

L'accordo è formato da almeno tre suoni disposti per intervallo di terza su una nota base detta nota Fondamentale.

L'accordo prende il nome dalla nota Fondamentale e può essere eseguito in forma *armonica* (esecuzione simultanea delle note che lo compongono) o in forma *melodica* (esecuzione singola delle note che lo compongono: arpeggio).

Le note componenti l'accordo possono presentarsi con disposizioni diverse rispetto a quella di origine, dando luogo ai *rivolti*. Di conseguenza, non sempre la nota Fondamentale viene a trovarsi nella posizione più grave.

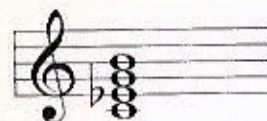
Si può assistere inoltre al raddoppio di una o più note senza che venga a mutare la struttura e la denominazione dell'accordo.

Gli accordi, per maggiore utilità, vengono qui indicati con

Sigle NAZIONALI
e relative
Sigle INTERNAZIONALI

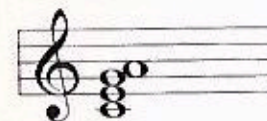
LA	SI	DO	RE	MI	FA	SOL
A	B	C	D	E	F	G

ACCORDI SULLA FONDAMENTALE DO (C)



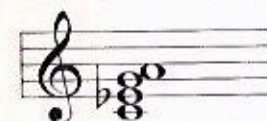
DO m7+
C m7+

*DO minore
con settima maggiore*



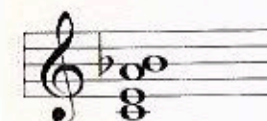
DO 6
C 6

DO sesta



DO m6
C m6

DO minore sesta



DO 7/6
C 7/6

DO settima con sesta



DO 9
C 9

DO nona



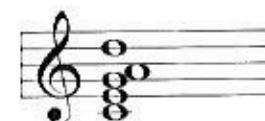
DO m9
C m9

DO minore nona



DO 9-
C 9-

DO nona minore



DO 6/9
C 6/9

DO sesta e nona



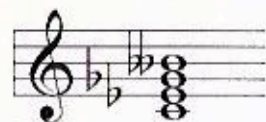
DO 9+
C 9+

DO nona eccedente



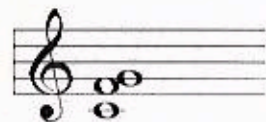
DO 9/7+
C 9/7+

*DO nona
con settima maggiore*



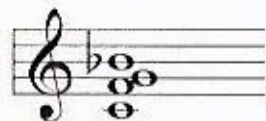
DO settima diminuita

DO dim.
C°



DO quarta

DO 4
C 4



DO settima con quarta

DO 7/4
C 7/4



DO undicesima

DO 11
C 11



DO undicesima eccedente

DO 11+
C 11+



DO minore undicesima

DO m11
C m11



DO tredicesima

DO 13
C 13

Attenzione: 1) In alcune Edizioni musicali i segni (+) e (-) vengono sostituiti rispettivamente con (#) e (b).

Esempio: DO 5# per DO 5+ e DO 5b per DO 5-

Le sigle seguenti: $\frac{DO}{MI} \left(\frac{C}{E} \right)$, $\frac{RE7}{FA\#} \left(\frac{D7}{F\#} \right)$, indicano l'accordo in una posizione di rivolto, e vanno così interpretate:

$\frac{DO}{MI}$ = Accordo
Basso

$\frac{RE}{FA\#}$ = Accordo
Basso

GRAFIA MUSICALE E LE CORRISPONDENZE SULLA TASTIERA

corde
vuote

IL DIAGRAMMA

rappresenta il manico della chitarra a sezioni di quattro tasti per volta.

	tasto	tasto	tasto	tasto
1 ^a corda				
2 ^a corda				
3 ^a corda				
4 ^a corda				
5 ^a corda				
6 ^a corda				

Il numero romano posto sopra il diagramma indica la sezione del manico che viene considerata (**Posizione**)

I

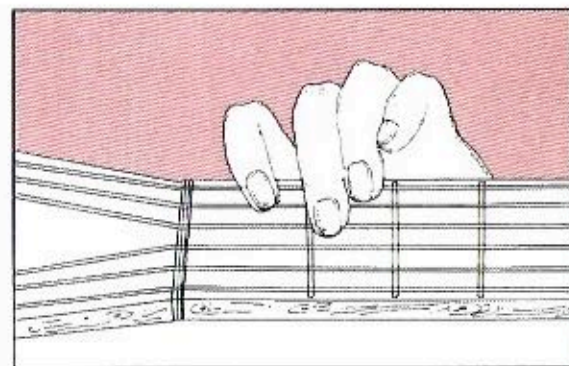
1° tasto	2° tasto	3° tasto	4° tasto

1^a Posizione

V

5° tasto	6° tasto	7° tasto	8° tasto

5^a Posizione

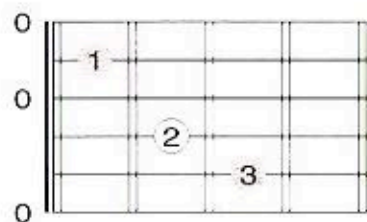


- I numeri cerchiati indicano la diteggiatura della mano sinistra (il pollice non viene considerato)
- Lo 0 (zero) indica la corda a vuoto
- Il segno X indica la corda che **non** deve essere suonata
- Il cerchio colorato indica la **Fondamentale**

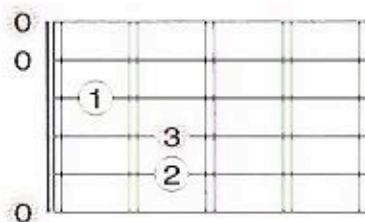
I

	1	3		
		2		
0				
0				
X				

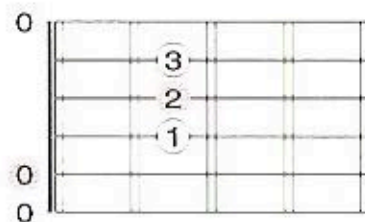
Accordi in I posizione



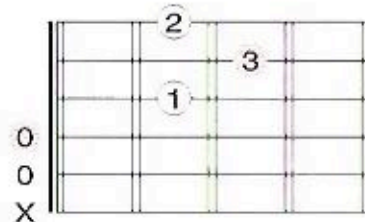
DO
C



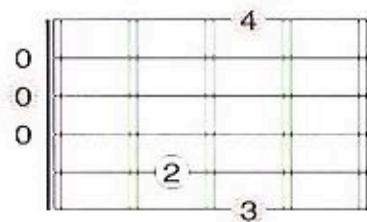
MI
E



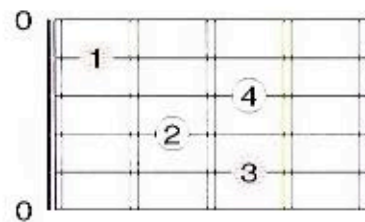
LA
A



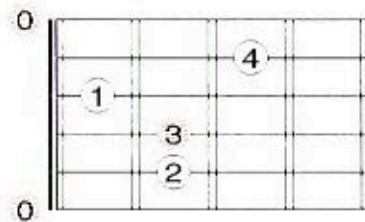
RE
D



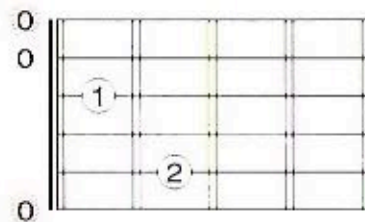
SOL
G



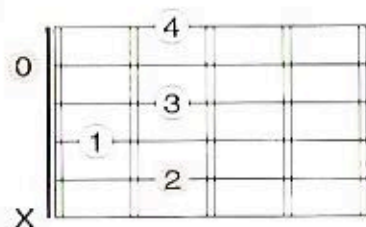
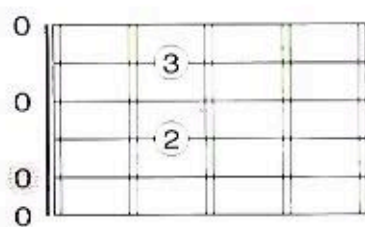
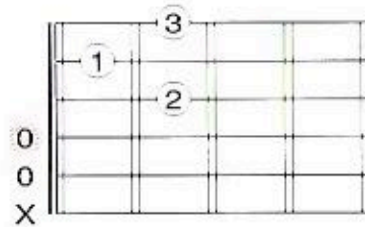
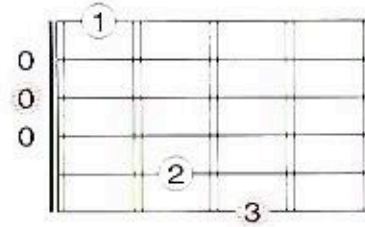
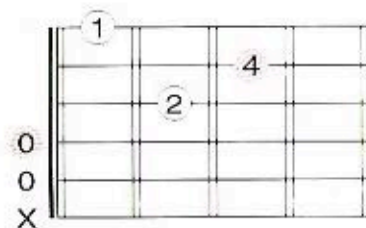
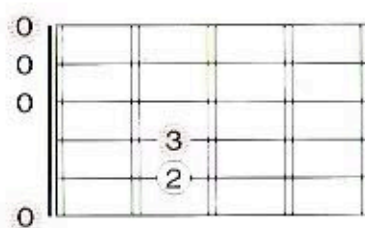
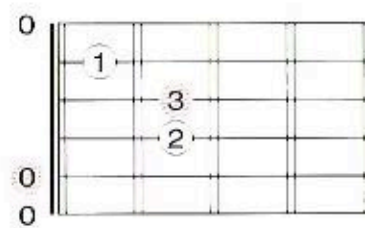
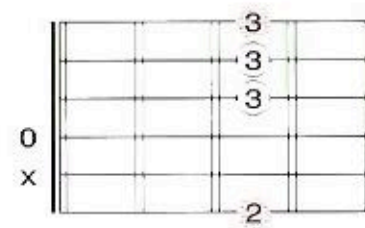
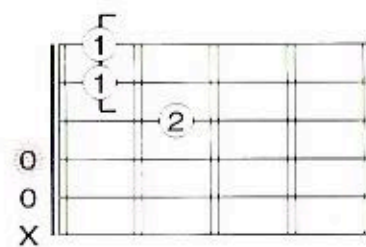
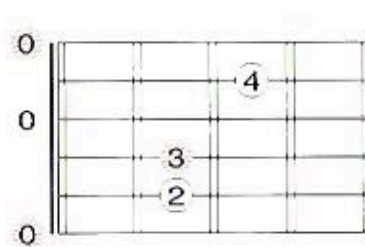
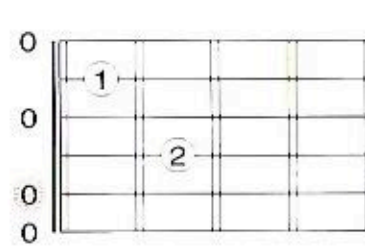
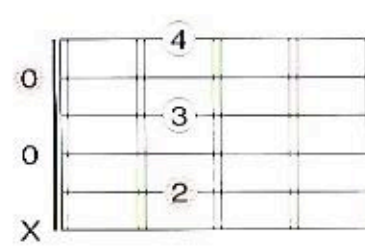
DO 7
C 7

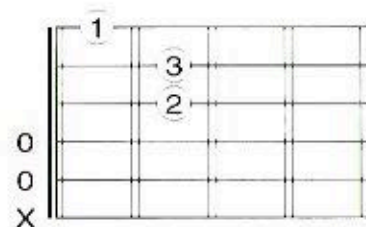


MI 7
E 7

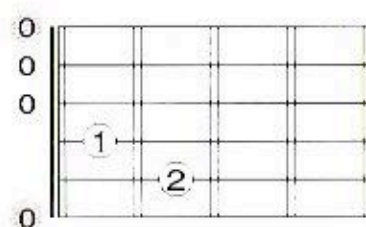


MI 7
E 7

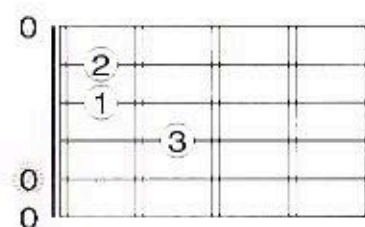
Si 7
B 7LA 7
A 7RE 7
D 7SOL 7
G 7RE m
D mMI m
E mLA m
A mSOL m
G mRE m7
D m7MI m7
E m7LA m7
A m7SI m7
B m7



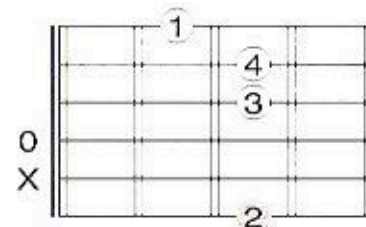
RE m7+
D m7+



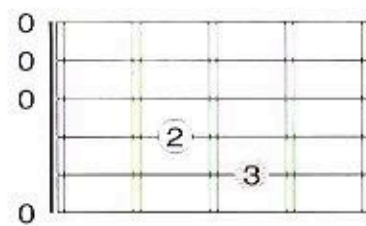
MI m7+
E m7+



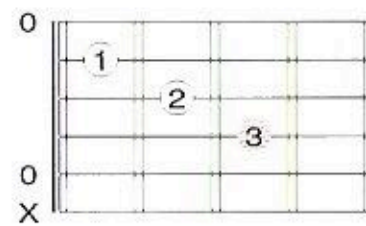
LA m7+
A m7+



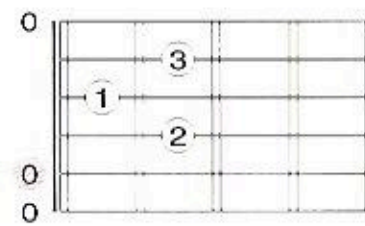
SOL m7+
G m7+



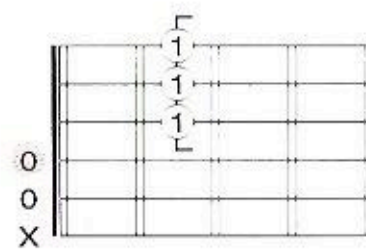
DO 7+
C 7+



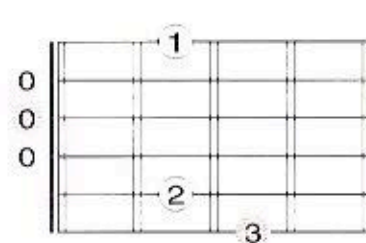
FA 7+
F 7+



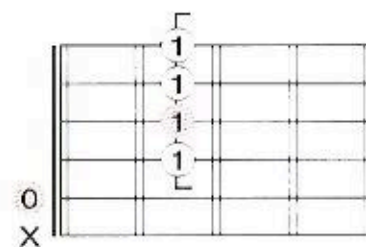
LA 7+
A 7+



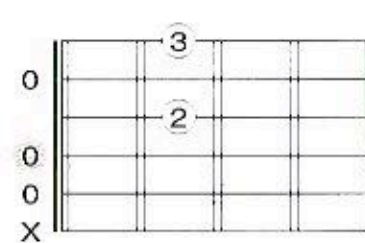
RE 7+
D 7+



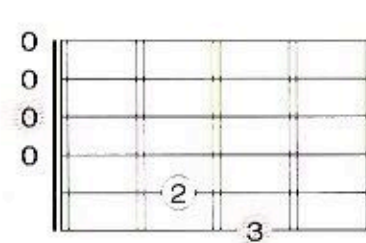
SOL 7+
G 7+



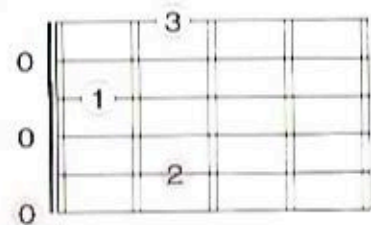
LA 6
A 6



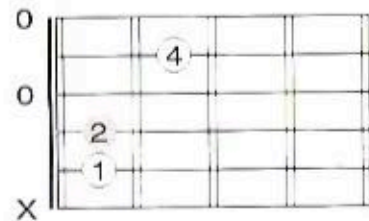
RE 6
D 6



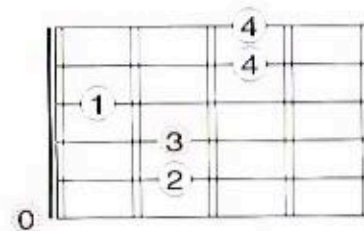
SOL 6
G 6



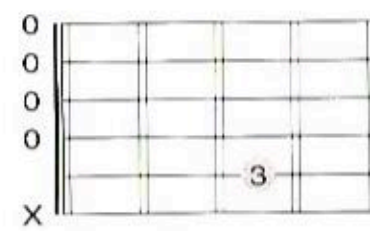
MI 9
E 9



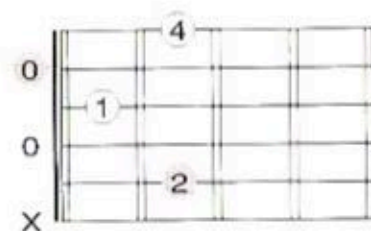
MI $\flat$ 9-
E $\flat$ 9-



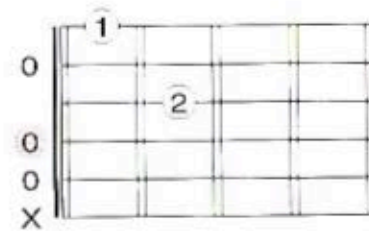
MI 9+
E 9+



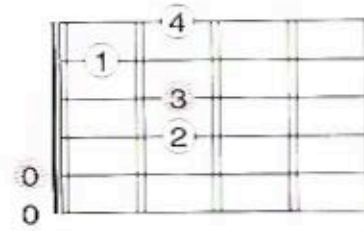
DO 9/7+
C 9/7+



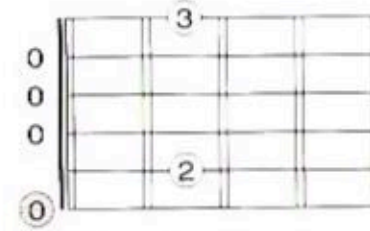
SI m6
B m6



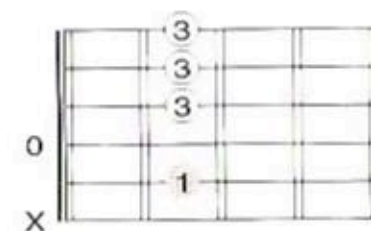
RE m6
D m6



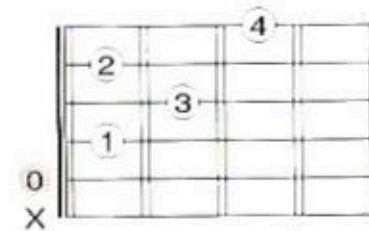
LA m6
A m6



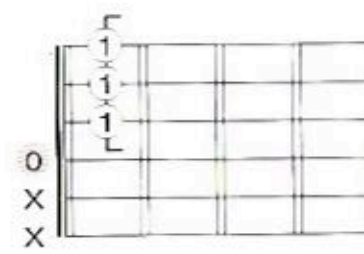
MI m9
E m9



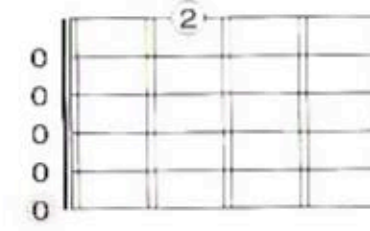
SI m9
B m9



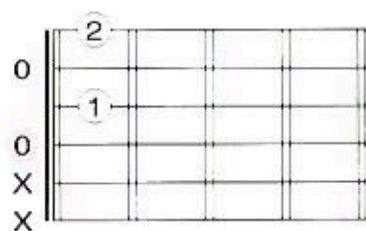
LA m7/5-
A ø



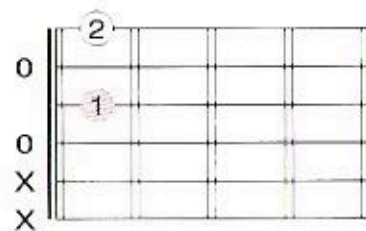
RE m7/5-
D ø



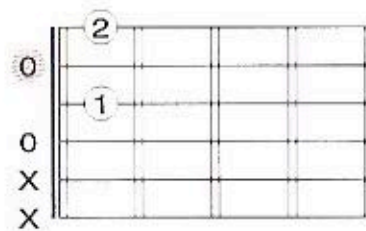
MI m11
E m11



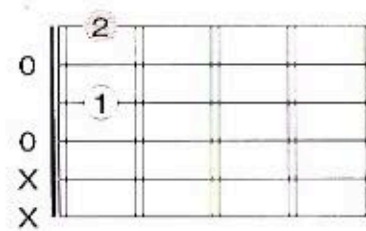
RE dim
D 0



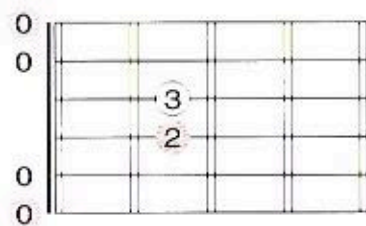
SOL# dim (LA b dim)
G#0 (Ab0)



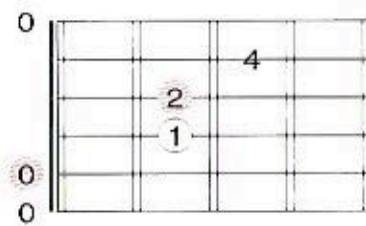
SI dim
B 0



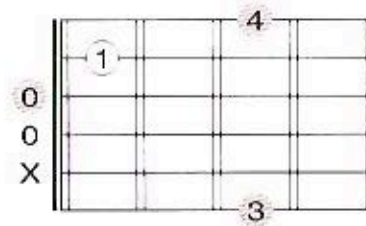
FA dim
F 0



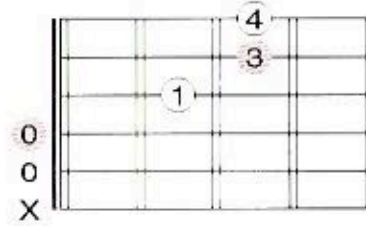
MI 4
E 4



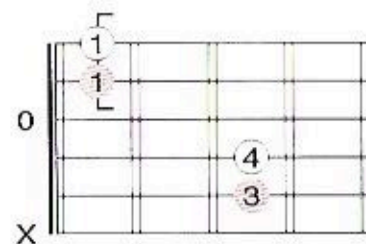
LA 4
A 4



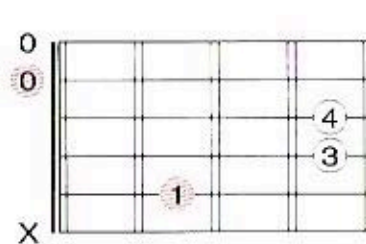
SOL 4
G 4



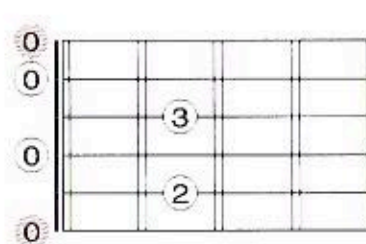
RE 4
D 4



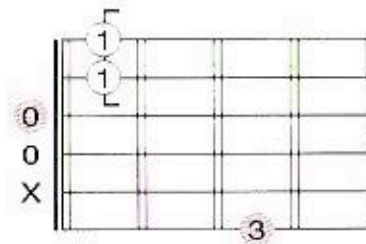
DO 4
C 4



SI 4
B 4

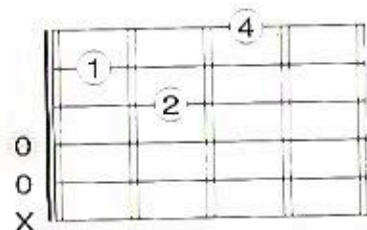
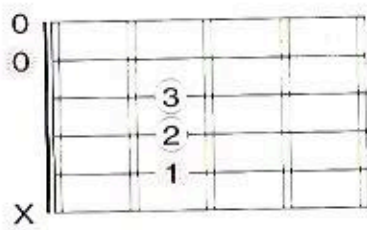
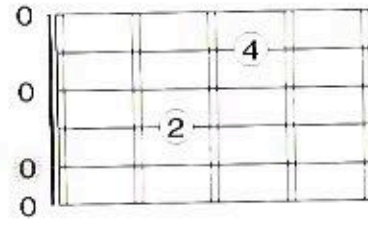
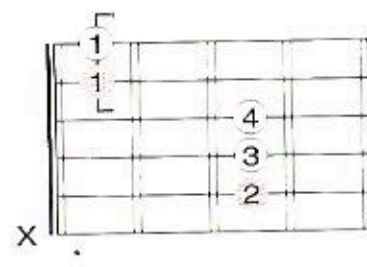
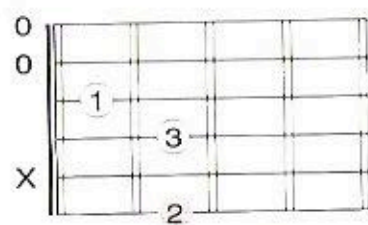
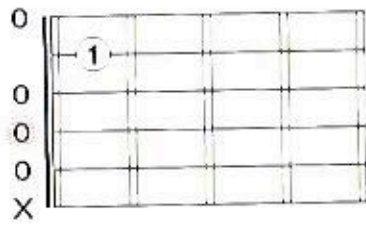
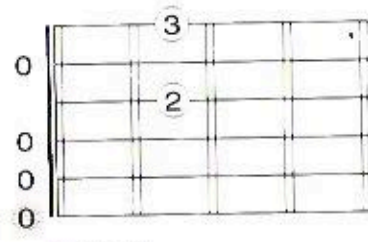
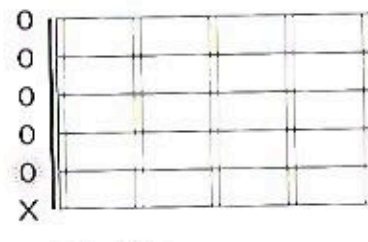
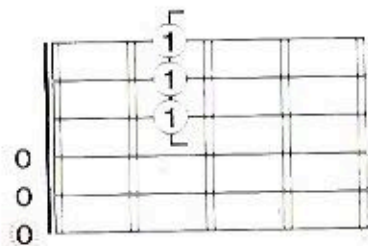
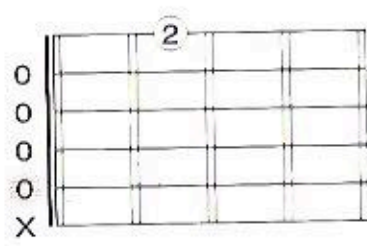
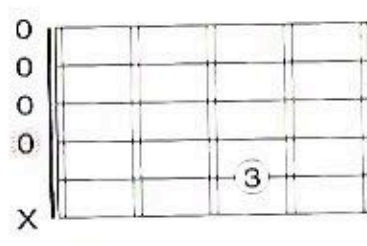
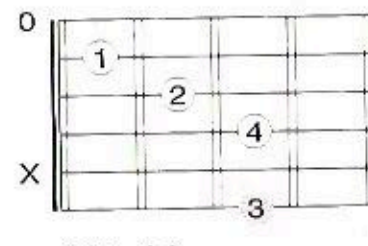


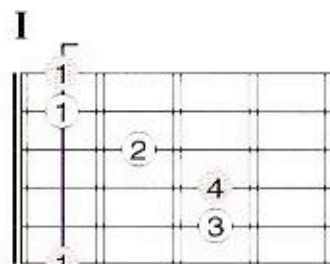
MI 7/4
E 7/4



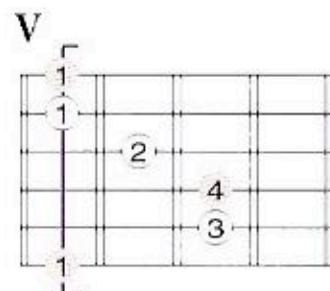
SOL 7/4
G 7/4

MODELLI IRREGOLARI

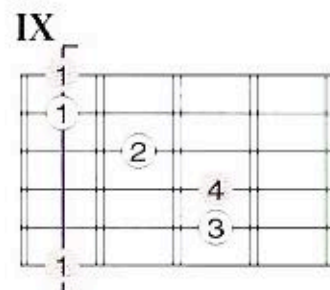
RE 7/4
D 7/4SI 7/4
B 7/4LA 7/4
A 7/4DO 7/4
C 7/4FA# 11 (SOL $\flat$ 11)
F# 11 (G $\flat$ 11)RE 11
D 11MI 11
E 11LA 11
A 11MI 13
E 13LA 13
A 13RE 11
D 11SOL 11
G 11



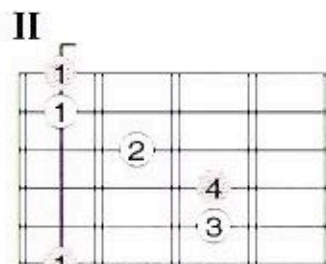
FA
F



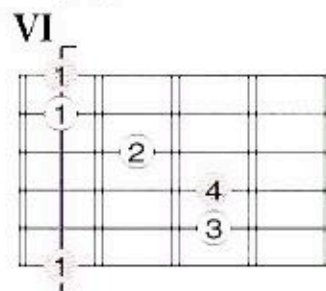
LA
A



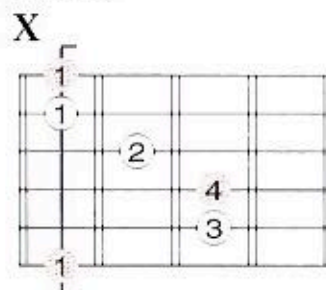
DO# (RE $\flat$)
C# (D $\flat$)



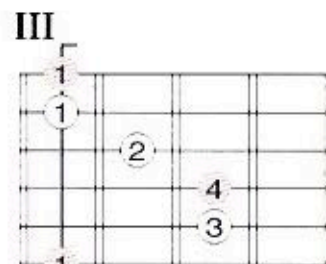
FA# (SOL $\flat$)
F# (G $\flat$)



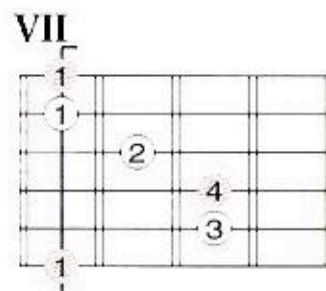
LA# (SI $\flat$)
A# (B $\flat$)



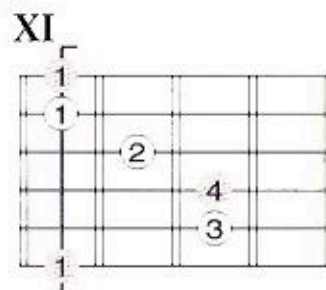
RE
D



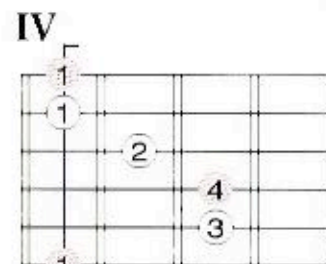
SOL
G



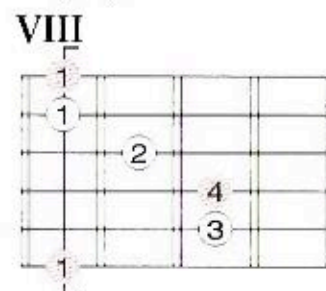
SI
B



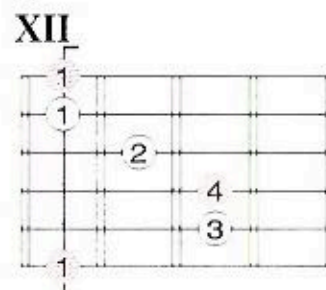
RE# (MI $\flat$)
D# (E $\flat$)



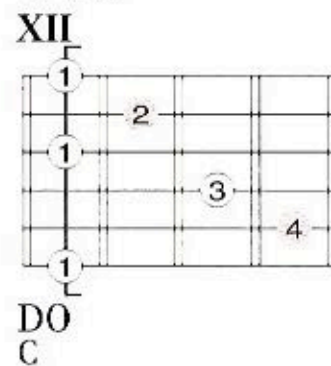
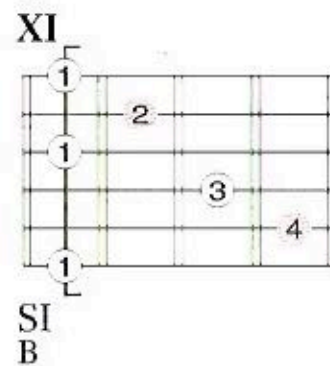
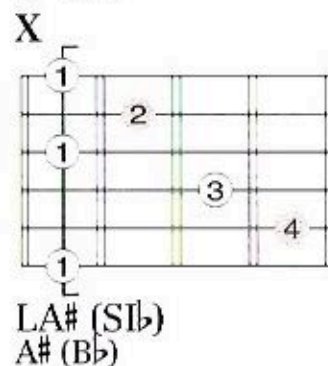
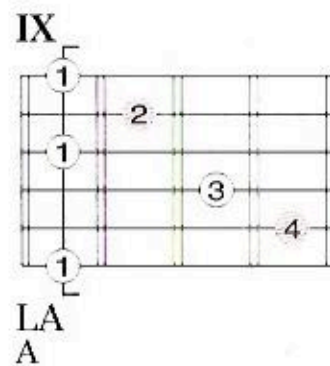
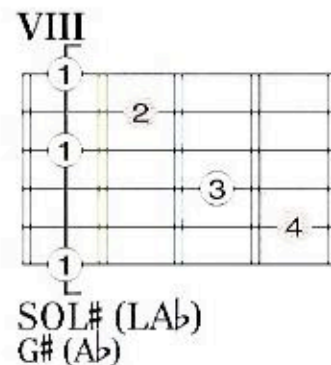
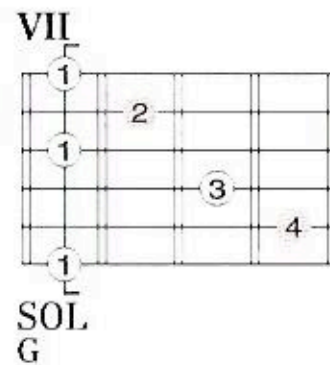
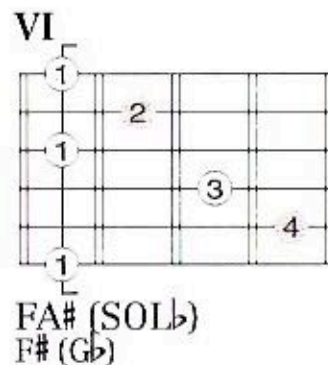
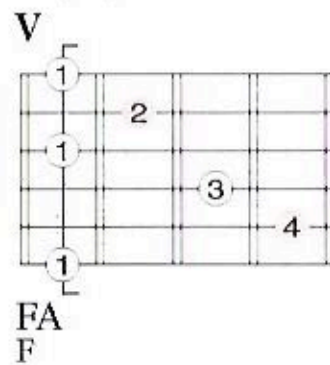
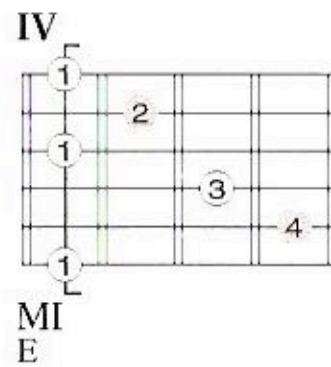
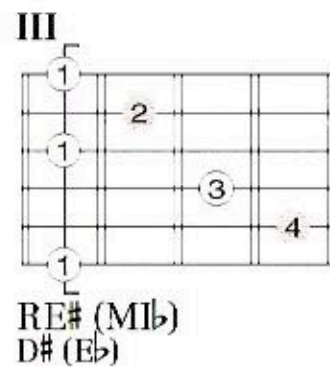
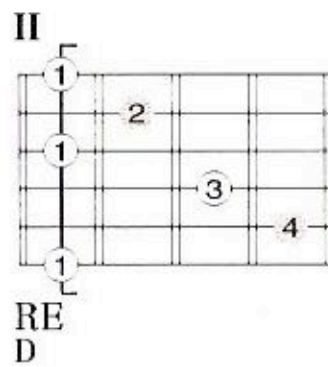
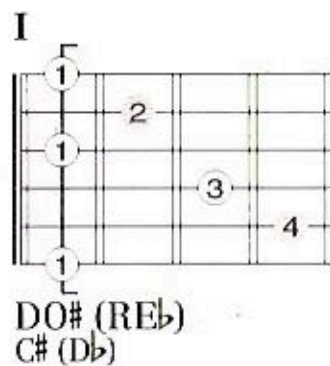
SOL# (LA $\flat$)
G# (A $\flat$)

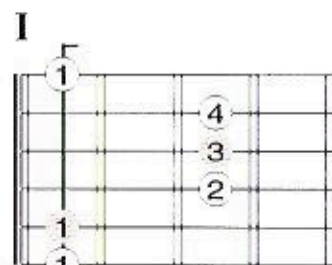


DO
C

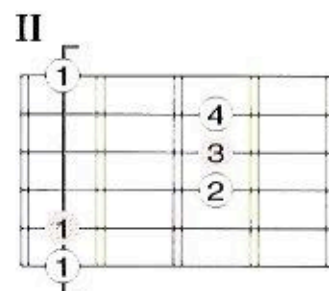


MI
E

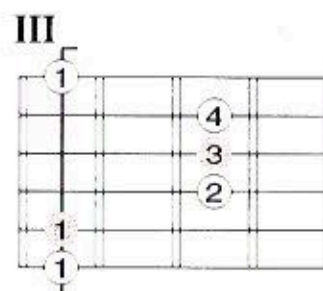




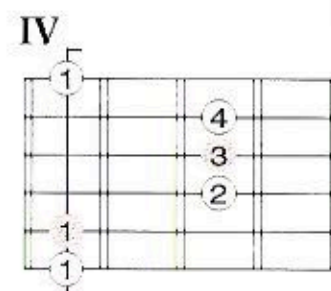
LA# (SI $\flat$)
A# (B $\flat$)



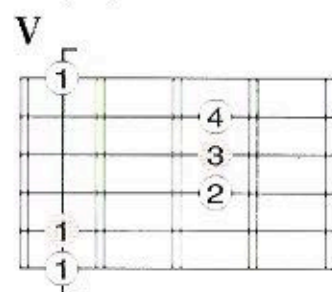
SI
B



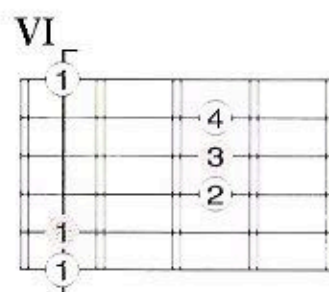
DO
C



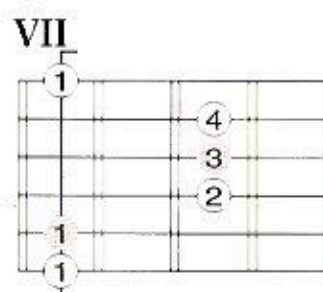
DO# (RE $\flat$)
C# (D $\flat$)



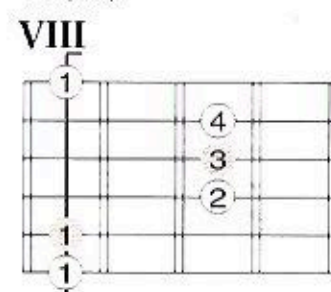
RE
D



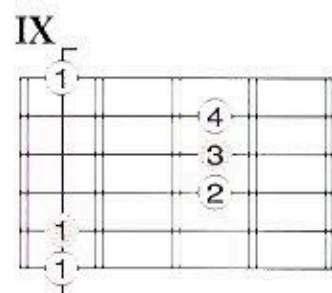
RE# (MI $\flat$)
D# (E $\flat$)



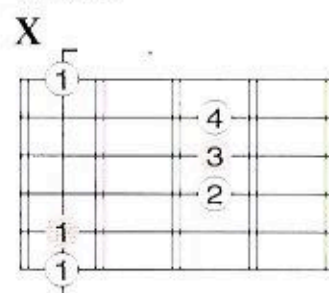
MI
E



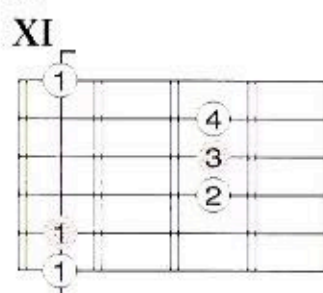
FA
F



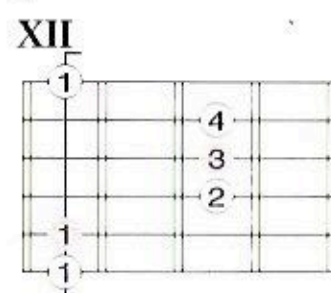
FA# (SOL $\flat$)
F# (G $\flat$)



SOL
G

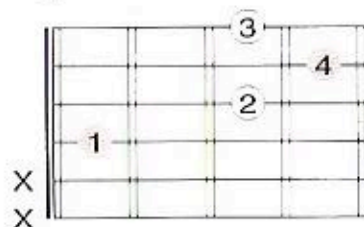


SOL# (LAB $\flat$)
G# (A $\flat$)



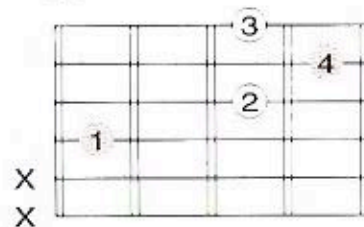
LA
A

I



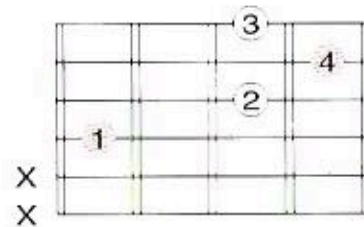
RE# (MIb)
D# (Eb)

II



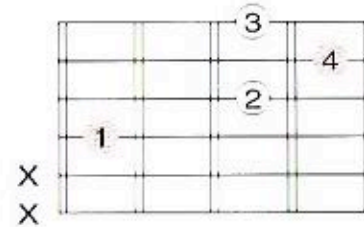
MI
E

III



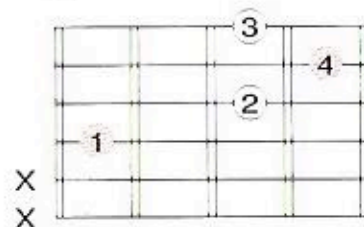
FA
F

IV



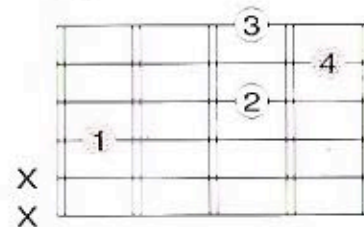
FA# (SOLb)
F# (Gb)

V



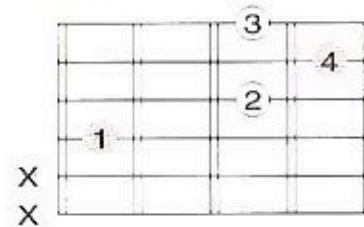
SOL
G

VI



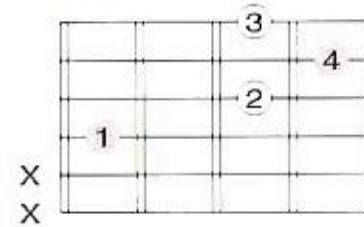
SOL# (LA b)
G# (Ab)

VII



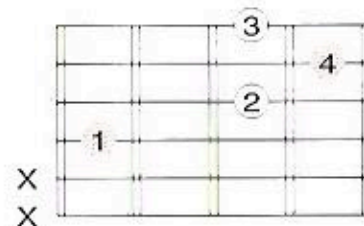
LA
A

VIII



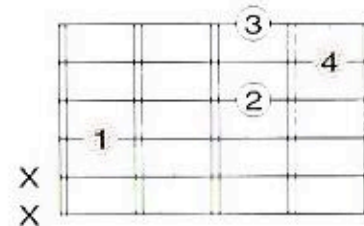
LA# (SIb)
A# (Bb)

IX



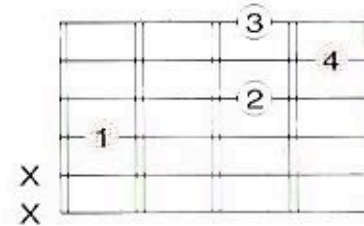
SI
B

X



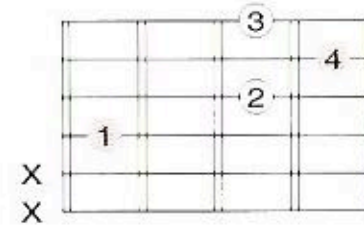
DO
C

XI

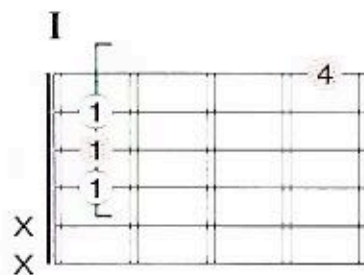


DO# (REb)
C# (Db)

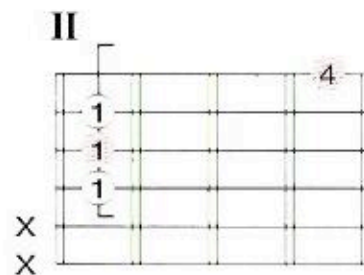
XII



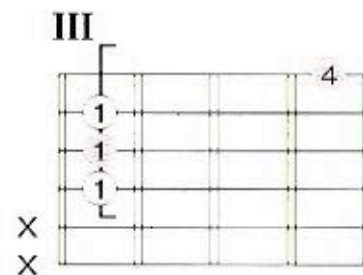
RE
D



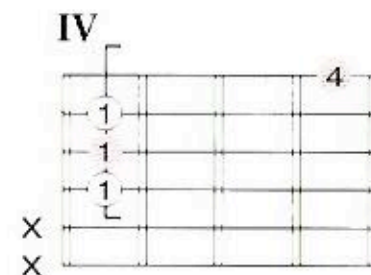
SOL# (LA $\flat$)
G# (A $\flat$)



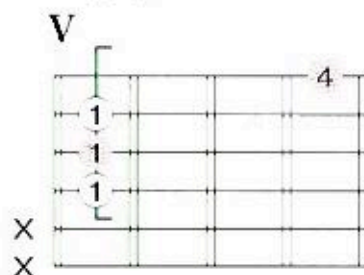
LA
A



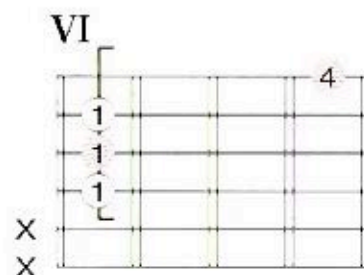
LA# (SI $\flat$)
A# (B $\flat$)



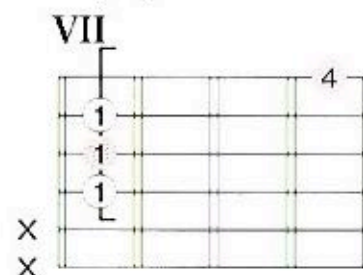
SI
B



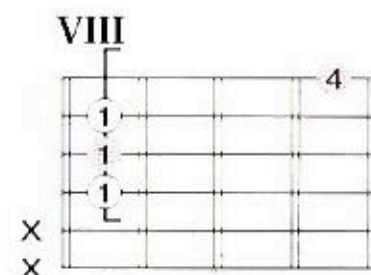
DO
C



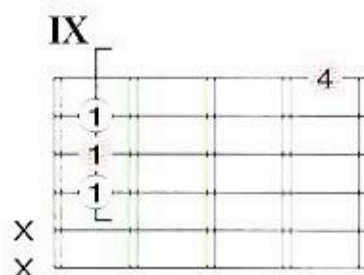
DO# (RE $\flat$)
C# (D $\flat\flat$)



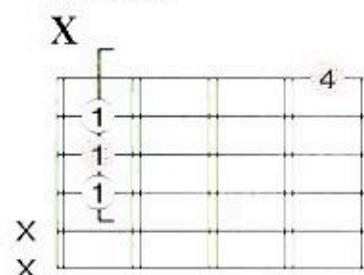
RE
D



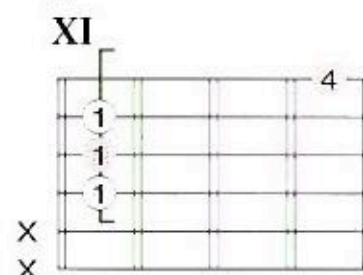
RE# (MI $\flat$)
D# (E $\flat$)



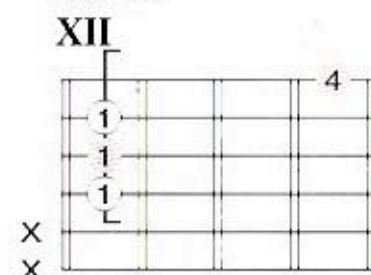
MI
E



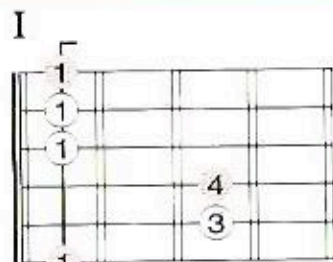
FA
F



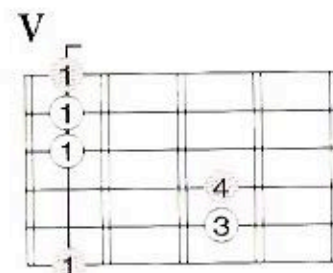
FA# (SOL $\flat$)
F# (G $\flat$)



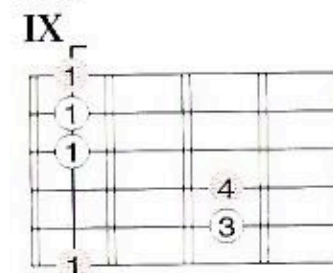
SOL
G



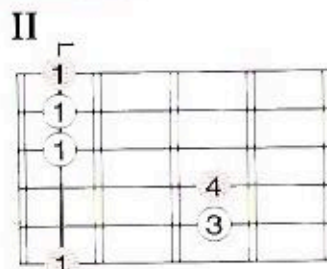
FA m
F m



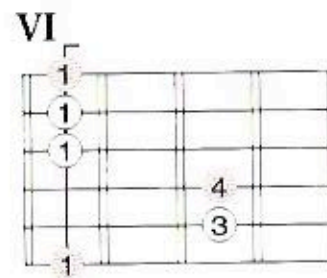
LA m
A m



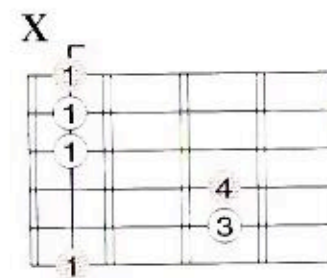
DO# m (RE♭ m)
C# m (D♭ m)



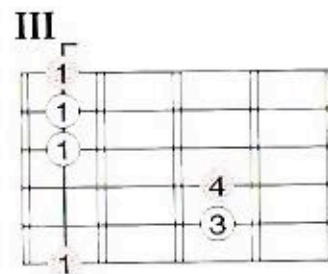
FA# m (SOL♭ m)
F# m (B♭ m)



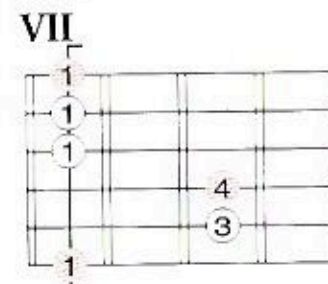
LA# m (SI♭ m)
A# m (B♭ m)



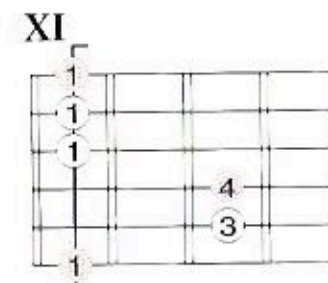
RE m
D m



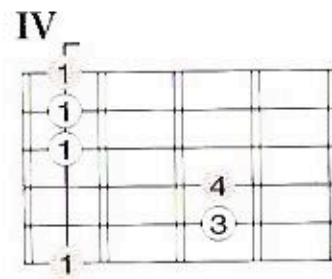
SOL m
G m



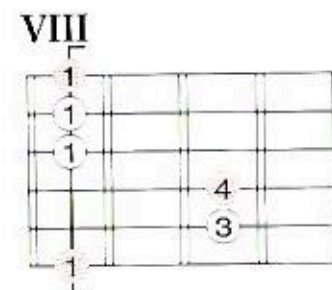
SI m
B m



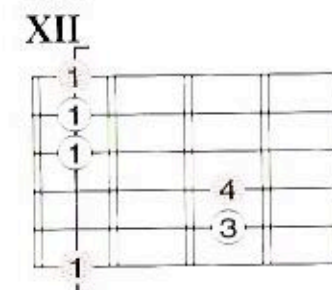
RE# m (MI♭ m)
D# m (E♭ m)



SOL# m (LA♭ m)
G# m (A♭ m)

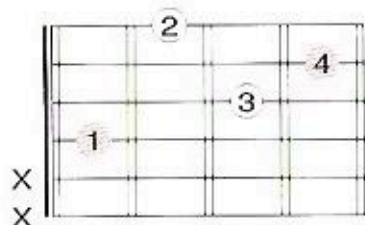


DO m
C m



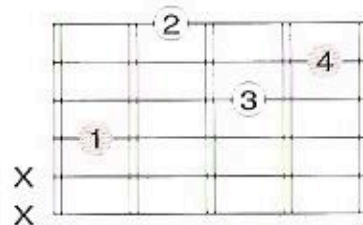
MI m
E m

I



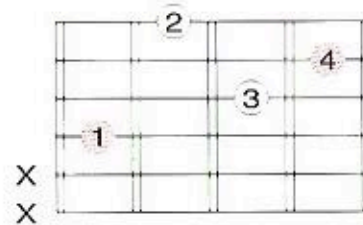
RE# m (MI $\flat$ m)
D# m (E $\flat$ m)

II



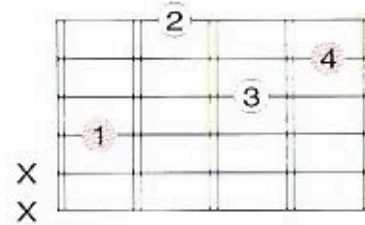
MI m
E m

III



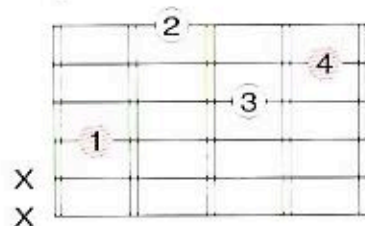
FA m
F m

IV



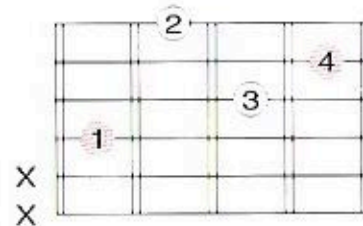
FA# m (SOL $\flat$ m)
F# m (G $\flat$ m)

V



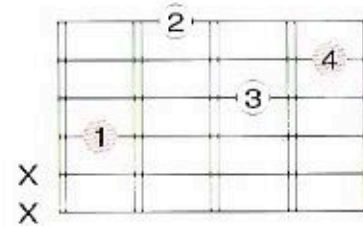
SOL m
G m

VI



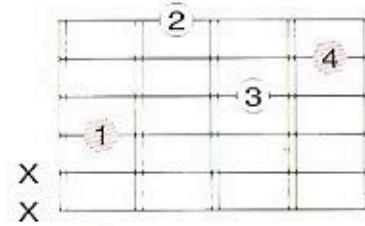
SOL# m (LA $\flat$ m)
G# m (A $\flat$ m)

VII



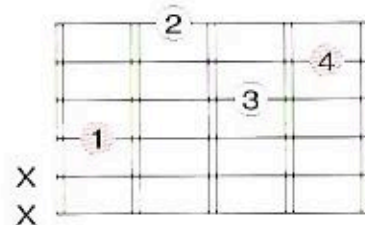
LA m
A m

VIII



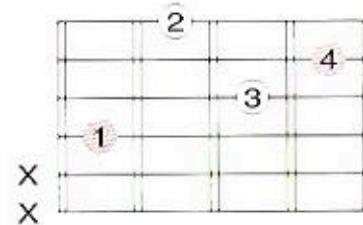
LA# m (SI $\flat$ m)
A# m (B $\flat$ m)

IX



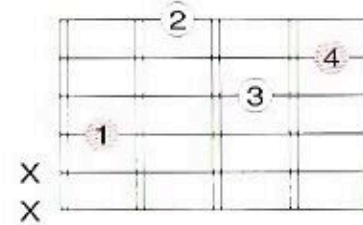
SI m
B m

X



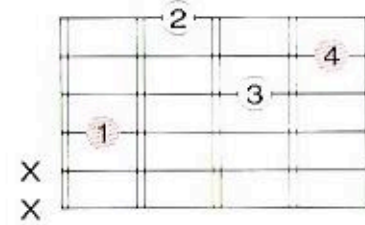
DO m
C m

XI

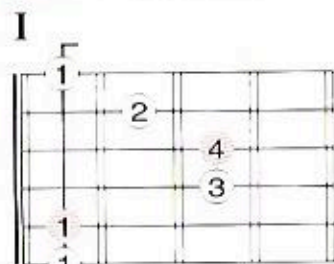


DO# m (RE $\flat$ m)
C# m (D $\flat$ m)

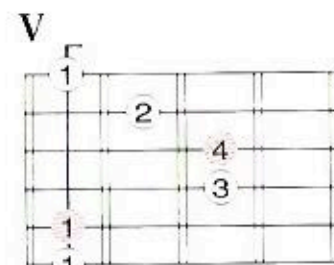
XII



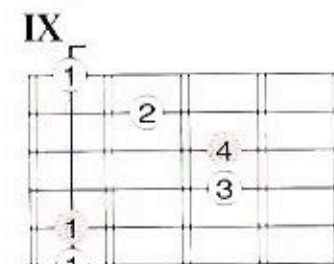
RE m
D m



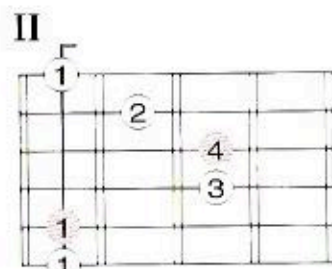
LA# m (SI♭ m)
A# m (B♭ m)



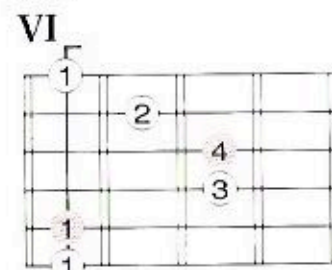
RE m
D m



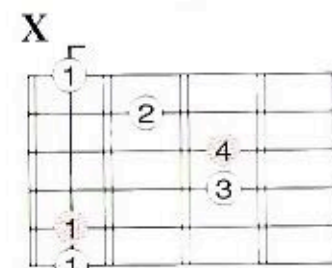
FA# m (SOL♭ m)
F# m (G♭ m)



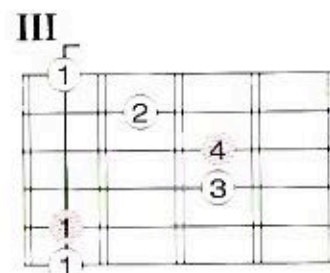
SI m
B m



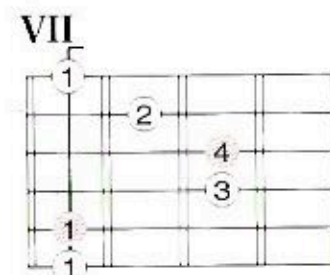
RE# m (MI♭ m)
D# m (E♭ m)



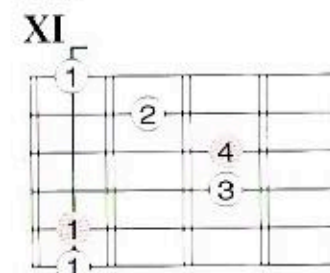
SOL m
G m



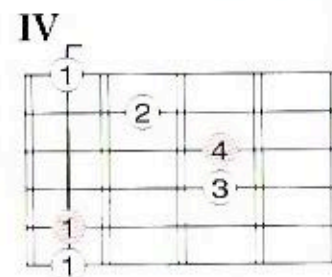
DO m
C m



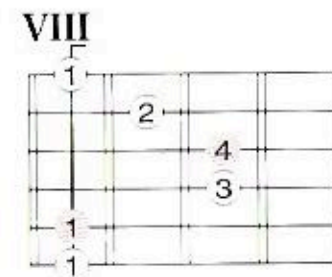
MI m
E m



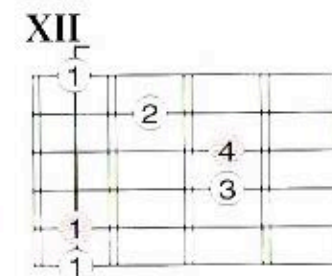
SOL# m (LA♭ m)
G# m (A♭ m)



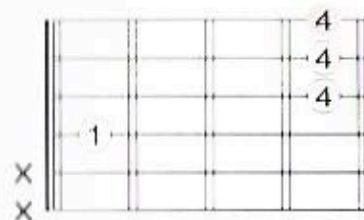
DO# m (RE♭ m)
C# m (D♭ m)



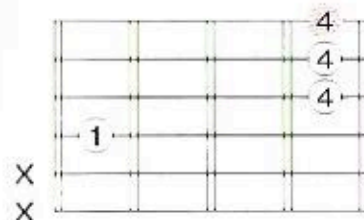
FA m
F m



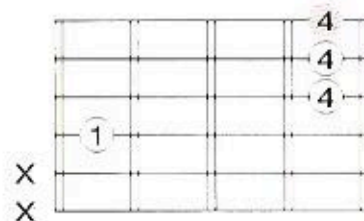
LA m
A m

I

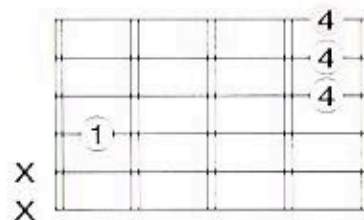
SOL# m (LA♭ m)
G# m (A♭ m)

V

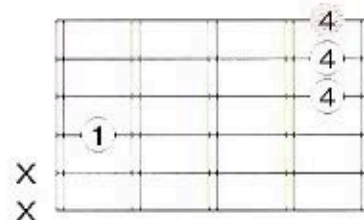
DO m
C m

IX

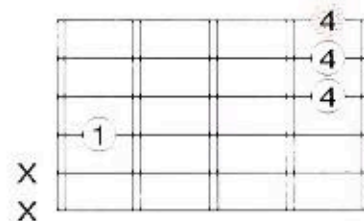
MI m
E m

II

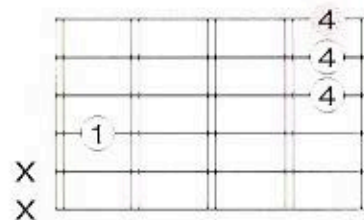
LA m
A m

VI

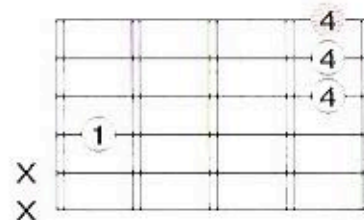
DO# m (RE♭ m)
C# m (D♭ m)

X

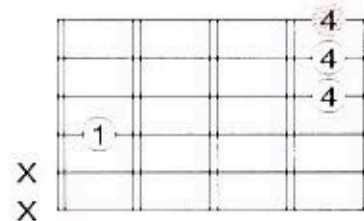
FA m
F m

III

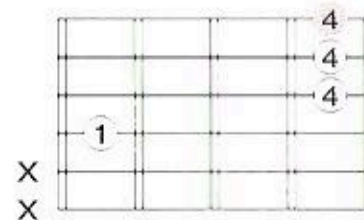
LA# m (SI♭ m)
A# m (B♭ m)

VII

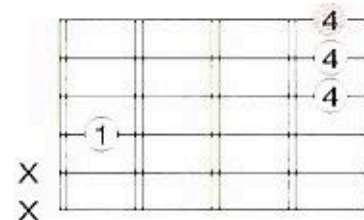
RE m
D m

XI

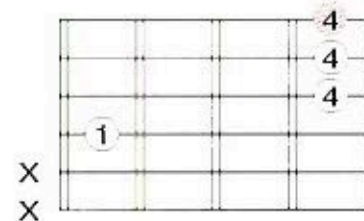
FA# m (SOL♭ m)
F# m (G♭ m)

IV

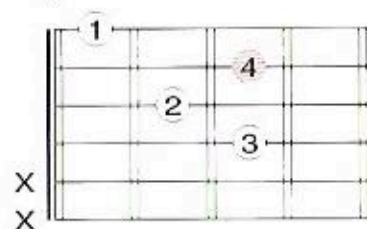
SI m
B m

VIII

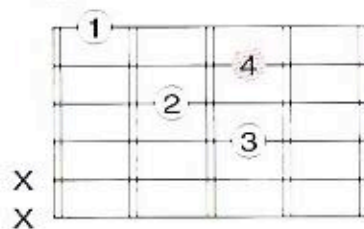
RE# m (MI♭ m)
D# m (E♭ m)

XII

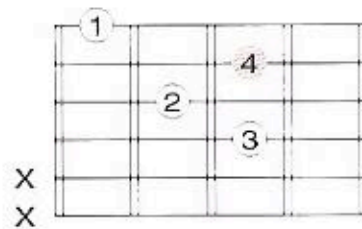
SOL m
G m

I

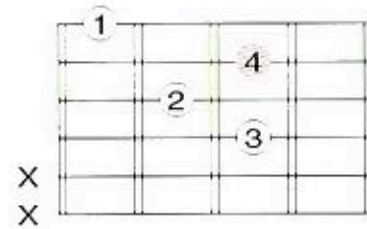
RE m
D m

II

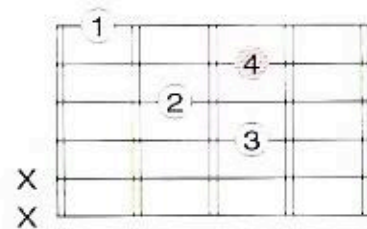
RE# m (MI b m)
D# m (E b m)

III

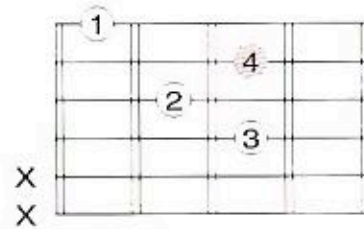
MI m
E m

IV

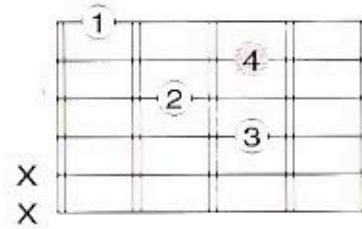
FA m
F m

V

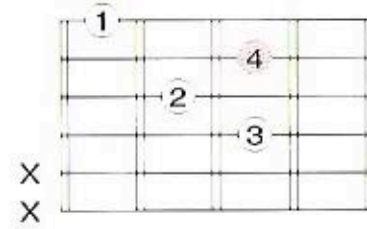
FA# m (SOL b m)
F# m (G b m)

VI

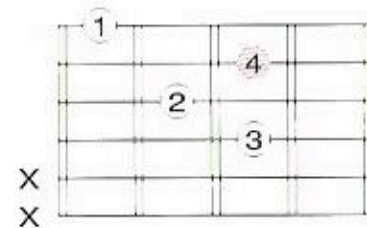
SOL m
G m

VII

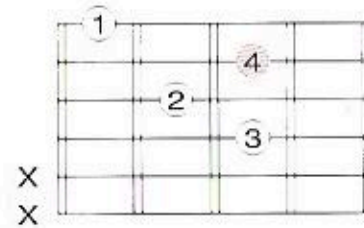
SOL# m (LA b m)
G# m (A b m)

VIII

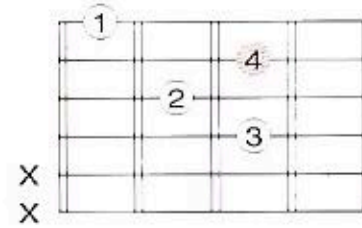
LA m
A m

IX

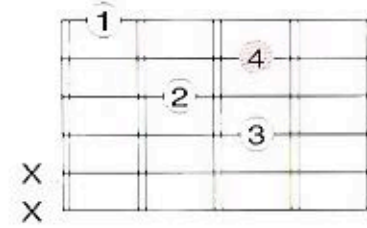
LA# m (SI b m)
A# m (B b m)

X

SI m
B m

XI

DO m
C m

XII

DO# m (RE b m)
C# m (D b m)