

TRINITY TONAL

POLYTONALITY

POLYTONALITY APPLIED TO IMPROVISATION
FINGERING
SHEET MUSIC AND TABLATURES

PERMUTATIONS
GEOMETRY APPLIED TO MUSIC
IMPROVISATION TECHNIQUES

SEBASTIAN INVERNII

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Prologue.

While this book is guitar-oriented, more specifically Jazz, the ideal itself is much wider, no matter what instrument you play or style, whether it's others like Rock, Fusion, Metal Etc. This book will put at your fingertips original and practical clear examples and exercises, to enrich and raise your technical and improvisation level. After time with this material, you will be able to see, as soon as possible, the incredible changes in the way you play, phrase, and in the way you "sound" with the instrument. You will begin to listen and perceive new forms of Tension-Rest, new ideas and sounds will come to you and you will gradually begin to assume them as natural.

It will undoubtedly take you to a higher level of improvisation and, most importantly, work fully on your intelligence and creativity, qualities that will definitely make you a better musician. Throughout this book you will be able to appreciate melodic lines based, in some cases, on specific chords or cadences, which work as a reference or as a possibility of use. However, they are lines that we can use anywhere we can think of or imagine, the act of improvising is usually referred to the spontaneity of creation and this may be contrary to the idea of prior preparation.

Nor is it any less true that every instrumentalist requires a preparation that allows him to have tools that, in short, free and collaborate with his imagination when it comes to playing or "creating a solo" The concept of improvisation or creation refers to the ability to react with ideas and discourse to certain situations, which will arise in any song or chord progression. We must be able to cross that line and transfer those ideas from your imagination to the instrument.

This, in large part, is the purpose of this book, to foster modern sonorities, to provide tools and to raise as high as possible your sound and cracking consciousness. You will notice a growth of all appearance; technical, medical and above all creative, the latter being the most important.

EXPLANATION OF TERMS.

(Read carefully)

Permutation.

A permutation is the variation in the order of elements in an ordered set or musical set. In this case we use it to achieve a different loudness, with scales that we use on a daily basis.

This methodology and exercises give us a new range of sounds and opens a giant door to new possibilities of improvisation. Instead of using scales and arpeggios in a "traditional" or structured way, with a few simple and practical examples we can, generate other paths and new visions of how to face an improvisation, from different patterns and melodic lines.

Such permutations, which will be melodic set, will be placed numbers, For example the set of 4 notes, C , D , E ,G, numbers 1235 respectively will be placed, taking in this case note C as number 1. The original melodic set should always be taken into account, for example if we see the set C ,D, G , E , can be written as 1253, but it is still a permutation of set 1235 in this case.

Another example may be E , D ,C, G, can be annotated as 3215, but in this case it is also still a permutation of set 1235. This is why it is very important to be clear about the original set from which our permutations come out, because we will see that there are many possibilities for each of them. We can logar, through these permutations, intervals and sonorities that break with the linear or logical structure of a scale.

Investments of permutations and melodic set, such as; C , D, E, G, (1235) you can reverse your intervals resulting in C, Eb, F, G (1345). What we achieve with the investment is precisely to reverse the sound order; in set 1235 we have Tone, Tone, 3rd minor, if we invest it we observe 1345 , 3rd minor, Tone, Tone.

This is vitally important, being able to observe and recognize the intervals that are formed with each permutation used, since, they are symmetrical. This means that they can be used in any hue and scale and throughout the range, as they also share fingering, for example; set 1235 can be played, if you study its fingering, identically, this means with the same fingers, intervals and position, in various shades and sectors, in this case, the guitar, but it will be observed that it is of equal use for any instrument.

Another issue that is added to us, in addition to permutation and investment, is the "retrograde" form of a melodic set, for example; 1235 can also be noted in its retrograde form which would be 5321 (G, E, D, C respectively). In this way we observe how you can vary a melodic set, or, in the cases that we will see in this book, groups of 4 notes.

With these simple tools we can swap investing and varying the order of a given group of notes, to achieve different, more original and soundly different melodic lines, within a rigid structure such as a larger scale. It is necessary for this, to achieve, beyond any set or group of notes that we have chosen, to study and diagram well the fingerings and positioning of these melodic sets, since this will help us a lot to memorize and assimilate such groups and subsequent permutations. One of the primary objectives of this book is precisely, through melodic lines and permutations indicated and clarified with numbers, to introduce to our improvisation language, these tools, and eventually naturalize them, in order to be executed on any harmonic progression.

For this it is important to study and practice carefully the fingerings that are clarified in many of the examples that will be worked throughout this book. That will help us memorize and incorporate these lines technically and auditorily.

In this presentation we will work, several permutations, but not all that exist, since it would be very and endless, and, in my personal opinion, the idea or concept of how and for us to use this material, reaches us and we have a few groups and permutations. You will be able to observe over time that it is much more convenient to study these groups, few and swapping clearly and assimilatingly, than to throw yourself with a giant ball of material without being able to apply anything.

Here I leave a table so that you have an idea of the possible permutations for each group; you will see that they are almost infinite and that with a group, for example of 4 notes, there are several possibilities.

Two notes	2 Permutations
Three notes	6 Permutations
Four notes	24 Permutations
Five notes	120 Permutations
Six notes	720 Permutations
Seven notes	5.040 Permutations
Eight notes	40.320 Permutations
Nine notes	362.880 Permutations
Ten notes	3.628.800 Permutations
Eleven notes	39.916.800 Permutations
Twelve notes	479.001.600 Permutations

1235	1253	1532	5321	3215	2153
3152	5312	3125	3251	2531	3512
5123	2135	5132	5231	5213	3521
1325	1523	2315	2513	2351	1352

This is a table to exemplify, in this case, note group 1235 , which as indicated above will have 24 possible variations. As you can see a group of notes has a wide range of possibilities, so it is important to study from a few.

That said, I wanted to express a little bit of my musical experience prior to all this knowledge, and as I progressively changed my musical understanding and subsequently my way of playing and performing. I'm sure it can be helpful when valuing this material and really understanding what it's for.

For a long time and from my beginnings on the instrument, like many of you, I began to study hard, scales, exercises, arpeggios and all kinds of fingering exercises. I applied these scales and arpeggios correctly and efficiently on simple and complex harmonies, but over time something did not close me completely, I felt that something else was necessary, but I did not know that. My musical ear told me to move on to the next sound level, but I wasn't sure how to do it. I watched this material a lot, exercises and permutations, but I could only understand them as strange and sophisticated technical exercises, but that was only at the beginning. Finally, the day came when I realized that my muscle memory, my speed and, more importantly, my melodic choices were totally contingent on the work I had done with scales.

My playing sounded, at least for me, predictable, flat, deliberately climbing and guitar. I felt the need and above all, I felt that I could and wanted to explore other sound plans to definitely enrich my musical language and resources with the instrument.

At that very moment, as if it were out of nowhere, I began to explore this universe of permutations, polytonality, and the inherent fact that mathematics is present throughout music, and that, its use in an original and appropriate way, gives us a way to face improvisations, harmonic cadences differently and above all, to be able to play and sound different. In the music that I listened to and inspired me as jazz and classical music, it is more common to use other combinations of sounds, which I knew and used for the most part, but sometimes automatically and without really understanding what I was doing, or how to incorporate it to play it elsewhere. So I got to a point where I had to rethink the matter again and start valuing different ways of grouping new notes and technical patterns, which some time ago sounded a little strange to me, well, they weren't so much anymore.

This is part of the study of these new forms, having at first a lot of patience and playing them repeatedly, so that in this way our musical ear is trained and assimilated, since, this is the real purpose, that our musical and melodic choices through a change or enrichment of our melodic technical vocabulary, has another flight, and leads us to new sonorities and possibilities. Stop seeing the scales as rigid structures or mazes, and dare to leave them. Open the possibility to choose other sounds, new fans and sound colors. This forces you directly to type the notes differently and to understand the music from somewhere else. It is not a technical stubbornness, it is the technical-practical response to a musical demand.

If you want to get different results, you can't do the same, you have to implement different things. I am aware of the amount of options presented to us with all this material, it is quite information, so in my experience, it is best to gradually address those exercises, trying to play and assimilate a few and then continue adding up. You should touch this material, at least at the beginning, in low doses of time, do not get overwhelmed with many, or long hours, this, like all new material, it is better to do it frequently, repetition works best, the number of times about the amount of time, and then finally add it to our vocabulary. I was never particularly a fan of purely technical exercises and/or "playing exercises" about harmonies or patterns when improvising that lack musicality.

It took me a while to understand that there's nothing that's really anti-musical. There are no correct notes and incorrect notes. It is we who have the ability to transform a mathematical combination into something artistic, or a beautiful classic piece, into a lot of notes one after the other meaningless. We ourselves as musicians have that possibility and responsibility, your goal is therefore twofold: to train your hands so that they can execute any sound you imagine, and train your imagination to make music of any combination you can think of. This, in short, is the idea or moral of this book, that all this material awakens in you new and original ways of playing, improvising, composing and understanding the sound spectrum. As mentioned above, in this present you will find many combinations and permutations of various melodic groups of notes, and many ways to apply them, but they are not all that exist. My goal is that you also investigate and reach by your means many others who are not here, because, that is what will do you the most, and what will really change and fill your musical world with wealth. As always, your involvement is everything and it will determine the outcome. The only one who's going to win out of this journey and process you're going to start undertaking will be yourself, and you're going to check it out in no time. I guarantee this, since in me it produced a great change and growth from every aspect, technical, melodic and above all creative, the latter being the most important.

Trinidad Tonal. (Polytonality)

Explanation of terms.

Below are several concepts, which are the basis and matrix of what will work musically in much of this book. Many of them can be difficult, new and even strange. It is not really so, they are ancient methods and ideas, which were worked and used by various artists, musicians, sculptors, architects, mathematicians, etc., over centuries, only, for some reason we are not made known and the vast majority have no knowledge of these resources.

My advice is that you read them and interpreters without any preconception or previous ideology, just discover how they work, which will be explained as clearly as possible, and try only to observe what these mathematics can give you.

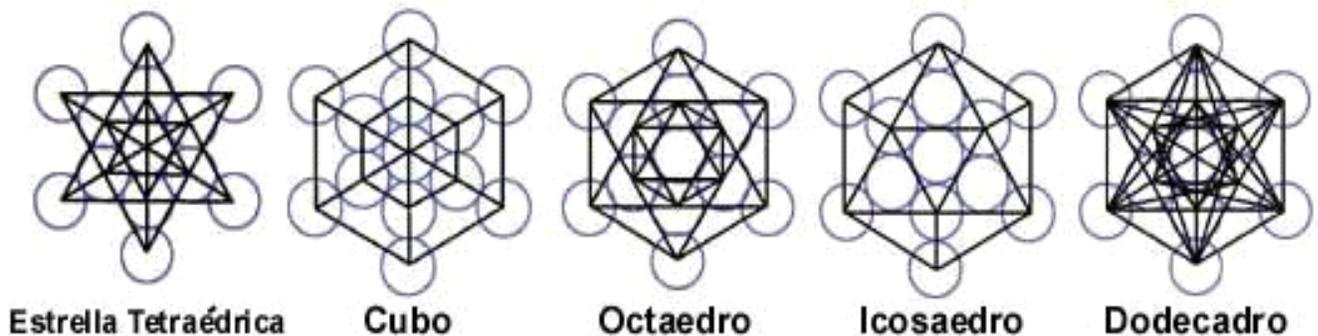
These ideas are really very broad, we will only explain what is necessary for their understanding and, the idea is that you continue to investigate, since I repeat, it is truly very deep.

Having said that, we will go on to explain some technical terms so that we understand where the idea of the tonal trinity and the use of several scales at the same time begins. This is linked to geometry, John Coltrane was one of the first to introduce concepts like these into music and improvisation.

This method is based, in large part, on sacred geometry, which among other things works with perfect geometric figures such as the 5 platonic solids. These are regular polygons whose faces are equal to each other and at their vertices the same number of faces are joined and all vertices touch the sphere that circumscribes them. They are the way matter solidifies and builds. The study of sacred geometry leads us to understand how the physical world around us has been structured. Within this plane emerge certain patterns in connection with a "divine thing" that I believe them.

In these geometric codes there are similarities and coincidences with physical patterns, for example, flowers, animals, nature itself, the cornea of our eyes, our symmetry, DNA molecules and the galaxy itself.

The 5 platonic solids and the meaning of each of them will be shown below.



Sustainable Geometry is the bridge between the objective and the subjective, as it wants to seek fractality as a sustenment of consciousness.

Metaphysical characteristics of Platonic solids

Platon studied its geometry in depth to assign metaphysical characteristics to it. They are the basis of the construction of matter.

Platonic solids are completely symmetrical shapes that have equal sides and angles, all of which fit within the universal matrix that is the sphere.

The Tetrahedron is the symbol of wisdom and manifestation. Its element is fire and is associated with the Solar Plexus Chakra.

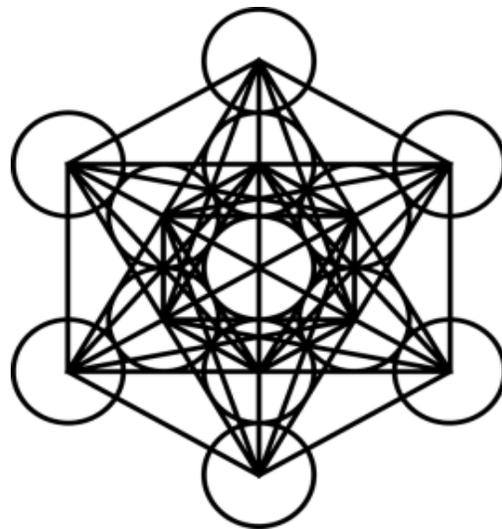
The Cube or Hexahedro is the symbol of the connection with life and nature, it confirms our purposes on the physical plane. Its element is the earth and is associated with the Root Chakra.

The Octahedro is the symbol of integration, of the perfection of matter by the spirit. Its element is air and is associated with the Cardiac Chakra.

The Icosaedro is the symbol of transformation, the form of the universe and male power. Its element is water and is associated with the second Chakra called Splenic that is located in the navel.

The Dodecaedron is the symbol of ascension, of the female power of creation and the form Mother Gaia, is the fifth element: the Ether, and is associated with the upper Chakras: fifth, sixth and seventh.

Another symbol that appears, the most important, in my opinion, since it contains all platonic solids, is the **Metatron Cube**.

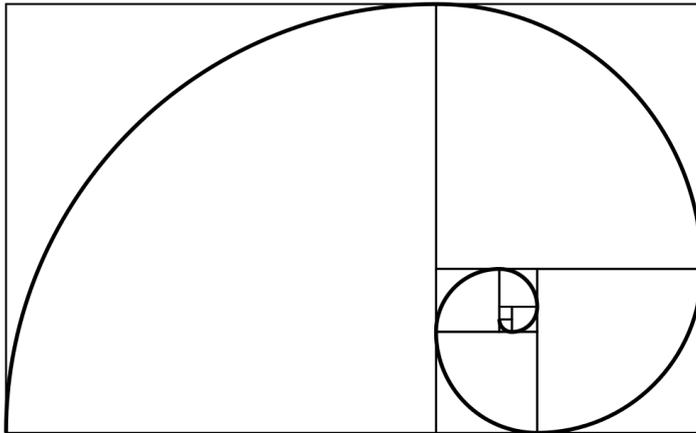


The Metatron cube contains each shape that appears in the universe. They are three-dimensional shapes that seem throughout creation.

The cube demonstrates the three-dimensionality of the space, inside it is the sphere. The cube represents the body with our three-dimensional reality. The sphere represents, within the consciousness of the spirit, our soul. This is a brief overview of the geometric question, now it is the turn of the mathematical, but please, let's keep- calm, read it carefully, it is not at

all complex, and will certainly open your mind quite a bit. In this segment we will find another important part that is fully coupled to the geometry, which is the numerical question, in this case, the famous fibonacci series. This consists of the two-digit sum to get the next one. The succession begins with the numbers 0 and 1, from these, each term is the sum of the previous two. 0, 1, 1, 2, 3, 5, 8, 13, 21, 34 Each number is calculated by adding the previous two to it.

- 2 is calculated by adding (1+1)
- Similarly, 3 is only (1+2),
- Y the 5 is (2+3), and so on Here is shown in a graph the advance and summation of those numbers, thus creating, the fibonacci spiral.



The final concept that we will take into account and is also vitally important and relates unfailingly to the above terms is, the power of the binary system.

There are patterns that occur naturally in the Universe, patterns we have discovered in life, galaxies, stellar formations, evolution, and almost

all natural systems. Some of these patterns are the proportion of sacred geometry. A really important system that nature seems to obey is "The Binary System" in which the pattern starts from one and continues to double the numbers. Cells and embryos develop according to this pattern : 1, 2, 4, 8, 16, 32, 64, 128, 256, ... Etc.

In these numbers if we look very closely, we will see a pattern that repeats, 1.2 4, 8 ,7 ,5 . Where does this pattern come from?, from the summation of the digits of the previous numbers,Example;

1, 2 ,4 , 8 .16 (simplifies 1 plus 6, gives us 7), 32 (we do the same 3 plus 2 is equal to 5) in this way we complete the sequence 1 2 4 8 7 5, and if you continue you will see that it continues to repeat to infinity 64 (6 plus 4 is equal to 10 , which is equal to 1) 128 (1 plus 2 plus 8 , it's equal to 11, which gives us 2), and so we go on. The interesting thing is that you never see a number 3, 6, nor a 9.

These series were used among others, by the great physicist and inventor, Nicola Tesla, who held the importance of those numbers 3,6,9.

He said they were key numbers in the engineering of the universe and nature and, of course, music is not exempt from such engineering. Number 9 was considered the most important by about 3 and 6, it is observed that it is beyond any pattern, it is said to be a portal to another energy dimension to another plane, and that 3 and 6 belong to the physical plane. These numbers are believed to represent a vector from the third to the fourth dimension, something like a "flow field". This field is supposed to be a higher dimensional energy that influences the energy circuit of the other six points (124875).

In musical terms we will start from a circumference that has 360 degrees (3 plus 6 plus 0) equal to 9, if we divide it we get 180 (1 plus 8 plus 0) equal to 9 , if we keep dividing we get 90 degrees, again 9, half, it would be 45 degrees, 4 plus 5, again 9, and we can go on like this forever, and it would always turn out 9. This is pretty amazing.

In this circumference, the notes of the chromatic scale, twice, i.e. 24 notes, will be placed for note C# and Db for example. The number assigned to each note corresponds to the fibonacci series. In the graph you can see how the notes C , E, Ab, , remaining a union by major thirds (increased triad), and the numbers that appear are 3 , 6 and 9. When in this graph we apply the pattern of the binary system, and we join the notes that give us the numbers 1 2 4 8 7 5, also turn out third major, a semitone behind the C , (B) and a semitone ahead, (Db), these being the axes that revolve around the Tonic Axis, which will be formed by the notes C, E, Ab. Then I'd be willing this way.

Tonic Axis	Dominant Axis	Subdominant Axis
C, E, Ab	B, Eb, G	Db, F, A

On each axis we will observe three shades together, the terminology of dominant and subdominant axes is born from the chords contained in each triangle that is formed between the notes, if seen carefully, the axis containing the notes C E Ab , are the tonics, that is, the chords of Cmaj7, Emaj7 and Abmaj7. The other two axes are notes and chords around them, for example, you can see that, the notes B, Eb G, which belong to the axis that is a semitone from behind, gives us the three dominant chords, one belonging to each shade. Note B functions as V grade of E, G is the V degree of C, and Eb is the V degree of Ab. It would eventually remain, B7, Eb7,G7.

The other axis that is a semitone ahead of the tonic axis, forms the notes Db, A, F , which are, in this case, the subdominants or IV degrees of the chords of the tonic axis, Db is the IV degree of Ab, F is the IV degree of C and A is the IV degree of E.

Of course, this arrangement is symmetrical and is maintained throughout the circumference, showing this relationship with each note taken as a tonic, will always have a semitone from behind and ahead, their respective dominant and subdominant.

Tonic Axis	Dominant Axis	Subdominant Axis
I	V	IV
Cmaj7, Emaj7, Abmaj7	B7, G7, Eb7	Fmaj7, Amaj7, Dbmaj7

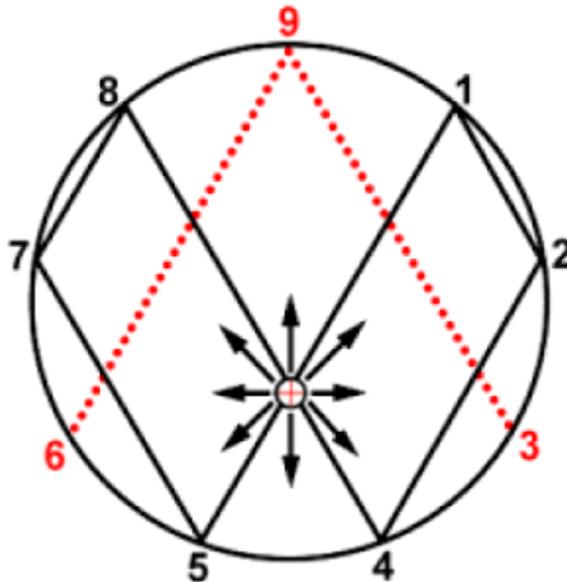
It can be clearly observed, that, in all three cases increased triads are formed, the dominant and subdominant axes, we see them joined by numbers 124875, and retrogradely 578421, forming the figure of the Hexaedro (6 sides), which seen three-dimensionally, is a dodecaedro. We must always think of the third dimension. The tonic axis shows us the two triangles, one up and one down, forming the tetrahedral star, joining the numbers 3, 6,9. In this way it would be presented, the dominant and subdominant axes formed by the numbers 124875, which will be referred to as physical axes and the tonic axis formed by 3 6 9 will be the axis that is above and outside the previous two, a pattern that opens other doors and sounds, in other words, a pattern towards a higher energy dimension. Another important and surprising fact is that the numbers that make up each axis add up to 9 (369 is equal to 18 , 1 plus 8 gives us 9) the others, 124875 and equal to 27 , 2 plus 7 equals 9), if we join the octaves in the circumference, that is, to the note C#, we look for its equal (Db), the sum between them will also result in 9.

This demonstrates the importance of this number 9 and its relationship to other higher energy fields. Then the figure of the diamond appears, which again, let us remember, three-dimensionally speaking, is an octahedro, is made up of the notes of the tritone, (C and F#), which of course, also its sum numbers result in 9.

Let's say there are 2 opposites, call them light and darkness for example. They're like the north and south poles of a magnet.

One side is 1, 2, and 4 the other side is 8, 7, and 5; Like electricity, everything in the Universe is a current between these two polar sides, in musical terms serious tension – rest, as an oscillating pendulum: 1, 2, 4, 8, 7, 5, 1, 2,4,8,7,5... and if you imagine movement is something like the symbol of infinity. Noting closely that 3 and 6 is equal to 9, all numbers together are equal to 9, excluding 3 and 6 (124875 add up to 27, 2 plus 7 is 9). So 9 means unity on both sides. 9 is the Universe itself. Vibration, energy and frequency 3, 6 and 9.

This is a graph designed by the physicist Nikola Tesla, as a prototype of what he called alternating energy or free energy. We clearly see pattern 124875, forming something like the symbol of infinity and the 369 forms the triangle, above.



Of course, this graph is explained in this same book, with musical notes, and the relationship between them, for your application.

Astonishingly these numbers match the tips of the two triangles that form and in turn fall just with each note of the aforementioned Tonic Axis, which are C, E, Ab. These numbers also form the main structure of the Metatron cube, which in turn contains all of the aforementioned platonic solids. That's what polytonality or tonal trinity is all about, which we refer to here. You will find melodic lines, patterns and exercises on famous harmonies such as II V I, where you can observe the methodical application of the tonal trinity in these harmonies, generating more interesting and much less frequent tensions and colors. So passing time with these exercises and this material, you will be able to see, as soon as possible, the incredible changes in the way you play and phrase, and in the way you "sound" with the instrument. You will begin to listen and perceive new forms of tension – rest, new forms and sounds will come to you and you will gradually begin to assume them as natural. It will certainly take you to a higher level of improvisation, you will stop sounding predictable and, most importantly, work fully on your intelligence and creativity, qualities that will make you a better musician, a better instrumentalist, and you will definitely make better decisions when it comes to composing, improvising and creating music. Anyway, the only benefit you will be yourself, in turn part of the objective of this book is, precisely to raise your universal and musical consciousness, and to continue researching this and creating your own polytonal lines and phrases. There is no better way to learn and assimilate this than, in time, you can create original music.

In this graph No. 1, in principle the chromatic scale (12 notes), but exposed twice (24 notes), in this way appear for example F# and Gb. Each note has its corresponding number to the fibonacci series. This series is simplified for better understanding, for example; The first G note that appears in the circumference has the number 4, this is the summation of the numeric value provided by the series in that note which is 13, that is 1+ 3 is equal to 4. This of course applies to all numbers in the series that are two digits.

We can see a lot of geometric figures, lines and colors. We start with the triangles, one up and one down, forming the tetrahedral star, which is constituted by the notes (C, E, G#, C, E ,Ab), joining the numbers 369 and forming the pattern 339669, explained above. Then the sub-dominant and dominant axes are observed, forming the figure of the Hexaedro, or three-dimensionally speaking a dodecaedro.

Both axes are joined by the numbers 124875, also forming 3rd largest to a semitone distance from the tonic axis.

The dominant axis traces 124875 and the dominant sub axis makes the same pattern mirrored 157842. Of course these two number patterns add up to 9, in turn the three axes also add up to 9. A Rombo or tetrahedron is also displayed, which joins the numbers 1,9,8,9, forming the tritone (C, F#), and if observed carefully it replicates smaller and smaller towards the infinity or inside the circumference. We will also see notes with red and blue colors.

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

As you can see, they are the two tonal scales, separated by a semitone.

Now we will look at the numbers that belong to each note to better understand the relationship between these two scales.

12 notes and 12 numbers for each color.

6				6				6			
⏟				⏟				⏟			
D	E	F#	G#	A#	C	D	E	Gb	Ab	Bb	C
1	3	8	3	1	9	8	6	1	6	8	9
1	2	5	4	7	8	8	7	4	5	2	1
C#	D#	F	G	A	B	Db	Eb	F	G	A	B
⏟				⏟				⏟			
3				3				3			

The brackets group 4 notes and numbers, forming a ton, the reds every 4 add up to 6 and the blue ones every 4 add up to 3, $6+3 = 9$. The numbers that make up each color, in this case each tonal scale also have a lot to do with each other.

Red: $1,3,8,3,1,9,8,6,1,6,8,9=63 (6+3)=9$

Blue : $1,2,5,4,7,8,8,7,4,5,2,1=54 (5+4)=9$

We add both; $63+54=117 (1+1+7)=9$

In this way you can clearly appreciate the relationship between these notes and scales, each has a dominant and a subdominant, a semitone away. For example; (C #, D, D#), C# would be the dominant, D is the tonic axis, and the D# axis is the subdominant axis.

We understand in this way that the two large tonal scales separated by a semitone complement each other to form a whole. It can also be observed that this relationship of notes and numbers still follows and is even deeper, for example; the notes C#,D, D#, with the numbers 1,1,2, respectively, in addition to their octaves, Db, D, Eb, with the numbers 8,8,7, respectively, add up to 27 ($2+7=9$). This happens with each note group. Also with each individual note and its respective octave on the other side of the circumference, example; Bb with the number 8 added to A# with the number 1, also gives us 9.

Another very important fact and which, strongly checks the relationship between these notes, scales and numbers is as follows, both triangles formed by the numbers 3,3,9,6,6,9, with the notes E,G#,C,E,Ab,C, respectively, form a metatron cube and the green painted notes, belonging to the tonal scale of C#, respectively, form this pattern 3,3,9,6,6,9 already mentioned, in this case grouping and adding values of two notes, example; Only the pattern starts in note A with the number 2. (A and B) ($2+1=3$). From this sum and group of two begins the pattern, we just have to add them to two notes with their respective values, example; A y B, C #, and D# F and G, A and B, Db and Eb, F and G. This will result in 3,3,9,6,6,9.

In the same way we group two notes with their values, but in this case with the notes painted red, starting in note C with the number 9, Example; C and D ($9+1=10=1$), E and F ($3+8=11=2$), we follow this way and it will result in the pattern 1,2,4,8,7,5 already mentioned above. As you can see this graph is very broad and provides us with a lot of information, so, you must observe it carefully in order to perceive all the details and relationships you provide us. The drawing and its figures speak for themselves and allows us to see a perfect fabric of a whole, of creation itself, of a perfectly woven and related musical universe.

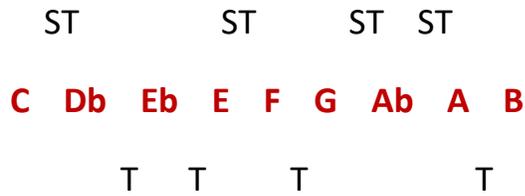
In turn the notes C ,E ,G# , C , E , Ab, have their musical relationship in addition to the numerical one, are dominant with each other, that is C is the Fifth degree of the sixth degree of Ab, which would be Fm. In the same way Ab or G# is the Fifth grade of the SIXTH degree of E, which would be C#m Precisely E is the V degree of Am, which is the sixth degree of C major. The relationship is clearly visible in the graph. Of course that applies to all other groups.

Relationship table between notes and numbers.

Fibonacci series.

	C#	D	D#	E	F	F#	G	G#	A	A#	B	C
1	1	2	3	5	8	13	21	34	55	89	144	
1	1	2	3	5	8	4	3	7	1	8	9	
2	2	4	6	1	7	8	6	5	2	7	9	
4	4	8	3	2	5	7	3	1	4	5	9	
8	8	7	6	4	1	5	6	2	8	1	9	
7	7	5	3	8	2	1	3	4	7	2	9	
5	5	1	6	7	4	2	6	8	5	4	9	
1	1	2	3	5	8	4	3	7	1	8	9	
2	2	4	6	1	7	8	6	5	2	7	9	
4	4	8	3	2	5	7	3	1	4	5	9	
8	8	7	6	4	1	5	6	2	8	1	9	
7	7	5	3	8	2	1	3	4	7	2	9	

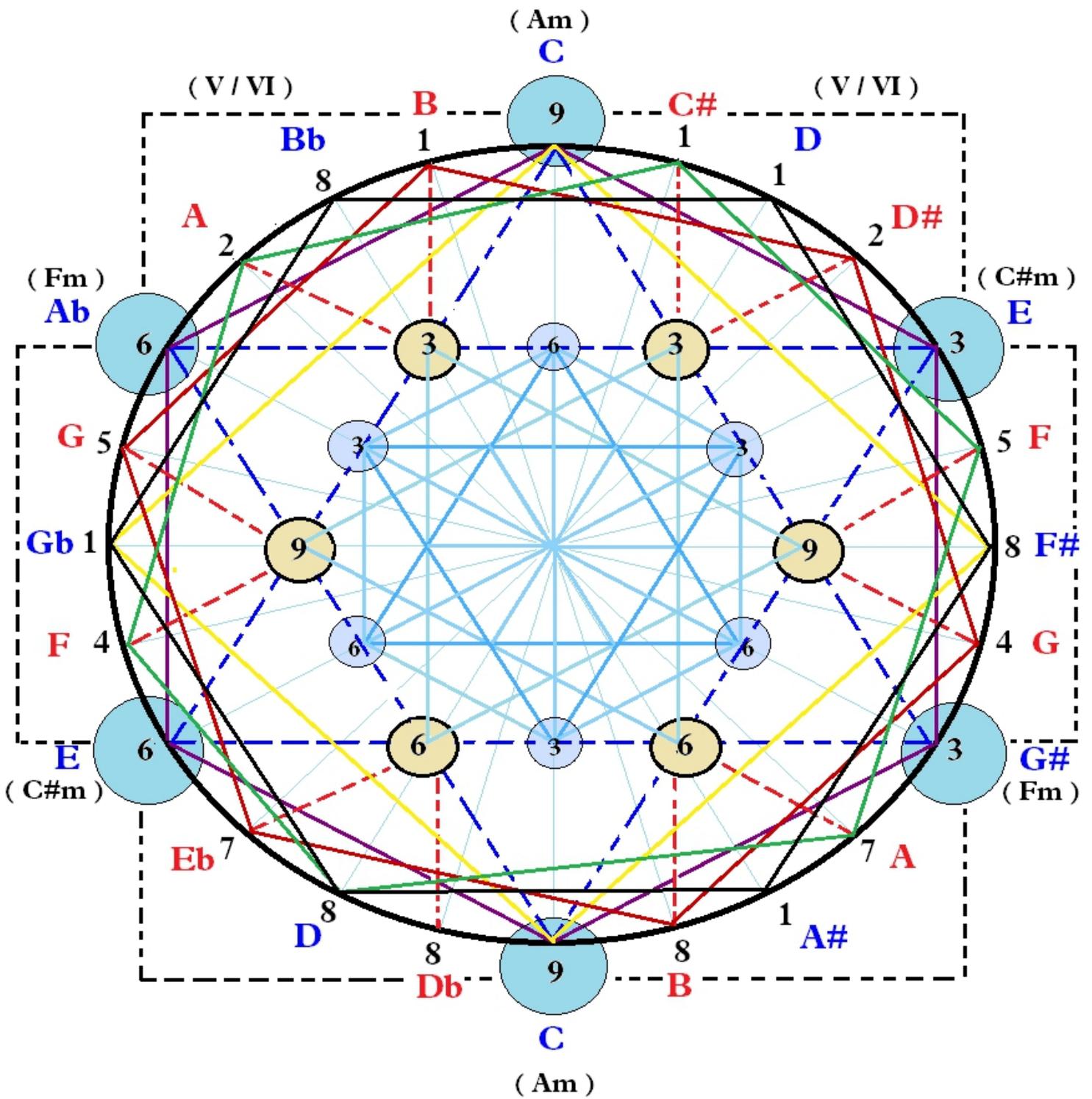
In the following graph you can see the three axes, Tonic, Dominant, Subdominant, thus consolidating 9 notes, which form a scale.



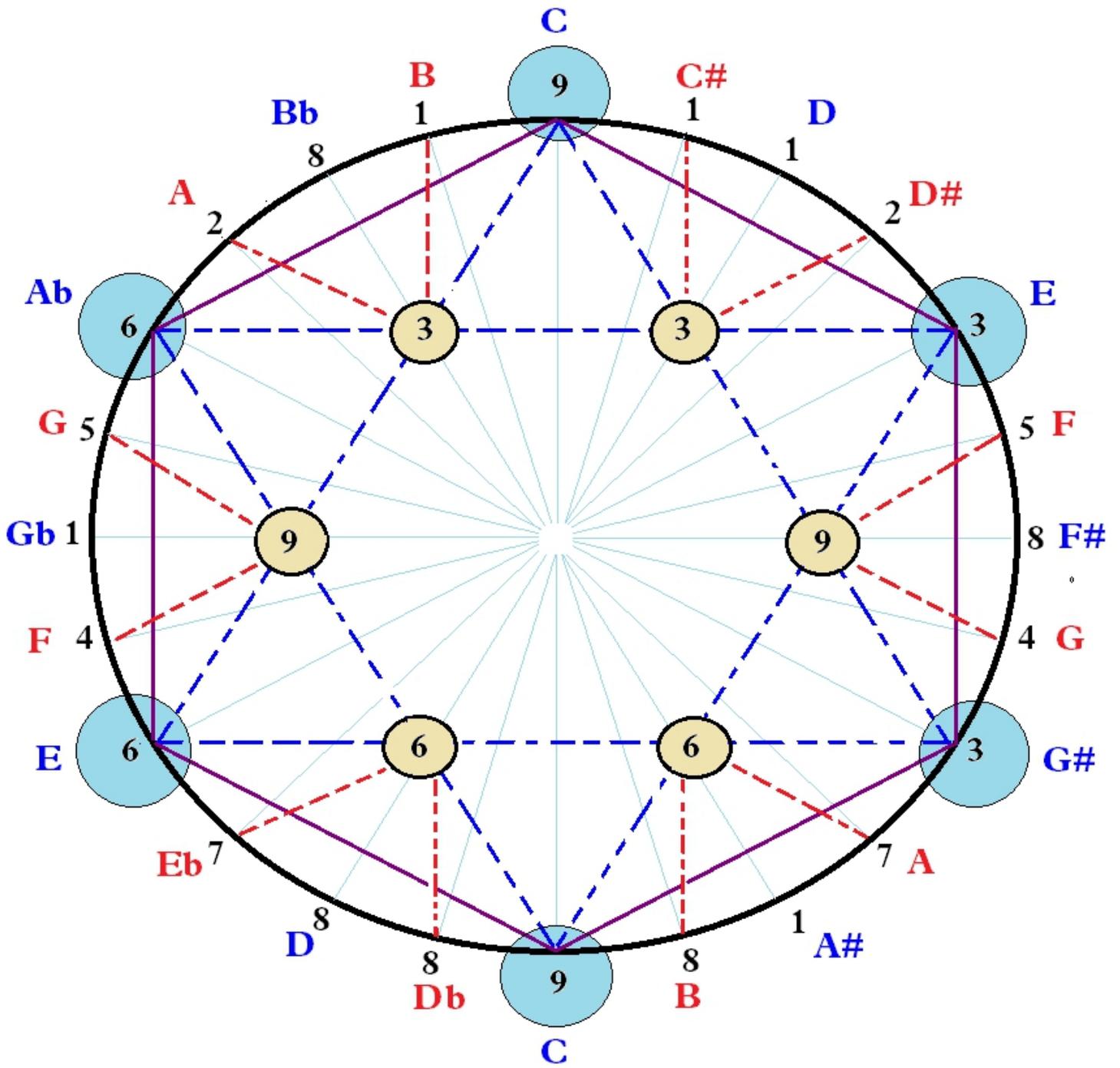
This scale contains the main Maj7 chords of the three axes already mentioned, and even more so. Chords derived from the 9-note scale.

Cmaj7	Cmaj7#5	CmMaj7	Cmaj7b2	Cmaj7#9
Dbmaj7	Dbmaj7#5	DbmMaj7	Db7#9#5	Db9#11
Eb7#11	Eb7 #5	Eb7#5/b9	Eb#11/13	Eb#5/9
Emaj7	Emaj7#5	EmMaj7	Emaj7b2	Emaj7#9
Fmaj7	Fmaj7#5	FmMaj7	F7#9#5	F9#11
G7#11	G7#5	G7#5b9	G7#11/13	G7#5/9
Abmaj7	Abmaj7#5	AbmMaj7	Abmaj7b2	Abmaj7#9
Amaj7	Amaj7#5	AmMaj7	A7#9#5	A9#11
B7#11	B7#5	B7#5b9	B7#11/13	B7#5/9

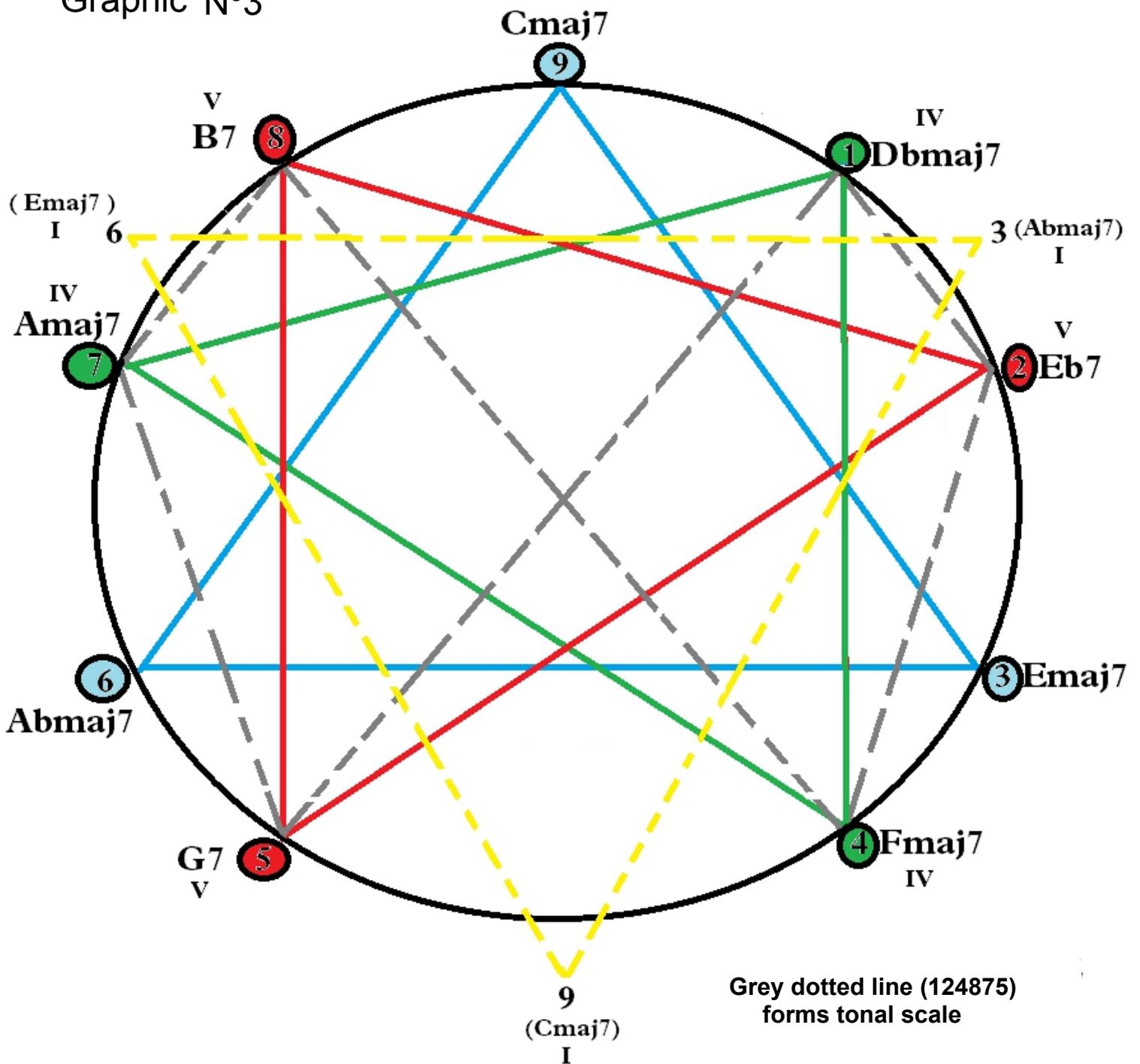
Graphic N°1



Graphic N°2



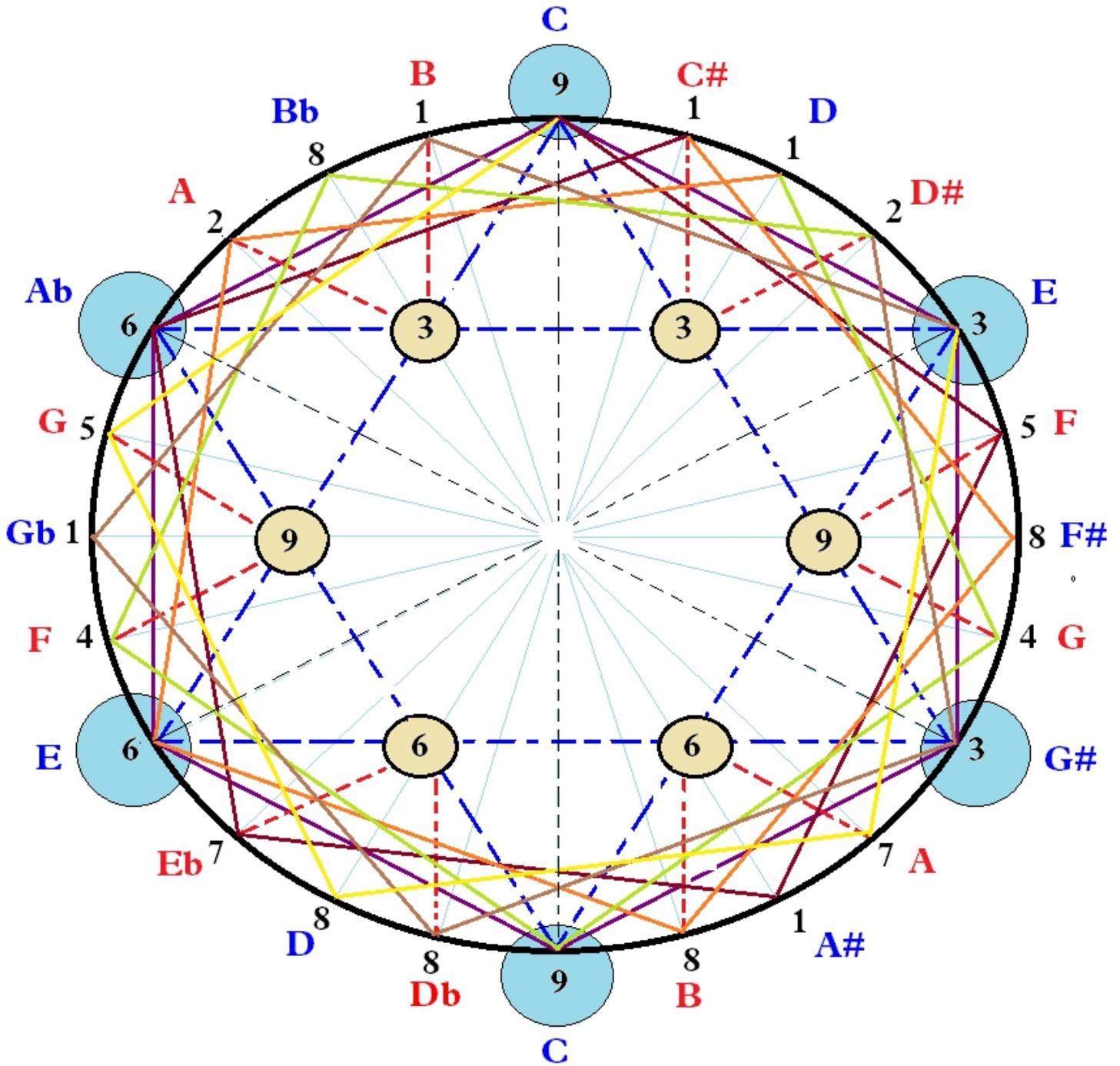
Graphic N°3



Grey dotted line (124875) forms tonal scale

- ▲ Tonica Axis
- ▲ Dominant Axis
- ▲ Subdominant Axis

Graphic N°4



This graph shows the ratio of V-I dominants. For example, it is based on grade C with the number 9, taking it as V degree, then we continue with F, in this case it will be a first degree with the number 5, then A# with the number 1 and continue until we return to grade C, as first grade.

Groups of 4 notes and Permutations

Moderate

1 2 3 5

1

T
A
B

				5-8	7-10
				6-8	8-10
3-5	2-5	3-5	2-5	5-7	4-7

7

1 2 5 3 5 3 2 1 1 2 5 3 1 2 3 5 1 2 5 3 5 3 2 1

				8-5	10-7
				6-8	10-8
3-5	5-2	5-2	5-3	5-7	7-4

14

2 5 3 1 2 5 3 1 1 2 3 5 1 2 3 5 1 3 2 5 5 3 2 1

				5-8	
				3	2
5	5-2	5	5-2	5-7	4-7

20

5 3 2 1 3 1 2 5 5 3 1 2 1 2 5 3 5 3 2 1 1 2 5 3

				10-7	8-5
				8-10	6-8
7-4	7-5	2	3	5	5

5 3 2 1 5 3 2 1 1 2 3 5 1 2 5 3

2 5 3 1 5 3 2 1

35

In these lines you can see different groups of notes and their subsequent permutations. The objective of these exercises is that you can incorporate and apply the different fingerings that each percussion offers us. These are the first and main permutations, from here, it is a good starting point to start incorporating them into your musical language.

Set 1235 investment

Moderate

1 3 4 5

1

T
A
B

3-5-2 2-5-2-4 7-6-8-5 3-6 3-5 3-6 3-5

Major scale with Permutations

1 2 3 5

1 3 4 5

1 2 3 5

1 2 3 5

1 3 4 5

1 2 3 5

8

3-5-2-5-3-5-2 3-5-2-5-5-7-4-7 7-5-7-5-5-7-5-8

5 4 3 1

5 3 2 1

5 3 2 1

1 2 3 5

1 2 5 3

5 3 1 2

1 5 4 3

11

5-8-6 7-5 7-5 8 5 7-5 8 5-7 5-8-6-8 8-5 10-7 8-10 9 9-7 10

5 3 2 1

5 3 2 1

15

5 7-5 8 5 7-5 8

Arpeggios

Moderate

1 1358 8531

T
A
B

7 1358 3158 8531 3158 1385

5 5 7 8 3 2 5 5 2 3 1 1 3 3 4 5 5 5 8 8 3 2 5 5

5318 8531 3158

13

1 2 3 1 1 3 3 5 5 8

Permutation and Arpeggios on Major Scale

Moderate

1 1253 1235 3158 5312 1325 8531

T
A
B

4 1358 1235 5321 1543 2531 1235

7 5431 1543 1253 2136 3158 3158 5431

11 2531 2531 1253

Moderate

1 3 5 8 3 1 5 8 1 3 5 8 3 1 6 2 5 4 3 1 2 5 3 1

T
A
B

1 2 3 6 1 2 3 6 8 5 3 1 8 5 3 1 5 3 2 1 2 5 3 1

T
A
B

1 3 4 5 1 2 3 5 8 5 3 1 2 5 3 1 1 2 5 3 5 1 3 4

T
A
B

3 2 1 5 2 5 3 1

T
A
B

Permutations

Minor Chords

Moderate

Dm7

F#m

1 2 5 3

3 1 5 8

5 4 3 1

6 3 2 1

1 2 3 5

1 2 3 5

1 3 5 2 4 5 3 3 5 8 6 7 5 4 7 5 7 4 6 7 9 6 9

Bbm7

5 3 2 1

5 4 3 1

1 3 5 8

8 5 3 1

1 2 3 5

3 1 5 8

7 8 6 9 6 4 7 4 7 6 9 9 7 7 4 5 4 6 3 6 5 6 4 4

Am7

6 3 2 1

3 1 2 5

1 2 4 5

3 2 5 1

1 3 4 5

5 3 1 8

8 8 6 8 5 6 8 8 6 6 8 5 6 8 8 6 2 5 2 4 3 4 5 3

5 3 2 1

3 1 6 2

5 1 2 3

5 1 2 3

8 5 3 1

2 5 3 1

1 3 2 5

5 7 5 7 4 5 7 7 5 5 7 7 8 10 7 8 8 9 10 9 10 11 12 10 9 12 12

Permutations

Major Lidio

Moderate

Cmaj7

1 2 3 5

1 3 5 8

1 4 5 8

5 3 2 1

2 5 3 1

6 3 2 1

1
T
A
B

Ebmaj7

1 3 5 7

5 1 3

6 3 2 1

1 3 4 5

1 2 3 5

8 5 3 1

Fmaj7

1 2 4 5

2 1 3 6

3 1 5 8

1 4 5 8

3 5 2 1

2 5 3 1

Gmaj7

1 2 3 5

5 3 1 8

5 3 2 1

1 3 4 5

6 3 2 1

2 5 3 1

Permutations

Dominant

Moderate G7

1 3 5 8

5 4 3 1

5 3 2 1

1 2 5 3

5 4 3 1

1 3 5 8 5 4 3 1 5 3 2 1 1 2 5 3 5 4 3 1

TAB: 5-4-3-3-5-8-6-5 | 8-5-7-5-5-7-7-4 | 2-5-3-5

Eb7

1 2 5 3

1 3 5 8

5 3 2 1

3 1 5 8

6 3 2 1

1 2 5 3 1 3 5 8 5 3 2 1 3 1 5 8 6 3 2 1

TAB: 6-8-8-5-6-5-4-4 | 4-6-8-6-8-10-9-9 | 8-8-6-8-5-8

A7

1 3 4 5

1 3 4 5

5 3 1 8

3 1 6 2

6 3 2 1

5 3 2 1

1 3 4 5 1 3 4 5 5 3 1 8 3 1 6 2 6 3 2 1 5 3 2 1

TAB: 9-7-9-6-8-6-8-6 | 7-8-7-9-10-11-12 | 11-10-13-11-9-11-9-12

D7

5 3 1 2

1 2 3 5

8 5 3 1

1 3 4 5

5 3 2 1

1 2 3 5

5 3 1 2 1 2 3 5 8 5 3 1 1 3 4 5 5 3 2 1 1 2 3 5

TAB: 8-5-6-8-7-9-7-10 | 7-7-8-9-7-10-7-9 | 4-6-4-7-5-7-4-7

Moderate C7

2 1 3 6 1 2 3 5 3 1 5 8 5 3 2 1 5 3 1 2 3 2 5 1

1

T
A
B

C7

8 5 3 1 1 2 5 3 1 2 3 5 5 3 2 1 6 3 2 1

4

5 3 1 2 1 3 4 5 1 3 2 5 1 2 5 3 8 5 3 1 8 5 3 1

7

1 2 5 3

10

Permutations and Derivations

Other permutations and derivations from previous groups

Moderate

1 2 3 5

3 2 1 5

2 5 3 1

5 1 2 3

5 3 2 1

1 2 5 3

Musical notation for the first system, measures 1-6. The top staff is in treble clef, 2/4 time, starting on a G4. The bottom staff is a guitar TAB with fret numbers 3-5, 2-5, 7-5, 5-2, 3, 5-5-7, 5, 7-5, 8, 10, 8, 12.

5 3 2 1

2 5 1 3

3 5 2 1

2 5 1 3

3 1 2 5

1 2 5 3

Musical notation for the second system, measures 7-13. The top staff continues from the previous system, starting on a G4. The bottom staff has fret numbers 15, 14-12, 13, 10, 12, 12, 9, 7-10, 10-8, 7, 5, 4, 2, 3-5, 5, 5, 2, 1, 3.

1 3 4 5

1 5 3 4

1 4 5 3

4 3 1 5

5 3 1 4

5 1 3 4

Musical notation for the third system, measures 14-19. The top staff continues from the previous system, starting on a G4. The bottom staff has fret numbers 5, 4-6, 3, 5, 3, 4-6, 10, 10, 8, 8, 10, 11-8, 8, 3, 4-5, 6, 5, 5, 4-6.

4 3 1 5

1 3 4 7

Musical notation for the fourth system, measures 20-21. The top staff continues from the previous system, starting on a G4. The bottom staff has fret numbers 11, 10, 13, 12, 5, 4-6, 6.

Derivations

Permutations and derivations in a major scale

Moderate

3 2 1 5 3 2 1 5 6 3 1 2 5 3 2 1 6 3 2 1

T
A
B

5 1 3 2 5 3 1 4 2 5 3 1 2 5 3 1 5 1 2 3 5 3 2 1

T
A
B

3 1 7 2 1 3 4 5 1 2 5 3 5 3 2 1 2 5 3 1 3 1 5 2

T
A
B

5 3 2 1 2 5 1 3 3 5 2 1 3 2 1 5 2 5 1 3 2 5 3 1

10

15

1 3 2 5 5 3 1 8 5 3 2 1 1 3 5 2 1 2 5 3 5 3 1 2

13

3 5 2 1 6 3 2 1 5 3 1 2 3 2 1 5

17

1 3 4 5 1 2 5 6 5 3 2 1 2 5 1 3 1 5 3 2

20

1 3 4 5 3 1 5 8 3 5 2 1 5 3 1 2 3 1 6 2

1 2 5 3 1 3 5 8 5 3 2 1 5 3 1 2 5 3 2 1

In these melodic lines we can see how previously worked sets and permutations are applied. They are used in various shades, in this way we manage to assimilate and incorporate these methodical sets, recognize their digitation and loudness, to be able to apply them where necessary.

Patterns

Progression (II, V, I)

Moderate

Dm7 1 3 4 5 Dm7 1 2 3 5 G7 3 1 5 8 G7 5 4 3 1 Cmaj7 1 2 3 5

TAB

Dm7 2 1 3 6 Dm7 3 1 5 8 G7 5 3 2 1 G7 6 3 2 1 Cmaj7 Dm7 2 5 3 1 Dm7 2 5 3 1

TAB

G7 1 3 4 5 G7 1 2 3 5 Cmaj7 Dm7 1 2 5 3 Dm7 1 3 2 5 G7 1 2 5 3 G7 5 3 1 2

TAB

Cmaj7 2 5 3 1 Cmaj7 5 3 2 1

TAB

Moderate

Bbm7

Eb7

Abmaj7

1 3 4 5

1 3 4 5

3 1 5 8

8 5 3 1

5 3 2 1

1
T
A
B

Bbm7

Eb7

Abmaj7

Bbm7

1 2 5 3

3 1 5 8

5 3 2 1

5 3 2 1

3 5 2 1

2 5 3 1

4
T
A
B

Eb7

Abmaj7

F#m7

1 3 5 8

1 2 5 3

3 1 6 2

8 5 3 1

3 1 6 2

5 4 3 1

8
T
A
B

B7

Emaj7

F#m7

1 3 4 5

1 3 5 8

6 3 2 1

2 5 3 1

1 2 5 3

1 2 3 5

11
T
A
B

Tonal Trinity

Polytonality

Moderate

1

C E Ab C Ab

1 2 3 5 1 3 4 5 1 2 3 5 8 5 3 1 5 3 1 8 5 4 3 1

T
A
B

4

C C E C

5 3 1 2 1 2 5 3 1 3 4 5 3 1 5 8 5 3 1 2 5 3 2 1

8

Ab C Ab C Ab C

5 3 1 2 1 2 5 3 1 3 4 5 3 1 5 8 5 3 1 2 5 3 2 1

11

Ab C

3 1 5 8

These examples look at the use of the three shades (C, E, Ab) simultaneously, putting into practice the groups of permutations worked beforehand. These permutations are indicated by their corresponding numbers. In this way it facilitates its study and are assimilated in a better way, and then used, as in this case, in multiple shades.

Moderate

1

E Ab C Ab C

2531 1253 1235 3162 3162 5321

T
A
B

4 5 6 7 6 8 8 5 8 6 8 6 7 8 9 10 8 8 10 10 7 9 7 10

4

C Ab C Ab C Ab

2136 1357 3152 3152 5321 1253

7 8 10 8 7 7 10 8 8 11 7 8 7 10 6 6 8 8 5 7 5 8 6 8 8 5

8

C C Ab C Ab

6321 1358 5318 5312 3162 3152 3152

7 7 5 8 3 2 5 5 5 6 4 8 5 6 8 5 5 7 7 4 5 5 7 5 6 8 6

12

C

7

Polytonality Arpeggios

Use all three axes

Freely

AbMaj7

Tonica Axis

1

T
A
B

4 3 6 5 3 6 5 3 5 4 3 6 3 4 3 4 5 3 4 5 3 5 6 3 6 5

AMaj7

Subdominant Axis

4

5 4 7 6 4 7 6 4 6 5 4 7 4 5 4 5 6 4 6 7 4 7 6

B7

Dominant Axis

CMaj7

Tonica Axis

7

7 6 9 7 9 8 7 10 7 10 7 8 9 7 9 6 8 7 10 9 7 10 9 7

DbMaj7

Subdominant Axis

10

9 8 7 10 7 8 7 8 9 7 9 10 7 10 9 9 8 11 10 8 11 10 8

Eb7 Dominant Axis

Musical notation for Eb7 Dominant Axis, measures 13-15. The notation includes a treble clef staff with a key signature of two flats and a bass clef staff with fingerings. Measure 13 starts with a treble clef staff containing notes G4, A4, Bb4, C5, Bb4, A4, G4 and a bass clef staff with fingerings 10, 9, 8, 11, 8, 9, 10. Measure 14 contains notes G4, F4, E4, D4, C4, B3, A3, G3 in the treble and fingerings 9, 10, 8, 10, 11, 8, 11, 10 in the bass. Measure 15 contains notes G3, F3, E3, D3, C3, B2, A2, G2 in the treble and fingerings 11, 10, 13, 11, 13, 12, 11, 14 in the bass.

EMaj7 Tonica Axis

Musical notation for EMaj7 Tonica Axis, measures 16-18. The notation includes a treble clef staff with a key signature of one flat and a bass clef staff with fingerings. Measure 16 starts with a treble clef staff containing notes G4, F4, E4, D4, C4, B3, A3, G3 and a bass clef staff with fingerings 11, 14, 11, 12, 13, 11, 13, 10. Measure 17 contains notes G4, F4, E4, D4, C4, B3, A3, G3 in the treble and fingerings 12, 11, 14, 13, 11, 14, 13, 11 in the bass. Measure 18 contains notes G4, F4, E4, D4, C4, B3, A3, G3 in the treble and fingerings 13, 12, 11, 14, 11, 12, 11, 13 in the bass.

FMaj7 Subdominant Axis

Musical notation for FMaj7 Subdominant Axis, measures 19-21. The notation includes a treble clef staff with a key signature of one sharp and a bass clef staff with fingerings. Measure 19 starts with a treble clef staff containing notes G4, A4, B4, C5, B4, A4, G4 and a bass clef staff with fingerings 12, 13, 11, 13, 14, 11, 14, 13. Measure 20 contains notes G4, A4, B4, C5, B4, A4, G4 in the treble and fingerings 13, 12, 15, 14, 12, 15, 14, 12 in the bass. Measure 21 contains notes G4, A4, B4, C5, B4, A4, G4 in the treble and fingerings 14, 13, 12, 15, 12, 13, 12, 14 in the bass.

G7 Dominant Axis

Musical notation for G7 Dominant Axis, measures 22-24. The notation includes a treble clef staff with a key signature of one sharp and a bass clef staff with fingerings. Measure 22 starts with a treble clef staff containing notes G4, A4, B4, C5, B4, A4, G4 and a bass clef staff with fingerings 13, 14, 12, 14, 15, 12, 15, 14. Measure 23 contains notes G4, A4, B4, C5, B4, A4, G4 in the treble and fingerings 15, 14, 17, 15, 17, 16, 15, 18 in the bass. Measure 24 contains notes G4, A4, B4, C5, B4, A4, G4 in the treble and fingerings 15, 18, 15, 16, 17, 15, 17, 14 in the bass.

Moderate

CMaj7 Dm7 F#m7 G Dm B

T
A
B

E G Db Eb AbMaj7 CMaj7

6 4 5 4 7 8 7 9 11 10 9 9 6 8 8 4 5 6 6 3

F#m7 EMaj7 Am7

9 12 11 12 13 14 13 12 15 12 14 13 12 15 14 12 14 13 12 15

FMaj7 Eb7 A G B FMaj7 CMaj7

13 13 14 15 13 12 11 12 9 10 9 7 8 7 9 6 7 8 9 5 5 7 8 5 3

Freely

EMaj7

FMaj7

CMaj7

AbMaj7

F#m7

Musical notation for measures 1-3. The top staff is a treble clef staff in 4/4 time, showing a melodic line with various accidentals. The bottom staff is a guitar TAB staff with fret numbers and string indicators (T, A, B). Measure 1: T (7), A (6-9), B (7-6). Measure 2: T (5-8), A (8-5), B (6-9). Measure 3: T (7), A (8-9), B (10-11).

Eb7

CMaj7

Bbm7

CMaj7

C

G

Musical notation for measures 4-6. The top staff is a treble clef staff in 4/4 time. The bottom staff is a guitar TAB staff. Measure 4: T (11), A (11), B (12-13). Measure 5: T (13-16), A (12-14), B (13-15). Measure 6: T (15), A (13-16), B (15).

E

Eb

B

F

Eb

F

B

Musical notation for measures 7-9. The top staff is a treble clef staff in 4/4 time. The bottom staff is a guitar TAB staff. Measure 7: T (5), A (4), B (6-7). Measure 8: T (7-8), A (8-9), B (10-11). Measure 9: T (11-13), A (12-14), B (13-15).

AbMaj7

Am

Musical notation for measures 10-11. The top staff is a treble clef staff in 4/4 time. The bottom staff is a guitar TAB staff. Measure 10: T (9-11), A (10-12), B (11-13). Measure 11: T (12-8), A (9-10), B (10-12).

Fourth arpeggios

Freely

Cm7 Dm7 Cm7 C#m7

1

T
A
B

CMaj7 Cm7 F#m7 Cm7 Dm7 B Em7

4

Dm7 Dm7 DbMaj7 AMaj7 CMaj7 Fm7 Dm7 Cm7

8

AbMaj7 EMaj7

12

Quintal arpeggios

Moderate

C

E

Musical notation for measures 1-2. Measure 1 is in C major, measure 2 is in E major. The notation includes a treble clef, a 4/4 time signature, and a bass staff with TAB. The treble staff shows arpeggiated chords with triplets. The bass staff shows the corresponding fret numbers: 1-3-5-7-4-5-3-5-7 for measure 1, and 5-7-9-6-7-9-11-8-9-11 for measure 2.

C

Musical notation for measures 3-4. Measure 3 is in C major, measure 4 is in E major. The notation includes a treble clef and a bass staff with TAB. The treble staff shows arpeggiated chords with triplets. The bass staff shows the corresponding fret numbers: 8-10-12-12-13-15-17-14-15-13-15-17-15-17-19-16-17-19 for measures 3-4.

C

E

C

Musical notation for measures 5-6. Measure 5 is in C major, measure 6 is in E major. The notation includes a treble clef and a bass staff with TAB. The treble staff shows arpeggiated chords with triplets. The bass staff shows the corresponding fret numbers: 3-5-7-4-5-7-5-4-7-6-9-7-5-7-9-7-9-11-8-9-11-9-8-10-9-12-10-8-10-12 for measures 5-6.

E

C

Musical notation for measures 7-8. Measure 7 is in E major, measure 8 is in C major. The notation includes a treble clef, a 3/4 time signature for measure 7, and a 4/4 time signature for measure 8. The notation includes a treble clef and a bass staff with TAB. The treble staff shows arpeggiated chords with triplets. The bass staff shows the corresponding fret numbers: 11-13-15-14-16-13-14-14-13-14-15-13-15-13-13-15-13-15-13-13-12-13-12-12-13-13-12-13-12 for measures 7-8.

Ab

C

Musical notation for frets 9-10. The guitar staff shows a sequence of notes with accidentals (b) and a key signature change. The tablature below indicates fingerings for frets 9, 10, 11, and 13. Chord diagrams for Ab and C are shown above the staff.

Ab

C

Musical notation for frets 11-10. The guitar staff shows a sequence of notes with accidentals (b) and a key signature change. The tablature below indicates fingerings for frets 8, 6, 5, 10, 8, 7, and 5. Chord diagrams for Ab and C are shown above the staff.

C E C E C E

Fifths and Fourths

Musical notation for frets 13-12. The guitar staff shows a sequence of notes with accidentals (#) and triplet markings. The tablature below indicates fingerings for frets 4, 5, 6, 7, 8, 9, 10, 11, 12, 10, 9, 5, 1, 3, 5, 5, 6, 8, 6, 5, 9, 7, 5.

Musical notation for frets 16-15. The guitar staff shows a sequence of notes with accidentals (#, b) and triplet markings. The tablature below indicates fingerings for frets 4, 4, 4, 3, 3, 3, 4, 6, 5, 5, 5, 5, 7, 9, 9, 10, 12, 15, 13, 12, 16, 13, 11.

Musical notation for measures 18-19. The top staff shows a melodic line with triplets and slurs. The bottom staff shows a bass line with fret numbers: 12, 12, 12, 8, 8, 8, 9, 11, 10, 10, 10, 12, 8, 10, 12, 12, 13, 15, 13, 13, 12, 13, 12, 10.

Musical notation for measure 20. The top staff shows a melodic line with triplets and slurs. The bottom staff shows a bass line with fret numbers: 9, 11, 12, 10, 12, 7.

In these lines you can see exercises and methodical patterns at intervals of fifths and quarters using the three shades (C, E, Ab), simultaneously.

Derivations

Polytonality

Moderate

3 2 1 5 1 3 4 5 1 2 3 5 5 3 2 1 5 4 3 1 1 3 4 5

1

C E Ab C

TAB

7-5	4-6	4	5-7	4-7	8-6	9	8	10-8	10-12	10-12	10
7	5-6							10-12			

1 2 3 5 8 5 3 1 1 3 4 5 3 1 6 2 3 1 6 2

4

C E C

TAB

13-15	12-15	13	13	14	15	11-14	11-13	10	10	12	12	9	10	12	12
													10	12	

5 3 2 1 3 1 6 2 2 5 1 3 2 1 3 6 1 3 4 5 1 2 3 5

7

C E Ab C E Ab

TAB

8	6	4	5	6	7	4	6	6	3	2	2	4	2	4	6	3	6
7	5		6			6	6	3	5	3	2	4	2	4	6		

8 5 3 1 2 5 3 1 2 5 3 1 3 2 5 1 3 5 2 1

10

Ab E C E C

TAB

4	4	5	6	4	4	6	7	5	5	2	3	6	4	4	5	7	5	8

5 3 2 1

1 2 3 5

1 3 4 5

1 2 3 5

3 5 2 1

6 3 2 1

13

C Ab E C

7 9 7 10 11 8 10 8 11 9 11 9 10 12 9 12 11 9 12 10 9 12 10

2 5 3 1

16

E

9 11 12 7

Trinity Tonal

Progression II V I

Moderate

1

Dm7 G7 CMaj7

5 C 4 E C

TAB

Detailed description: This system contains the first three measures of the piece. The top staff is a treble clef with a 4/4 time signature. Measure 1 has a Dm7 chord and a melodic line starting on G4. Measure 2 has a G7 chord and a melodic line starting on G4. Measure 3 has a CMaj7 chord and a melodic line starting on G4. The bottom staff shows guitar fretting: measure 1 (5-6-5-4-6-5-4-6), measure 2 (5-6-8-8-7-5-8-6), and measure 3 (5-5-8-7).

4

Dm7 G7 CMaj7 Dm7

C E Ab C C

Detailed description: This system contains measures 4-7. Measure 4 has a Dm7 chord and a melodic line starting on G4. Measure 5 has a G7 chord and a melodic line starting on G4. Measure 6 has a CMaj7 chord and a melodic line starting on G4. Measure 7 has a Dm7 chord and a melodic line starting on G4. The bottom staff shows guitar fretting: measure 4 (5-6-8-5-7-6-5-5), measure 5 (4-6-4-6-3-3-5-6), measure 6 (3-5-5-2-8-5-7-5-7-5-4-7), and measure 7 (8).

8

G7 CMaj7 Dm7 G7

Ab C C C Increased Chord

Detailed description: This system contains measures 8-11. Measure 8 has a G7 chord and a melodic line starting on G4. Measure 9 has a CMaj7 chord and a melodic line starting on G4. Measure 10 has a Dm7 chord and a melodic line starting on G4. Measure 11 has a G7 chord and a melodic line starting on G4. The bottom staff shows guitar fretting: measure 8 (6-8-8-5-6-6-8-7-6), measure 9 (7-8-10-7-10-9-8-7), measure 10 (8-7-6-8-5-6-7-8), and measure 11 (Increased Chord).

12

CMaj7 Dm7 G7 CMaj7

C C Ab C E C

Detailed description: This system contains measures 12-15. Measure 12 has a CMaj7 chord and a melodic line starting on G4. Measure 13 has a Dm7 chord and a melodic line starting on G4. Measure 14 has a G7 chord and a melodic line starting on G4. Measure 15 has a CMaj7 chord and a melodic line starting on G4. The bottom staff shows guitar fretting: measure 12 (7-7-9-9-7-7-9-10), measure 13 (6-7-5-6-8-8-6-6), measure 14 (7-5-7-4-6-5-5-7), and measure 15 (7-8-9-10).

16

Dm7 G7 CMaj7 Dm7

C Ab C Ab C Ab

20

G7 CMaj7 Dm7

Ab C Ab C

23

G7 CMaj7 Dm7

C Ab C C Ab C

26

G7 CMaj7

Ab E C

28

Dm7 G7

C Ab C E Ab E C

CMaj7

30

C

9

10

10

10

In these lines you can observe the use of permutations already worked and the application of the tonal trinity in a progression of II V I, using the three shades offered by the figure of the triangle, in this case (C, E, Ab).

All Patterns clarify each shade that is used, and can be seen in a very practical way, as they are implemented simultaneously, as if it were a single large scale, generating new tensions and loudness over a widely used progression. This is one of the primary objectives of this book, which, whoever reads it, through these exercises, can identify a permutation or set of notes, assimilate it, and incorporate it into its musical language and later use it in various progressions and in various shades.

Moderate

1

F#m7 B7 EMaj7

E

T
A
B

4

F#m7 B7 EMaj7 F#m7

E Ab E E E Ab

8

B7 EMaj7 F#m7

E C E E C

11

B7 EMaj7 F#m7

Ab E E Ab E

14

B7 EMaj7 Bbm7

E C E E Ab

4-5-7-4 6-5-4 7-6-5-7-4 5-7 4 6 6-4 7 8 6-8 6-9-11 8-11

17

Eb7 AbMaj7 Bbm7 Eb7

E C Ab Ab Ab E

9 10-8 7-8 8-6 8 5 6-8 5 3-5-6-3 5-4-3 4 6 5 4 4 7 6 5 5

21

AbMaj7 Bbm7 Eb7 AbMaj7

Ab C E C E Ab Ab

6 6 8 8-6-10 5 6-5 4 6-5-4-6 5 5 6 7-6 5-8 6 5 6 6 6

25

Bbm7 Eb7

E C Ab E Ab C

4-6 4-6-8 5-8-7 8-6 5-4 6 6 6 7-6 5 5-9 9-7 9-6 8-6 8 5 7-5 8

AbMaj7 Bbm7

27

Ab Ab C

Eb7 AbMaj7 Bbm7

29

E Ab Ab C E C

Eb7 AbMaj7 Bbm7

32

Ab Ab Ab E Ab

Eb7 AbMaj7

35

C Ab

37

Bbm7 Eb7 AbMaj7

Ab E **Augmented Triad** E Ab

6-4 3-5 4 6 8 8-6 8 8 8-9 9 9-12 11 10 10-12-14 11-14-12 12 13 14 13

40

Bbm7 Eb7

Ab E C E C E

4-6 3-6 5-4-3 3-4 4 6 7 5 6-8 8 6-7 7 10 9 9 9-8-10 10-7-9-8-7 6

42

Abmaj7 Bbm7 Eb7 AbMaj7

Ab Ab C E C Ab Ab

5 6 6 6 11-9 8-10 10-8 11 8 7 9-7 9 8 5-6-8-5 8-7-6 6 9

Polytonality

Lines for improvisation

Moderate

1

E C Ab C E C

TAB

6 7 8 9 12 11 10 10 12 14 12 13 12 14 14 15

3

Ab C E C E C

TAB

9 8 11 11 9 10 10 12 11 11 11 12 12 10 13 12 11 14 12 15 14 13 14 15

5

Ab C C Ab E

TAB

11 12 13 13 10 12 10 10 8 9 10 10 7 8 10 7 8 9 11 8 10 9 8 8 11 10 9 9

7

C Ab C E C

TAB

9 12 10 13 12 11 10 10 12 14 11 14 12 12 13 10 9 7 8 7 10 8 8 9 10 12 10

10

Ab E C Ab C

6 3-5 3 4-6 4 7 7-5 8 6-8 6 6 9 9-7 10-7-8-10 7 8-7-6-8-5-8 7 5

12

C E E C **Augmented Triad** Ab E C

5-8-7 5 7 5-3 4 5 6 6 5-8-7 5 7 5-3 4 5 6 3-5 4 4-7-5-6-8 5 8-6-5 7

15

E C Ab E C C E

6 8 9 7 8-10 10-8-9-11-8 11-10-9 8 12-11-10 9-12 12-10 10 13 12-10 11 13 13-11 11 14

18

E C E C Ab

5 5 6-4 5 6 6-4 4-7-5 4 4 5 5 8-6 5 9-7 6 7 5 6 5-7 8 7 11-9 8 6 6-4 4-7-5 4 4 5 5 8-6 5 9-7 6 7 5 6 5-7 8 7 11-9 8

20

Ab E C

11 10 9 9-11 12 13 14 12 11 14 13 10 12 12 9 7 9 9 10

22

Ab E C Ab C E

3-5 3-4-6 4-6-8 5-8-6 6-4 3 2 3 4 5-3 2 1 1-2 4 4 6-8-10 8 8-10

6 6 6

24

E C Ab

10 6 7-9 9-8-7-6-8 5 6 5 7-4-5-7-4 7-6-5 4-3 5-3 6

28

Ab C Ab

3 8-6 5 5-6-8 5-8 6-8 6-9-7-8-7-10 8 8 9 8 9 10 11

32

E C E

9 9 11 12 10 12 12 10 13 12 10 8 10 10 7 8 9 10

12 10

35

E E Ab C

7 6-9 8 5-9 7-8 9 10 7 7-5 5 7 6-4 5-6 6 8 8 7-9 7-9

38

C E C E

8-10 8-10-9 10-11-12-9 9-11-8 9-11 9-10 9-12 10-13 10-12-11 12-13 14-11-9

40

C E C Ab

7-9-10-7 9-8-7 6-8-7-6 5-4-5-7-4 7-6-5 4-3 5 5 3 5 5 7-6 5-8 6

42

Ab C Ab

8 8 6-9-7 8 9 10-9 3-4-6-3 5-4-3-6 3-4-5 4 5-4-3 6

44

C Ab C

5-7 7-4 8-5 7-5-6-8 6-9 7-8 7-10 7 9-7 10 7-9 7-10

46

Ab

3-4 3 3-6 6-8 6-6-6-9 8-10 8-10 9 8-11-15

47

E

11 12 13 14 11 9 11 9 11 10 9 12 7 9 8 9 11 7 9

48

C E C

7-8 7-9 8 7-10-8 9 10 9 8 8-10-11 12 13 14 13 12 11-16-13 14 13 14 13 15

50

E C E C Ab C Ab C

2-4 2 2-3 4 4-5 6 7-4 8 5-7 7 6-8 6 6 8 7 10 10-8 9 10 11-8-7

52

E C Ab

11-7 7 7 7-11-7 7 7 12-8 8 8 8-12-8 8 8 8 13-9 9 9 9-13-9 9 9 9

55

Ab Ab

15-11 11 11-15-11 11 11 16 13 13

Moderate

1

Ab C

T
A
B

6 5 5 8 6 8 6 6 9 8 7 6 8 5 7 5 7

2

C E Ab E Ab C

3 5 4 3 6 5 4 3 5 2 4 2 4 3 3 5 6 3 4 3 6 4 6 7 4 6 5 4 4 8 6 5

4

Augmented Triad

C E

8 5 5 5 3 4 5 2 3 4 5 6 3 4 5 1 4 5 2 3 6 7 4 4 5 6 6 7 8 9 5 6 7 8 9

6

Ab C Ab C E

5 6 8 5 7 6 5 4 8 5 3 6 2 5 5 3 2 4 5 2

8

E C Ab

6-8 9-6-7-9 6-9 7-9-10-7-8-7-6-8 5 7-5 7 4-5 5 5-8-7-6 5-8-7-6 5

10

Ab C Ab C

8-7-6 6-8-10 7-10-12 6-8 6 6-9 8-10 8-10 9 8-11-7 8 9 10-7-5-7 7-4

12

Ab E Ab

3-5 6-3 2-4 2 2-5 3-5 4 3-6-3 4 5 6 5

14

C E

7-8 9 10 7 7 9 10 7 5 7 5 7 5 5-8 4-6 5 4-7

15

C Ab C

7-9-8-7-10-8-9-10-11-8-10-12-10-10-12-15

17

C E C Ab

5-8-7-5-9-7-8-7-9-8-9-10-9-8-8-10-6-8-8-10-6

18

Ab E Ab

5-3-5-3-5-4-3-6-4-6-5-4-7-6-8-8-6-8-8-10-6-4

20

C Ab C Ab C

8-5-7-7-8-6-5-7-9-6-8-7-9-10-7-8-7-6-8-5-7-5-8-6-5-8-8-7-8-7-9

22

Ab E C Ab E C

10-8-10-8-9-11-8-11-9-9-10-10-11-11-12-10-12-12-9-13-11-10-11-14-13-11-12-10-10-13-13

Progressions by thirds

Triangle loudness

Moderate



(Eb G B)

1

T
A
B

6-7 7-5 5-6 6-7 4-4 3-7 11-11 9-9 12-14 14-11 10-12 12-9

Detailed description: This block contains the first musical progression. It starts with a treble clef and a 4/4 time signature. The melody consists of eighth and quarter notes with various accidentals (flats and naturals). Below the staff is a guitar tablature with three lines (T, A, B) and fret numbers ranging from 4 to 14.



(E Ab C)

4

7-5 5-6 6-8 8-5 5-6 8-5 5-4 7-7 4-3 5-6 5-5 7-7 5-6 6-8

Detailed description: This block contains the second musical progression, starting at measure 4. It follows the same notation style as the first progression, with a treble clef, 4/4 time, and guitar tablature. The fret numbers in the tablature range from 4 to 8.



(E Ab C)

8

12-10 8-9 10-11 9-9 11-11 10-9 8-8 11-9 10-8 7-8 10-10

Detailed description: This block contains the third musical progression, starting at measure 8. It continues the notation style with a treble clef, 4/4 time, and guitar tablature. The fret numbers in the tablature range from 7 to 12.



(F A Db)

11

7-5 5-6 8-5 8-9 9-10 10-9 9-9 10-10 10-9

Detailed description: This block contains the fourth musical progression, starting at measure 11. It follows the same notation style with a treble clef, 4/4 time, and guitar tablature. The fret numbers in the tablature range from 5 to 11.

Moderate



1

T
A
B



4

T
A
B



8

T
A
B



12

T
A
B

Moderate

(C F#)

Progressions by Tritone

Rombo sonority

1

T
A
B

3-4 4-4 4-7 4-6 5-6-8-5 7-5-7-9 8-8-6-6 7-6-4-5

4

(C F#)

5-7-5 8 3-3 3-5-4 4-5 6 5-4-3 3-7 6 6 10 8-10 11 9-11 9

8

(C F#)

13-12 12 12 3-3 3-4 4-5 5 8 8 7-7 6-6 6 5-5 5-6 6-7 8

12

(F B)

5-6 7-7 8-5-7 5-9 8-7-10 10-9-12 13-12-11-10-14 13 13 14 12 15

Polytonality on harmony

Moderate

Cm7

1

T
A
B

3	3	5	4	4	5	6	5	4	3	3	7	6	6	10	8	10	11	9	11	9
---	---	---	---	---	---	---	---	---	---	---	---	---	---	----	---	----	----	---	----	---

Cm7

4

13

12	12	12	3	5	2	5	4	2	4	2	4	6	3	6	4	4	5	6	3	1	4	2	3
----	----	----	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Cm7

8

5	2	3	5	5	3	5	2	4	5	3	3	7	4	5	7	3	5	3	5	3	4	5	6	3	5	5	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Cm7

12

6	4	3	3	5	5	3	2	6	5	8	8	8	10	7	10	6	8	6	9	5	6	5	7	6	7	7	9
---	---	---	---	---	---	---	---	---	---	---	---	---	----	---	----	---	---	---	---	---	---	---	---	---	---	---	---

Cm7

16

8 7 10 10 11 9 9 10 10 13 13 15 3 3 3 5 5 5 6 6 6 4 4 5

Dm7

20

4 2 3 3 1 1 2 3 5 5 7 6 6 7 8 7 6 5 5 9 8 8 8

Dm7

23

12 10 12 10 13 11 13 11 15 14 14 14 8 7 9 10 7 7 8 9 6 7 5 5 6 8 5 8

Dm7

27

9 9 10 10 9 10 10 10 9 9 10 10 10 9 6 6 6 4 4 3 7 11 11 9 9 6 7 7 5 5 4 4 3 7 11 11 9 9

F#m7

31

12 14 14 11 10 12 12 9 3 4 4 4 4 7 4 6 5 6 8 5 7 5 7 9

Bbm7

34

8 8 6 6 7 6 4 5 4 6 4 6 3 1 4 2 1 1 3 2 4 4 1 4 2 3 1 3 3

38

4 3 3 3

AUTUMN LEAVES

Moderate

Am7 D7 Gmaj7

1

T
A
B

5-7 5 5-10 8 7 9-7 9 8 10 8 11 10 9-12 11 11 12-9

Detailed description: This block contains the first three measures of the piece. The top staff is a treble clef with a 4/4 time signature. Measure 1 has a treble clef and a 4/4 time signature. The bottom staff shows guitar tablature for measures 1-3. Measure 1: 5-7, 5, 5-10, 8. Measure 2: 7, 9-7, 9, 8, 10, 8, 11. Measure 3: 10, 9-12, 11, 11, 12-9.

Cmaj7 F#m7b5 B7

4

10-12 9-12 10-12-13-10 11-10 9-11 8 9 10 11 8-10 10-7 8 9 7 7

Detailed description: This block contains measures 4-6. Measure 4: 10-12, 9-12, 10-12-13-10. Measure 5: 11-10, 9-11, 8, 9, 10, 11. Measure 6: 8-10, 10-7, 8, 9, 7, 7.

Em9 Am7 D7

7

5 7-5 7-4 5 7 7 7 5 8 7-6-5 8 7-6-5 4-2 3 2 4

Detailed description: This block contains measures 7-9. Measure 7: 5, 7-5, 7-4, 5, 7, 7. Measure 8: 7, 5, 5, 8, 7-6-5, 8. Measure 9: 7-6-5, 4-2, 3, 2, 4.

Gmaj7 Cmaj7 F#m7b5 B7

11

2-5 2-4 3 4 5 3 5 5 4 7 7-8-10-7 9-8-7 7 10 9-8-10-7 9-7 10

Detailed description: This block contains measures 10-13. Measure 10: 2-5, 2-4, 3, 4, 5. Measure 11: 3, 5, 5, 4, 7. Measure 12: 7-8-10-7, 9-8-7, 7. Measure 13: 10, 9-8-10-7, 9-7, 10.

15

Em7 F#m7b5 B7

19

Em6 Am7 D7

23

Gmaj7 F#m7b5 B7

27

Em7 Eb7 Dm7 Dbm7 Cmaj7

30

B7

Em7

8

7-10

8-10

10

8-11

12

12-10

12

INVITATION

Moderate

Cm7

1

T
A
B

F7

Bb7

4

6 5 4 6 3 5 3 6 7 8 9 7 7 9 10 9 8 11 11 9 10 11

Ebm7

8

10 8 9 7 6 9 7 6 7 9 6 8 7 6 6 7 9 6 9 4 6 6 6

Ab7

11

3 4 6 3 5 4 3 6 4 5 6 4 6 5 4 6 4 5 7 4 7 6 5 6

15

Db7 Dbm7 G7alt

4 5 4 6-3 3 5 6 | 4-6 6-3 6 4-6 4-5-7 4-7 | 5 5 6 7-8 6 7 6

19

Bm7

9 9-7 7 10 9-6 7 | 4 5 6 7-4 4 6 7 | 2

22

E7alt Am7

3-4 3 3-6 5-6 5 5-8 6-7 9-6 9-8-7 8 | 10 9 8 8-10 7 8 7

24

D7 Gm7

8-7-6-8-5 7-5 7 | 4 6-4 7-5 7 7-4 | 5 3 3-6 5 6 5

28

Em7b5 Eb7 D7alt

6-8 8 7 7-9 8 7-9 8 8-10 9 10 9-11-12-9 10-9-8-10

7-10 8 8 11 10

G7alt Cm7

32

7 9-7 7-9 7-9 8 8 10 11 10 11-13 13 15

NIGHT AND DAY

Moderate

1

Dm7b5 G7 Cmaj7

T
A
B

4

Cmaj7 Dm7b5 G7

7

Cmaj7 Cmaj7 F#m7b5 Fm7

11

Em7 Edim Dm7b5

G7

Cmaj7

Cmaj7

The image shows a musical score for guitar, consisting of two staves. The top staff is a treble clef staff with a key signature of one flat (Bb) and a common time signature. It contains a melodic line with the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The bottom staff is a bass clef staff with fret numbers indicating fingerings. The first measure contains fret numbers 9, 8, 11, 11, 9, 9, 10, 11. The second measure contains fret numbers 7, 8, 9, 7, 10, 7, 9, 10. The third measure contains fret numbers 7, 9, 10, 7, 9, 10. The score is divided into three measures by vertical bar lines, with a double bar line at the end of the third measure.

SUMMERTIME

Moderate

Am7 E7 Am7

1

T
A
B

7 5 7 5 8 10 7 10 6 8 8 8 9 10 11 10 9 8 9

Dm6

4

7 9 7 10 8 10 10 7 4 5 7 8 7 6 5 7 6 8 5 10 12 8 10

Bm7b5 E7

6

7 8 7 9 7 6 9 9 8 9 8 11 10 12 10 12 10 12 10 13 12 9 11 9 10 12 10 13

Am7 E7 Am7

9

12 10 12 9 12 14 13 12 15 12 13 14 12 15 10 8 5 7 4

12

Fmaj7

E7alt

2-4 2-4 3 2-5-3 3 4 5

2-3 2-5 3-5-6-3 4 5 6 7-3 3 5

Am7

E7

15

4 5

5 7

BLUES IN F

Moderate

F7

1

Musical notation for measures 1-3 of Blues in F, F7 chord. The notation includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of eighth and quarter notes. The guitar tablature below shows the fretting for each note.

6	3-5	3	5	4	4-8	8	6	8	6	7	8	9
---	-----	---	---	---	-----	---	---	---	---	---	---	---

Bb7

4

Musical notation for measures 4-6 of Blues in F, Bb7 chord. The notation includes a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. The melody consists of eighth and quarter notes. The guitar tablature below shows the fretting for each note.

10	8-10	8	9	11	8-11	9	9	10	11	7	8	9	10
----	------	---	---	----	------	---	---	----	----	---	---	---	----

F7

G7

7

Musical notation for measures 7-9 of Blues in F, F7 and G7 chords. The notation includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of eighth and quarter notes. The guitar tablature below shows the fretting for each note.

12	11	10	10-11	8	9	11	7	8	7	10	9	8	8	11	10	7-9	7-8	10	8-11
----	----	----	-------	---	---	----	---	---	---	----	---	---	---	----	----	-----	-----	----	------

C7

F7

C7alt

F7

10

Musical notation for measures 10-12 of Blues in F, C7, F7, C7alt, and F7 chords. The notation includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of eighth and quarter notes. The guitar tablature below shows the fretting for each note.

9	9	11-8	10-8	11	7	8	9	8-11	11-9	8	8	10
---	---	------	------	----	---	---	---	------	------	---	---	----

Harmonious Polytonality

Polytonality in the opposite motion

1

C Ab C E C Ab

2	4	5	3	5	6	8	9	10	6
3	2	5	2	7	5	7	8	9	6
5	3	4	1	7	5	8	7	8	6

Augmented triads

6

C E C E C

8	4	5	2	3	0	4	5	9	7	8	11
6	4	4	4	2	0	4	6	10	7	8	12
5	4	3	4	2	0	6	7	11	8	10	13
			4	1	3	7	8	12	10	11	14

12

Ab C E

12	13	15	12	13	15	2	4	6	8	10	12
12	13	14	13	14	16	1	5	5	9	9	13
10	11	14	15	13	15	3	3	7	7	11	11
12	13	14	12	13	15	3	4	7	8	11	12

16

Ab C

8	9	10	12	13
9	9	10	12	13
10	10	10	12	14
11	13	14	15	12

Moderate

C#m9 Dm9 Fm9 F#m9 Am9 Bbm9 Minor chords with 11

Maj7 Triads

Chromatic voicings

Cmaj7

Dm9

Maj9 and Minor 9 Chords

Measures 15-19. Treble clef. Measure 15 has a repeat sign. Fingering: 8, 7, 9, 10, 9, 7. Measure 16: 4, 5, 6, 7, 8, 9. Measure 17: 6, 7, 8, 9, 10, 11. Measure 18: 8, 9, 10, 11, 12, 11. Measure 19: 10, 11, 12, 15.

Sonorities for Maj7 and Minor 7 chords

Measures 20-24. Treble clef. Measure 20: 7, 4, 8, 5, 11, 12. Measure 21: 3, 8, 4, 9, 7, 8. Measure 22: 5, 8, 6, 9, 9, 10. Measure 23: 8, 15, 12, 11, 12, 13. Measure 24: 16, 12, 12, 16, 14, 16, 12, 14.

Symmetrical Voicings

Measures 26-30. Treble clef, 3/4 time. Measure 26: 5, 5, 6, 9, 9, 10, 13, 13, 14, 17, 17. Measure 27: 4, 5, 6, 8, 9, 10, 12, 13, 14, 16, 17. Measure 28: 3, 5, 7, 9, 11, 13, 15, 17. Measure 29: 3, 6, 5, 6, 4. Measure 30: 6, 5, 6, 2.

Measures 31-35. Treble clef. Measure 31: 7, 9, 10, 11, 13, 15. Measure 32: 10, 10, 14, 14, 14. Measure 33: 10, 8, 14, 12, 10. Measure 34: 10, 6, 14, 10.

Moderate

1

E C Ab E C Ab

2 7 5 6 7 9 8 6 9 8 8 10 6 8 6 9 8 8 10

5 3 8 9 7 10 8 9 10 6 8 6 9 8 8 10

4 5 7 8 7 9 8 9 10 6 8 6 9 8 8 10

5

E Ab C E

8 11 8 10 9 8 11 11 9 9 11 11 9 9 11 11 13 10 12 8 5 12 7 9 12 10 9

8 11 8 10 9 8 11 11 9 9 11 11 9 9 11 11 13 10 12 8 5 12 7 9 12 10 9

8 11 8 10 9 8 11 11 9 9 11 11 9 9 11 11 13 10 12 8 5 12 7 9 12 10 9

9

C E C Ab C E Ab

4 7 10 14 4 5 7 3 8 6 6 10 7 4 5 5 8 9 13 4 3 6 6 5 6 4 4

5 7 3 8 6 6 10 7 4 5 5 8 9 13 4 3 6 6 5 6 4 4

7 4 5 5 8 9 13 4 3 6 6 5 6 4 4

13

C Ab C Ab E C

6 8 8 7 4 5 6 4 11 12 6 5 8 7 5 5 6 7 7 8 9 10 8 6 7 9 10 8 8

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Author's biography

Sebastián Inverni, born in Buenos Aires, began his musical studies in the first instance at the National Conservatory of San Martín, and later entered the School of Music of Buenos Aires where he specialized among other things in jazz guitar.

Over the course of those years I joined the Jazz Orchestra of EMBA (School of Music of Buenos Aires) with which various performances were held in theaters of the City. At the same time he also integrated "Cubil Orchestra" (Big Band of Jazz) and carried out his activity as a composer and sessionist.



He develops his activity as a professor of harmony and instrument in various academies, teaching improvisation classes and clinics and solo guitar. He is currently a professor at the Filsinger Conservatory teaching guitar and harmony and "Academia Fusion", where he also develops his activity as a guitarist. Member of "Gira Uku" jazz trio, where they perform original compositions of their own authorship together with Matías Rodríguez in Contrabajo and Patricio Albarracín in Drums. This trio is presented in various theaters and bars of the local jazz scene, presenting songs from his first album and new compositions from his future recording.

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