
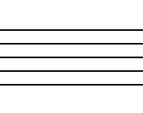

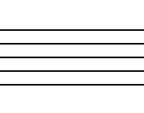





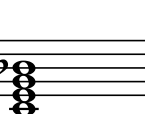




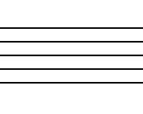
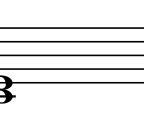

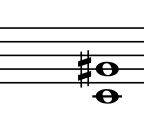
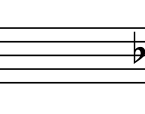
Drei- und Vierklänge

Aufbau


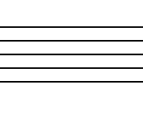
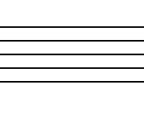
C	Cm	Cdim	Caug
			
Dur gr. Terz + kl. Terz	Moll kl. Terz + gr. Terz	Vermindert kl. Terz + kl. Terz	Übermässig gr. Terz + gr. Terz

CMaj7	C7	CmMaj7	Cm7	Cm7(b5)	Cdim7	CMaj7(#5)
						
Dur + gr. Septime	Dur + kl. Septime	Moll + gr. Septime	Moll + kl. Septime	Vermindert + kl. Septime	Vermindert + verm. Septime	Übermässig + gr. Septime


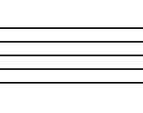
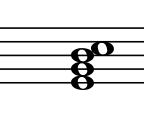
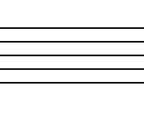
Die wichtigsten Intervalle für den Akkordaufbau

					
3 HT kl. Terz	4 HT gr. Terz	6 HT verm. Quinte "Tritonus" (b5)	8 HT überm. Quinte (#5)	10 HT kl. Septime (7)	11 HT gr. Septime (Maj7)

Dreiklang-Umkehrungen

		
Grundstellung Quintakkord	1. Umkehrung Sextakkord	2. Umkehrung Quartsextakkord

Vierklang-Umkehrungen

			
Grundstellung Septakkord	1. Umkehrung Quintsextakkord	2. Umkehrung Terzquartakkord	3. Umkehrung Sekundakkord