7(\flat 9, \flat 13)$

A menudo el acorde se utiliza como  $G7(\flat 9)$ . Si examinamos más de cerca las notas que lo forman, vemos que las últimas cuatro son las mismas que componen  $Bo7$ . Por lo tanto, podemos establecer la siguiente equivalencia:  $G7(\flat 9) = Bo7^4$  (Fig. 12). Este hecho resulta especialmente relevante ya que, a partir él, podremos generar acordes y vocabulario melódico basado en el sonido disminuído<sup>5</sup>.

Fig. 12

Handwritten notation:  $G7(\flat 9)$

El uso de la escala menor armónica y/o de su quinto modo frigio dominante plantea un problema a resolver. Si es ejecutada “incorrectamente” tiene una sonoridad demasiado “étnica”, que se escapa de la tradición del vocabulario *jazzístico*. La mejor manera para resolver el enigma es prestando atención a como los grandes intérpretes de jazz improvisan sobre el acorde  $V7(\flat 9)$ , pues ahí encontraremos las claves de cómo hacer un uso adecuado de la escala. No obstante, vale la pena hacer la acotación de que la mejor manera de definir el sonido de un acorde a partir de una escala o frase es asegurándonos que las notas del acorde están principalmente en los

<sup>4</sup> Los acordes disminuídos son *simétricos*, ésto es, están formados por un mismo tipo de intervalo, en este caso una tercera menor ( $\flat 3$ ), por lo que las inversiones del mismo son nuevos acordes disminuídos. Por lo tanto,  $Bo7 = Do7 = Fo7 = A\flat o7$ , y todos ellos son, a su vez, equivalentes a  $G7(\flat 9)$ .

<sup>5</sup> Ver apéndice.

tiempos fuertes<sup>6</sup> (Fig. 13), y no al revés (Fig. 14), porque, de lo contrario, la melodía reflejará pobremente la armonía. Obviamente, hay numerosas excepciones, las cuales son igualmente importantes para la estructura lineal de la melodía, pues generan la inestabilidad rítmica y armónica necesaria para que la frase tenga tensión y resolución.

Fig. 13

Fig. 13 shows a musical example for a G7 chord in 4/4 time. The melody is written in the treble clef and starts on a strong beat (downbeat). The bass line is shown with fingerings: 5, 6, 4, 5, 3, 4, 6, 3.

Fig. 14

Fig. 14 shows a musical example for a G7 chord in 4/4 time. The melody is written in the treble clef and starts on a weak beat (upbeat). The bass line is shown with fingerings: 3, 5, 6, 3, 5, 6, 4, 5.

El análisis *chord/scale*<sup>7</sup>, aunque útil, ya que permite un desarrollo más lineal de la melodía y revela información sobre el acorde que podría pasarse por alto fácilmente, es parcial, y no refleja adecuadamente la manera como los grandes maestros del jazz enfocan la improvisación. La teoría debe ir acompañada del estudio del vocabulario, pues de lo contrario se puede llegar a un resultado no deseado. A continuación veremos ejemplos prácticos, transcritos de improvisaciones, que tomaremos como punto de partida para el estudio de los acordes dominantes alterados.

<sup>6</sup> Gary Campbell – 1989, *Hank Mobley Transcribed Solos* (Houston Publishing, Inc.), página 31.

<sup>7</sup> Acorde/escala. Hal Crook - 1990 *How To Improvise. An Approach To Practicing Improvisation* (Advance Music), página 53.

En la Fig. 15 aparece una frase del primer coro de la improvisación de Grant Green sobre *Cool Blues*<sup>8</sup>, que es uno de sus motivos favoritos sobre un acorde dominante cuando resuelve a menor. En el tercer coro del mismo solo vuelve a tocarlo, aunque llega a él de manera ligeramente diferente (Fig. 16).

Fig. 15

Fig. 15 shows a musical phrase in 4/4 time, key of Bb. The melody is written in treble clef. The first measure is marked with a G7 chord, and the second measure with a C-7 chord. The bass line is shown with fret numbers: 6, 4, 3, 5, 4, 3, 6, 4, 3, 6, 4, 5.

Fig. 16

Fig. 16 shows a musical phrase in 4/4 time, key of Bb. The melody is written in treble clef. The first measure is marked with a Bb7 chord, the second with a G7 chord, and the third with a C-7 chord. The bass line is shown with fret numbers: 8, 9, 8, 6, 8, 7, 10, 9, 7, 10, 9, 8, 10, 8.

La mejor manera de aprender inicialmente una idea como la anterior, es digitalarla de cuantas maneras sea posible, con el fin de poder tener acceso a ella independientemente de la posición u octava en la que nos encontremos tocando (Fig. 17).

<sup>8</sup> Grant Green - 1962, *Born To Be Blue* (Blue Note).





El siguiente paso es transportar el motivo a todos los tonos, para poder utilizarlo independientemente de la tonalidad en la que se esté tocando. Modular una idea a través del ciclo de cuartas siempre resulta una buena manera de practicarla (Fig. 18). De esta manera se profundiza en las características de la frase, su duración, estructura interválica, contexto armónico, contorno, etc.<sup>9</sup>

Fig. 18

The figure illustrates the transposition of a melodic motif through the circle of fourths. It is divided into three systems, each with a treble clef staff and a bass clef staff. The first system shows the motif in G7, C-7, C7, and F-7. The second system shows it in F7, B<sup>b</sup>-7, B<sup>b</sup>7, and E<sup>b</sup>-7. The third system shows it in E<sup>b</sup>7, A<sup>b</sup>-7, and Etc. The bass clef staff provides fingerings for the left hand.

Un recurso muy común es el que consiste en el desarrollo melódico del motivo partiendo de la tercera y llegando a la novena bemol del mismo acorde<sup>10</sup>. El solista puede decidir moverse ascendente o descendente con la idea (Fig. 19). Son numerosos los ejemplos de esta técnica en la tradición del jazz.

<sup>9</sup> Paul Berliner – 1994, *Thinking In Jazz* (The University of Chicago Press), página 116.

<sup>10</sup> Jerry Coker – 1991 *Elements Of The Jazz Language For The Developing Improvisor* (CCP/Belwin, Inc.), capítulo 4.  
[www.marioabbagliati.com](http://www.marioabbagliati.com)

Fig. 19

Handwritten notation for Fig. 19:  $G7(b9)$   $G7(b9)$

3  $\flat 9$  3  $\flat 9$

4 4 6

En ocasiones el improvisador puede decidir saltar de la tercera a la novena bemol, pero en otras puede “rellenar” el espacio con notas del acorde, de la escala o notas cromáticas de paso, o bien una combinación de estas (Fig. 20). En este caso vemos como la combinación de notas forman el acorde de  $B\flat 7$ . Este es un componente<sup>11</sup> común del vocabulario de acordes dominantes  $7\flat 9$ .

Fig. 20

Handwritten notation for Fig. 20:  $G7(b9)$   $G7(b9)$   $G7(b9)$   $G7(b9)$

3  $\flat 9$  3  $\flat 9$  3  $\flat 9$  3  $\flat 9$

4 3 6 4 4 3 6 4 6 5 3

La idea puede no sólo aparecer en el primer tiempo del compás, si no también en los restantes, como demuestran los siguientes ejemplos (Fig. 21).

<sup>11</sup> Paul Berliner – 1994, *Thinking In Jazz* (The University of Chicago Press), página 95.

Fig. 21

Fig. 21 shows a musical example in 4/4 time, G major (one flat). The melody is written in treble clef and consists of two phrases. The first phrase is over a G7 chord and contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5) and a quarter rest. The second phrase is over a C-7 chord and contains a quarter note (G4), a quarter note (F4), and a quarter rest. The melody is repeated. The bass line is written in bass clef and shows fingerings: 3 5 4 3 6 4 3 4 3 6 4 5 for the first phrase, and 6 4 3 5 4 3 6 4 3 for the second phrase. Chord symbols G7 and C-7 are placed above the staff.

Otro recurso común del vocabulario *jazzístico* es el de ornamentar la idea con el uso de *notas cromáticas de paso*<sup>12</sup>, como se puede ver en los siguientes ejemplos (Fig. 22).

Fig. 22

Fig. 22 shows a musical example in 4/4 time, G major (one flat). The melody is written in treble clef and consists of two phrases. The first phrase is over a G7 chord and contains a quarter note (G4), a quarter note (F#4), a quarter note (F4), and a quarter note (E4). The second phrase is over a C-7 chord and contains a quarter note (G4), a quarter note (F4), and a quarter rest. The melody is repeated. The bass line is written in bass clef and shows fingerings: 6 4 3 5 4 9 6 7 8 for the first phrase, and 3 5 2 3 4 4 1 2 3 for the second phrase. Chord symbols G7 and C-7 are placed above the staff. The notation 'A.C.' is used to indicate chromatic passing notes.

A.C. = Aproximación cromática

Una variación típica de la idea consiste en utilizar tanto la novena bemol como sostenida<sup>13</sup>, como lo demuestra Grant Green en el primer coro de su solo en Green's Greenery<sup>14</sup> (Fig. 23). En el tercer coro vuelve a repetir la idea (Fig. 24). La explicación teórica es un poco más elaborada ya que, como vimos anteriormente, la escala frigia dominante sólo nos provee de novena bemol. La novena sostenida (#9) es una

<sup>12</sup> *Notas cromáticas de paso*: son notas que no forman parte de un acorde o escala dada, que ascienden o descienden por semitono, "rellenando" el espacio entre dos notas del acorde o escala. Frecuentemente aparecen a contratiempo dentro de una frase de corcheas. Carl Woideck – 1998 *Charlie Parker. His Music And Life* (The University Of Michigan Press), página 97. Ver también Peter Sprague – 1989 *The Sprague Technique* (Satyam Music), página 69 y Garrison Fewell – 2005 *Jazz Improvisation For Guitar. A Melodic Approach* (Berklee Press), página 88.

<sup>13</sup> Garrison Fewell – 2005. *Jazz Improvisation For Guitar. A Melodic Approach* (Berklee Press). Página 126.

<sup>14</sup> Grant Green, *Grandstand* (Blue Note) 1962.

ornamentación de la novena bemol (b9). En este caso es una *nota de escape* o *échappée*, aunque también puede aparecer como *apoyatura*<sup>15</sup> (Fig. 25).

Fig. 23

NE: nota de escape

Fig. 23 shows a musical score in 4/4 time with a key signature of two flats (Bb). The score consists of a melodic line in the treble clef and a guitar fretboard diagram in the bass clef. The melodic line starts with a G7 chord (Bb: V/II) and features a trill on the 9th fret (labeled '3') and an escape note (NE) on the 11th fret. The sequence of chords is G7, C-7 (IIIm7), F7 (V7), and Bb7 (I7). The fretboard diagram shows fingerings for the left hand: 8-9-7-10 for the first measure, 8-9-11-8-9-8 for the trill and escape note, 8-10-7-9-10-7-8-10 for the second measure, 8-8-7-10-7-8-10-8 for the third measure, and 7-8-10-8-10 for the fourth measure.

Fig. 24

NE: nota de escape

Fig. 24 shows a musical score in 4/4 time with a key signature of two flats (Bb). The score consists of a melodic line in the treble clef and a guitar fretboard diagram in the bass clef. The melodic line starts with a G7 chord (Bb: V/II) and features a trill on the 9th fret (labeled '3') and an escape note (NE) on the 11th fret. The sequence of chords is G7, C-7 (IIIm7), F7 (V7), and Bb7 (I7). The fretboard diagram shows fingerings for the left hand: 8-9-7-10 for the first measure, 8-9-11-8-9-8 for the trill and escape note, 8-(10)-7-9-10-7-8-10 for the second measure, 8-8-7-10-7-8-10 for the third measure, and 6-7-8-7-8 for the fourth measure.

<sup>15</sup> La *apoyatura* y las *notas de escape* son clasificadas como notas extrañas a la armonía. La primera ocurre en un tiempo fuerte y resuelve al factor del acorde en el tiempo débil que viene a continuación, mientras que la segunda es una interpolación entre la apoyatura y el factor del acorde, moviéndose en dirección opuesta a la de la resolución.



5 digitaciones de G frigio dominante

A continuación aparecen cinco digitaciones para la escala de G frigio dominante, quinto modo de C menor armónico, basados en el sistema CAGED.

G frigio dominante (E)

Musical notation for G frigio dominante (E) in 4/4 time. The scale is written in the treble clef with a key signature of two flats (Bb, Eb). The bass clef shows the following fingerings: 15-16, 14-15, 12-13-15, 12, 13, 12-13-15-16, 13-15-16, 15-13, 16-15-13-12, 13-12.

Musical notation for G frigio dominante (E) in 4/4 time. The scale is written in the treble clef with a key signature of two flats (Bb, Eb). The bass clef shows the following fingerings: 15-13-12, 15-14, 16-15-13, 15.

G frigio dominante (D)

Musical notation for G frigio dominante (D) in 4/4 time. The scale is written in the treble clef with a key signature of two flats (Bb, Eb). The bass clef shows the following fingerings: 5-6, 4-5-7-8, 6-8, 9, 7-8-7, 9-8-6-8, 7-5-4, 6-5, 8-6-5.

Musical notation for G frigio dominante (D) in 4/4 time. The scale is written in the treble clef with a key signature of two flats (Bb, Eb). The bass clef shows the following fingerings: 8-7-8, 5-6-8, 5.

G frigio dominante (C)

G frigio dominante (A)

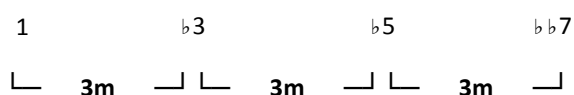
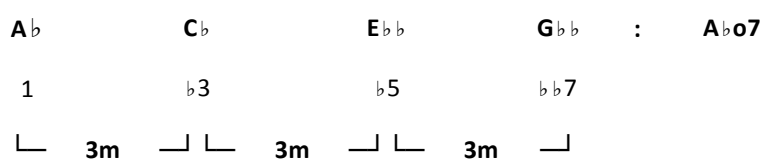
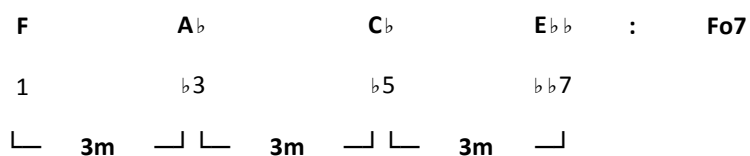
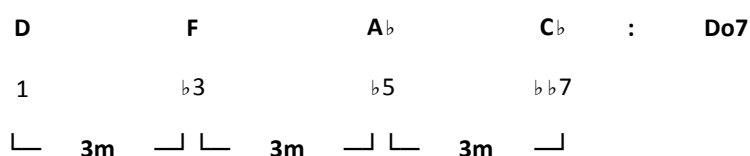
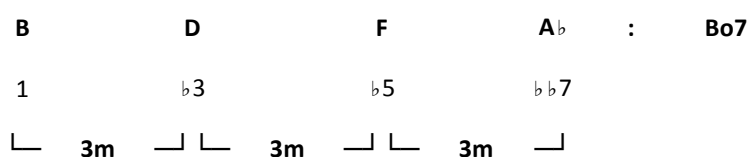
G frigio dominante (G)

The first system of musical notation for G frigio dominante (G) in 4/4 time. The treble clef staff shows a melodic line starting on G4, moving through A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, F111, G111, A111, Bb111, C112, D112, E112, F112, G112, A112, Bb112, C113, D113, E113, F113, G113, A113, Bb113, C114, D114, E114, F114, G114, A114, Bb114, C115, D115, E115, F115, G115, A115, Bb115, C116, D116, E116, F116, G116, A116, Bb116, C117, D117, E117, F117, G117, A117, Bb117, C118, D118, E118, F118, G118, A118, Bb118, C119, D119, E119, F119, G119, A119, Bb119, C120, D120, E120, F120, G120, A120, Bb120, C121, D121, E121, F121, G121, A121, Bb121, C122, D122, E122, F122, G122, A122, Bb122, C123, D123, E123, F123, G123, A123, Bb123, C124, D124, E124, F124, G124, A124, Bb124, C125, D125, E125, F125, G125, A125, Bb125, C126, D126, E126, F126, G126, A126, Bb126, C127, D127, E127, F127, G127, A127, Bb127, C128, D128, E128, F128, G128, A128, Bb128, C129, D129, E129, F129, G129, A129, Bb129, C130, D130, E130, F130, G130, A130, Bb130, C131, D131, E131, F131, G131, A131, Bb131, C132, D132, E132, F132, G132, A132, Bb132, C133, D133, E133, F133, G133, A133, Bb133, C134, D134, E134, F134, G134, A134, Bb134, C135, D135, E135, F135, G135, A135, Bb135, C136, D136, E136, F136, G136, A136, Bb136, C137, D137, E137, F137, G137, A137, Bb137, C138, D138, E138, F138, G138, A138, Bb138, C139, D139, E139, F139, G139, A139, Bb139, C140, D140, E140, F140, G140, A140, Bb140, C141, D141, E141, F141, G141, A141, Bb141, C142, D142, E142, F142, G142, A142, Bb142, C143, D143, E143, F143, G143, A143, Bb143, C144, D144, E144, F144, G144, A144, Bb144, C145, D145, E145, F145, G145, A145, Bb145, C146, D146, E146, F146, G146, A146, Bb146, C147, D147, E147, F147, G147, A147, Bb147, C148, D148, E148, F148, G148, A148, Bb148, C149, D149, E149, F149, G149, A149, Bb149, C150, D150, E150, F150, G150, A150, Bb150, C151, D151, E151, F151, G151, A151, Bb151, C152, D152, E152, F152, G152, A152, Bb152, C153, D153, E153, F153, G153, A153, Bb153, C154, D154, E154, F154, G154, A154, Bb154, C155, D155, E155, F155, G155, A155, Bb155, C156, D156, E156, F156, G156, A156, Bb156, C157, D157, E157, F157, G157, A157, Bb157, C158, D158, E158, F158, G158, A158, Bb158, C159, D159, E159, F159, G159, A159, Bb159, C160, D160, E160, F160, G160, A160, Bb160, C161, D161, E161, F161, G161, A161, Bb161, C162, D162, E162, F162, G162, A162, Bb162, C163, D163, E163, F163, G163, A163, Bb163, C164, D164, E164, F164, G164, A164, Bb164, C165, D165, E165, F165, G165, A165, Bb165, C166, D166, E166, F166, G166, A166, Bb166, C167, D167, E167, F167, G167, A167, Bb167, C168, D168, E168, F168, G168, A168, Bb168, C169, D169, E169, F169, G169, A169, Bb169, C170, D170, E170, F170, G170, A170, Bb170, C171, D171, E171, F171, G171, A171, Bb171, C172, D172, E172, F172, G172, A172, Bb172, C173, D173, E173, F173, G173, A173, Bb173, C174, D174, E174, F174, G174, A174, Bb174, C175, D175, E175, F175, G175, A175, Bb175, C176, D176, E176, F176, G176, A176, Bb176, C177, D177, E177, F177, G177, A177, Bb177, C178, D178, E178, F178, G178, A178, Bb178, C179, D179, E179, F179, G179, A179, Bb179, C180, D180, E180, F180, G180, A180, Bb180, C181, D181, E181, F181, G181, A181, Bb181, C182, D182, E182, F182, G182, A182, Bb182, C183, D183, E183, F183, G183, A183, Bb183, C184, D184, E184, F184, G184, A184, Bb184, C185, D185, E185, F185, G185, A185, Bb185, C186, D186, E186, F186, G186, A186, Bb186, C187, D187, E187, F187, G187, A187, Bb187, C188, D188, E188, F188, G188, A188, Bb188, C189, D189, E189, F189, G189, A189, Bb189, C190, D190, E190, F190, G190, A190, Bb190, C191, D191, E191, F191, G191, A191, Bb191, C192, D192, E192, F192, G192, A192, Bb192, C193, D193, E193, F193, G193, A193, Bb193, C194, D194, E194, F194, G194, A194, Bb194, C195, D195, E195, F195, G195, A195, Bb195, C196, D196, E196, F196, G196, A196, Bb196, C197, D197, E197, F197, G197, A197, Bb197, C198, D198, E198, F198, G198, A198, Bb198, C199, D199, E199, F199, G199, A199, Bb199, C200, D200, E200, F200, G200, A200, Bb200, C201, D201, E201, F201, G201, A201, Bb201, C202, D202, E202, F202, G202, A202, Bb202, C203, D203, E203, F203, G203, A203, Bb203, C204, D204, E204, F204, G204, A204, Bb204, C205, D205, E205, F205, G205, A205, Bb205, C206, D206, E206, F206, G206, A206, Bb206, C207, D207, E207, F207, G207, A207, Bb207, C208, D208, E208, F208, G208, A208, Bb208, C209, D209, E209, F209, G209, A209, Bb209, C210, D210, E210, F210, G210, A210, Bb210, C211, D211, E211, F211, G211, A211, Bb211, C212, D212, E212, F212, G212, A212, Bb212, C213, D213, E213, F213, G213, A213, Bb213, C214, D214, E214, F214, G214, A214, Bb214, C215, D215, E215, F215, G215, A215, Bb215, C216, D216, E216, F216, G216, A216, Bb216, C217, D217, E217, F217, G217, A217, Bb217, C218, D218, E218, F218, G218, A218, Bb218, C219, D219, E219, F219, G219, A219, Bb219, C220, D220, E220, F220, G220, A220, Bb220, C221, D221, E221, F221, G221, A221, Bb221, C222, D222, E222, F222, G222, A222, Bb222, C223, D223, E223, F223, G223, A223, Bb223, C224, D224, E224, F224, G224, A224, Bb224, C225, D225, E225, F225, G225, A225, Bb225, C226, D226, E226, F226, G226, A226, Bb226, C227, D227, E227, F227, G227, A227, Bb227, C228, D228, E228, F228, G228, A228, Bb228, C229, D229, E229, F229, G229, A229, Bb229, C230, D230, E230, F230, G230, A230, Bb230, C231, D231, E231, F231, G231, A231, Bb231, C232, D232, E232, F232, G232, A232, Bb232, C233, D233, E233, F233, G233, A233, Bb233, C234, D234, E234, F234, G234, A234, Bb234, C235, D235, E235, F235, G235, A235, Bb235, C236, D236, E236, F236, G236, A236, Bb236, C237, D237, E237, F237, G237, A237, Bb237, C238, D238, E238, F238, G238, A238, Bb238, C239, D239, E239, F239, G239, A239, Bb239, C240, D240, E240, F240, G240, A240, Bb240, C241, D241, E241, F241, G241, A241, Bb241, C242, D242, E242, F242, G242, A242, Bb242, C243, D243, E243, F243, G243, A243, Bb243, C244, D244, E244, F244, G244, A244, Bb244, C245, D245, E245, F245, G245, A245, Bb245, C246, D246, E246, F246, G246, A246, Bb246, C247, D247, E247, F247, G247, A247, Bb247, C248, D248, E248, F248, G248, A248, Bb248, C249, D249, E249, F249, G249, A249, Bb249, C250, D250, E250, F250, G250, A250, Bb250, C251, D251, E251, F251, G251, A251, Bb251, C252, D252, E252, F252, G252, A252, Bb252, C253, D253, E253, F253, G253, A253, Bb253, C254, D254, E254, F254, G254, A254, Bb254, C255, D255, E255, F255, G255, A255, Bb255, C256, D256, E256, F256, G256, A256, Bb256, C257, D257, E257, F257, G257, A257, Bb257, C258, D258, E258, F258, G258, A258, Bb258, C259, D259, E259, F259, G259, A259, Bb259, C260, D260, E260, F260, G260, A260, Bb260, C261, D261, E261, F261, G261, A261, Bb261, C262, D262, E262, F262, G262, A262, Bb262, C263, D263, E263, F263, G263, A263, Bb263, C264, D264, E264, F264, G264, A264, Bb264, C265, D265, E265, F265, G265, A265, Bb265, C266, D266, E266, F266, G266, A266, Bb266, C267, D267, E267, F267, G267, A267, Bb267, C268, D268, E268, F268, G268, A268, Bb268, C269, D269, E269, F269, G269, A269, Bb269, C270, D270, E270, F270, G270, A270, Bb270, C271, D271, E271, F271, G271, A271, Bb271, C272, D272, E272, F272, G272, A272, Bb272, C273, D273, E273, F273, G273, A273, Bb273, C274, D274, E274, F274, G274, A274, Bb274, C275, D275, E275, F275, G275, A275, Bb275, C276, D276, E276, F276, G276, A276, Bb276, C277, D277, E277, F277, G277, A277, Bb277, C278, D278, E278, F278, G278, A278, Bb278, C279, D279, E279, F279, G279, A279, Bb279, C280, D280, E280, F280, G280, A280, Bb280, C281, D281, E281, F281, G281, A281, Bb281, C282, D282, E282, F282, G282, A282, Bb282, C283, D283, E283, F283, G283, A283, Bb283, C284, D284, E284, F284, G284, A284, Bb284, C285, D285, E285, F285, G285, A285, Bb285, C286, D286, E286, F286, G286, A286, Bb286, C287, D287, E287, F287, G287, A287, Bb287, C288, D288, E288, F288, G288, A288, Bb288, C289, D289, E289, F289, G289, A289, Bb289, C290, D290, E290, F290, G290, A290, Bb290, C291, D291, E291, F291, G291, A291, Bb291, C292, D292, E292, F292, G292, A292, Bb292, C293, D293, E293, F293, G293, A293, Bb293, C294, D294, E294, F294, G294, A294, Bb294, C295, D295, E295, F295, G295, A295, Bb295, C296, D296, E296, F296, G296, A296, Bb296, C297, D297, E297, F297, G297, A297, Bb297, C298, D298, E298, F298, G298, A298, Bb298, C299, D299, E299, F299, G299, A299, Bb299, C300, D300, E300, F300, G300, A300, Bb300, C301, D301, E301, F301, G301, A301, Bb301, C302, D302, E302, F302, G302, A302, Bb302, C303, D303, E303, F303, G303, A303, Bb303, C304, D304, E304, F304, G304, A304, Bb304, C305, D305, E305, F305, G305, A305, Bb305, C306, D306, E306, F306, G306, A306, Bb306, C307, D307, E307, F307, G307, A307, Bb307, C308, D308, E308, F308, G308, A308, Bb308, C309, D309, E309, F309, G309, A309, Bb309, C310, D310, E310, F310, G310, A310, Bb310, C311, D311, E311, F311, G311, A311, Bb311, C312, D312, E312, F312, G312, A312, Bb312, C313, D313, E313, F313, G313, A313, Bb313, C314, D314, E314, F314, G314, A314, Bb314, C315, D315, E315, F315, G315, A315, Bb315, C316, D316, E316, F316, G316, A316, Bb316, C317, D317, E317, F317, G317, A317, Bb317, C318, D318, E318, F318, G318, A318, Bb318, C319, D319, E319, F319, G319, A319, Bb319, C320, D320, E320, F320, G320, A320, Bb320, C321, D321, E321, F321, G321, A321, Bb321, C322, D322, E322, F322, G322, A322, Bb322, C323, D323, E323, F323, G323, A323, Bb323, C324, D324, E324, F324, G324, A324, Bb324, C325, D325, E325, F325, G325, A325, Bb325, C326, D326, E326, F326, G326, A326, Bb326, C327, D327, E327, F327, G327, A327, Bb327, C328, D328, E328, F328, G328, A328, Bb328, C329, D329, E329, F329, G329, A329, Bb329, C330, D330, E330, F330, G330, A330, Bb330, C331, D331, E331, F331, G331, A331, Bb331, C332, D332, E332, F332, G332, A332, Bb332, C333, D333, E333, F333, G333, A333, Bb333, C334, D334, E334, F334, G334, A334, Bb334, C335, D335, E335, F335, G335, A335, Bb335, C336, D336, E336, F336, G336, A336, Bb336, C337, D337, E337, F337, G337, A337, Bb337, C338, D338, E338, F338, G338, A338, Bb338, C339, D339, E339, F339, G339, A339, Bb339, C340, D340, E340, F340, G340, A340, Bb340, C341, D341, E341, F341, G341, A341, Bb341, C342, D342, E342, F342, G342, A342, Bb342, C343, D343, E343, F343, G343, A343, Bb343, C344, D344, E344, F344, G344, A344, Bb344, C345, D345, E345, F345, G345, A345, Bb345, C346, D346, E346, F346, G346, A346, Bb346, C347, D347, E347, F347, G347, A347, Bb347, C348, D348, E348, F348, G348, A348, Bb348, C349, D349, E349, F349, G349, A349, Bb349, C350, D350, E350, F350, G350, A350, Bb350, C351, D351, E351, F351, G351, A351, Bb351, C352, D352, E352, F352, G352, A352, Bb352, C353, D353, E353, F353, G353, A353, Bb353, C354, D354, E354, F354, G354, A354, Bb354, C355, D355, E355, F355, G355, A355, Bb355, C356, D356, E356, F356, G356, A356, Bb356, C357, D357, E357, F357, G357, A357, Bb357, C358, D358, E358, F358, G358, A358, Bb358, C359, D359, E359, F359, G359, A359, Bb359, C360, D360, E360, F360, G360, A360, Bb360, C361, D361, E361, F361, G361, A361, Bb361, C362, D362, E362, F362, G362, A3



**G7(<sup>b</sup>9) = Bo7**

Como se vio al principio de la unidad, las cuatro últimas notas que forman G7(<sup>b</sup>9) son las mismas que componen Bo7 (Ver Fig. 12). El acorde disminuído es un acorde simétrico debido a que su estructura interválica consta únicamente de intervalos de tercera menor (<sup>b</sup>3), al estar formado de tónica (1), tercera menor (<sup>b</sup>3), quinta disminuída (<sup>b</sup>5) y séptima disminuída (<sup>b</sup>b7) como aparece en la Fig. 26. Esto hace que sus inversiones puedan ser consideradas a su vez como nuevos acordes disminuídos (Fig. 27). Hay que tener en cuenta al establecer las equivalencias la utilización de enarmónicos<sup>16</sup>, para que se lleve a cabo una correcta construcción del acorde desde el punto de vista teórico.

**Fig. 26****Fig. 27**

<sup>16</sup> **Enarmónico**: un mismo tono que tiene dos notaciones diferentes (ejemplo: C#/D<sup>b</sup>).

Una consecuencia lógica de lo anterior es que esos acordes disminuídos pasan a ser equivalentes a G7(b9), y por lo tanto cada uno de ellos puede sustituir al acorde dominante. Esto es de gran utilidad armónicamente, porque los *voicings* disminuídos pueden ser utilizados en lugar del acorde dominante, generando nuevas posibilidades de *conducción melódica* de las notas de los acordes.

En un contexto de II $\phi$ 7 – V7 – Im7 el acorde dominante puede ser substituído por uno disminuído. Si se utilizan además inversiones para los restantes acordes se puede ver como las transiciones son particularmente suaves (Fig. 28). Así mismo, desde el punto de vista melódico el arpeggio disminuído se puede utilizar para definir el sonido dominante 7(b9).

Fig. 28

The diagram illustrates two rows of guitar chord voicings and their musical notation. The first row shows: D $\phi$ 7/C, B $\phi$ 7, C-7, D $\phi$ 7, D $\phi$ 7, and C-7. The second row shows: D $\phi$ 7/F, F $\phi$ 7, C-7/E $\flat$ , D $\phi$ 7/A $\flat$ , A $\flat$  $\phi$ 7, and C-7/G. Each chord is represented by a guitar fretboard diagram with fingerings and a corresponding musical staff notation in 4/4 time.

Vocabulario G7(b9)

1.

G<sup>7</sup> C-7

2.

G<sup>7</sup> C-7

3.

G<sup>7</sup> C-7

4.

G<sup>7</sup> C-7

5.

Musical notation for exercise 5. The piece is in 4/4 time with a key signature of two flats (Bb and Eb). The melody is written in the treble clef, and the bass line is in the bass clef. The first measure is marked with a G7 chord, and the second measure with a C-7 chord. The bass line consists of the following notes: 6 4 3 | 5 4 5 6 7 | 5 7 8 | 7.

6.

Musical notation for exercise 6. The piece is in 4/4 time with a key signature of two flats (Bb and Eb). The melody is written in the treble clef, and the bass line is in the bass clef. The first measure is marked with a G7 chord, and the second measure with a C-7 chord. The bass line consists of the following notes: 3 4 3 | 6 4 3 5 4 3 | 4 3 4 5 5 | 5.

7.

Musical notation for exercise 7. The piece is in 4/4 time with a key signature of two flats (Bb and Eb). The melody is written in the treble clef, and the bass line is in the bass clef. The first measure is marked with a G7 chord, and the second measure with a C-7 chord. The bass line consists of the following notes: 6 4 3 | 5 4 3 | 5 3 | 1 3 1 | 1.

8.

Musical notation for exercise 8. The piece is in 4/4 time with a key signature of two flats (Bb and Eb). The melody is written in the treble clef, and the bass line is in the bass clef. The first measure is marked with a G7 chord, and the second measure with a C-7 chord. The bass line consists of the following notes: 3 4 | 6 4 3 4 | 4 5 | 3 4/5 4 | 3 10 8.

9.

G<sup>7</sup> C-7

T  
A  
B

10.

G<sup>7</sup> C-7

T  
A  
B

11.

G<sup>7</sup> C-7

T  
A  
B

12.

G<sup>7</sup> C-7

T  
A  
B