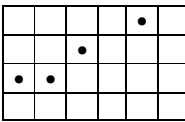
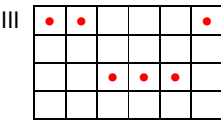
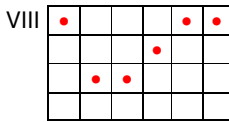
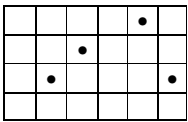
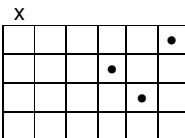
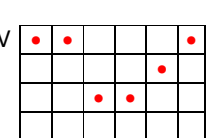
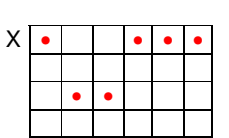
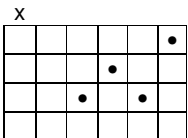
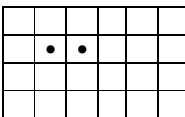
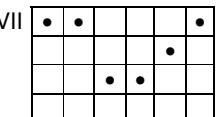
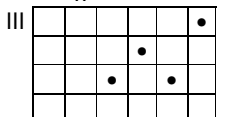
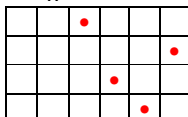
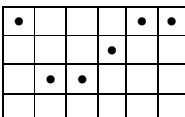
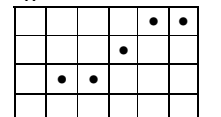
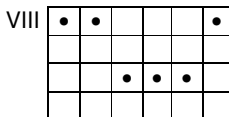
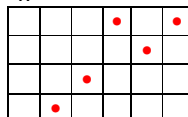
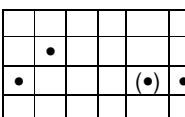
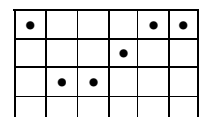
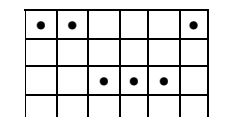
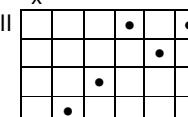
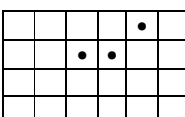
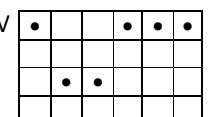
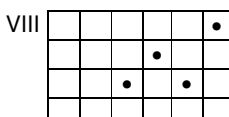
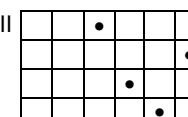
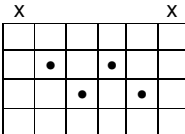
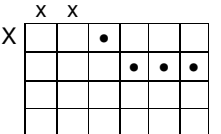
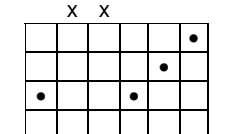


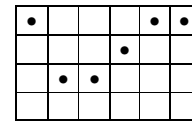
LE DITEGGIATURE DEGLI ACCORDI PIU' USATI

C	C	C	C
			
Dmin	Dmin	Dmin	Dmin
			
Emin	Emin	Emin	Emin
			
F	F	F	F
			
G	G	G	G
			
Amin	Amin	Amin	Amin
			
B°	B°	B°	
			

Dall'esame degli accordi sopra riportati, vediamo la presenza ricorrente di tre posizioni per il modo maggiore e tre per il modo minore, che differiscono per ogni accordo unicamente per la "posizione di partenza", determinata dal differente capotasto da cui si "snoda l'accordo". Nello schema riportato nella pagina precedente, questi accordi sono evidenziati con il colore rosso.

Pertanto l'accordo di Fa maggiore indicato a lato, spostato di due semitoni verso il ponticello, diventerà Sol Maggiore; spostato di un ulteriore semitono diventerà Sol# Maggiore (o Lab maggiore), spostato di altri due semitoni diventerà Sib Maggiore e così via.

F



Abbiamo presto capito che in questo modo possiamo trovare qualsiasi accordo maggiore o minore, spostando adeguatamente la mano lungo la tastiera partendo da una delle tre posizioni principali. Di seguito, completiamo l'evidenza degli accordi più usati, in particolare in prima posizione, oltre ai principali accordi di settima (tetradi).

D	Eb	E	F#
	III		
G	A	Bb	B
Cmin	Fmin	Gmin	Bmin
III		III	
F#min	Bbmin	Ebmin	Bbmin
		x x	VI
Cmaj7	Cmaj7	C7	C7
	II		III
Dmaj7	D7	E7	E7

