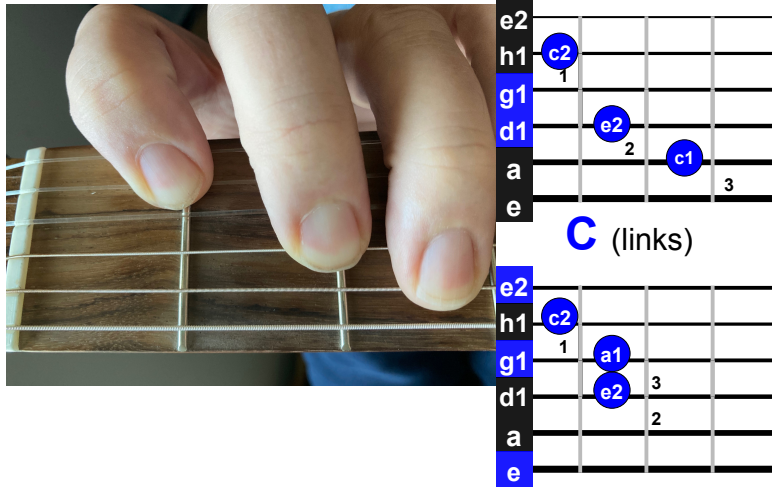




Anhang 1

C-Dur

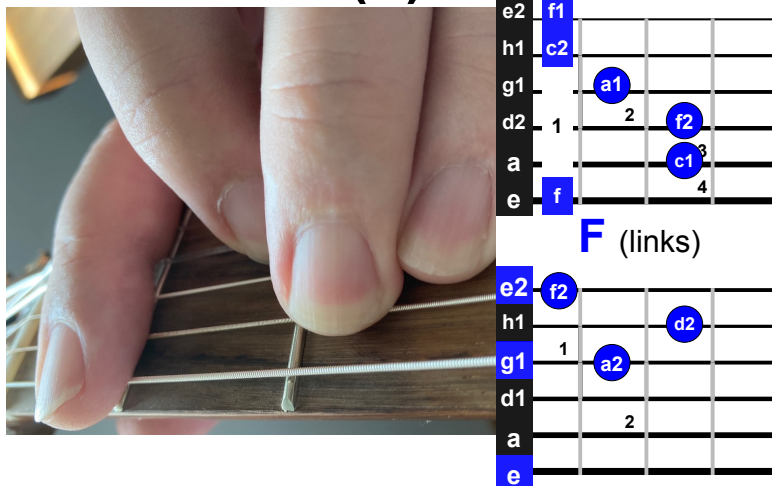
C / Am F / Dm G / Em



C-Dur (T)



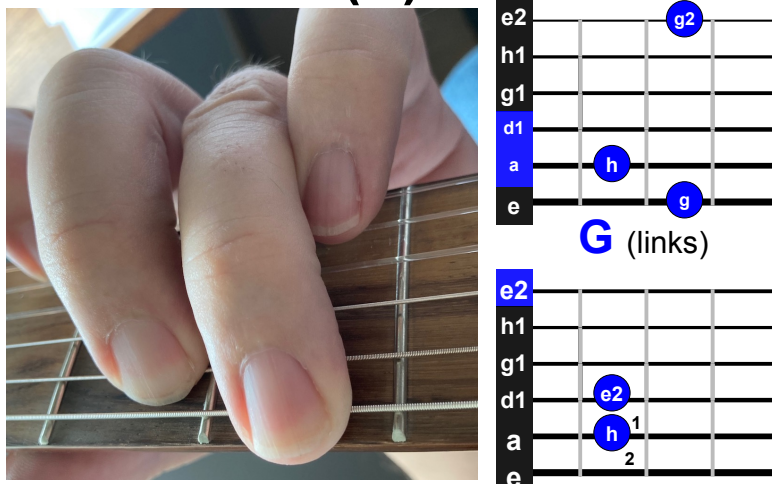
Am (Tp)



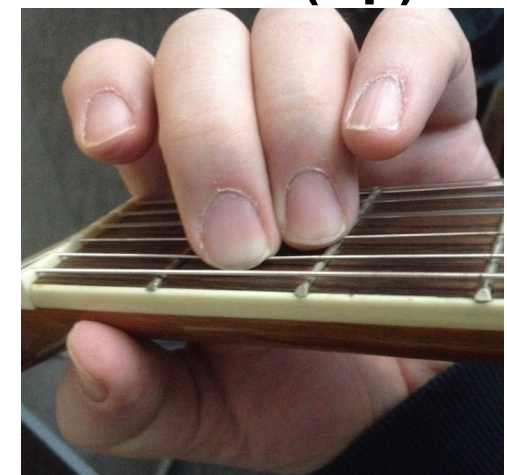
F-Dur (S)



Dm (Sp)



G-Dur (D)

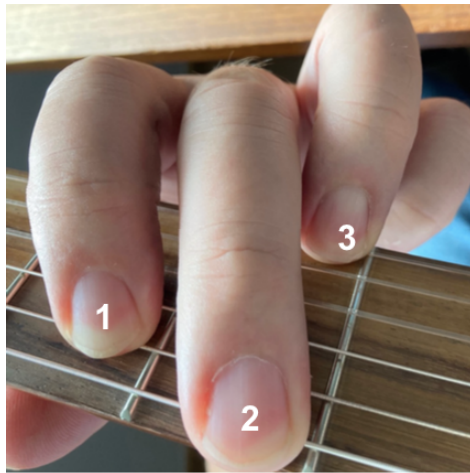


Em (Dp)

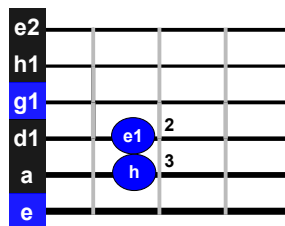
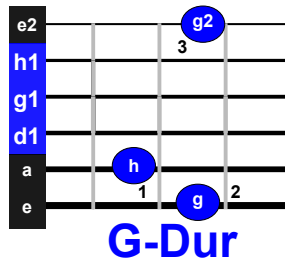
Anhang 2

G-Dur (T Tp S Sp D Dp)

G/Em C/Am D/Hm



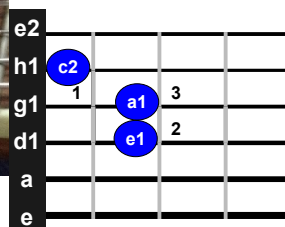
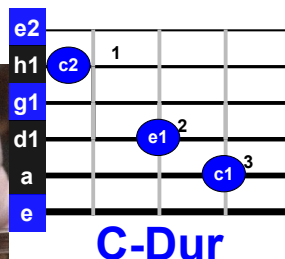
G (Tonika)



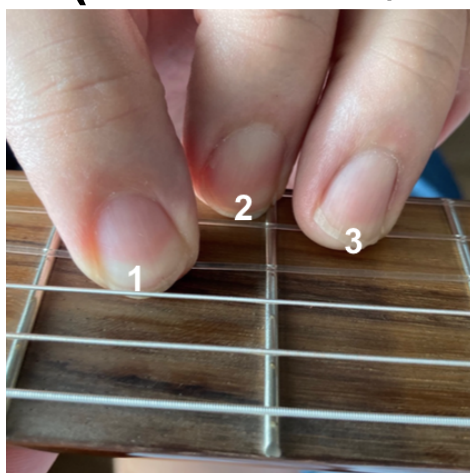
Em (Tp parallele)



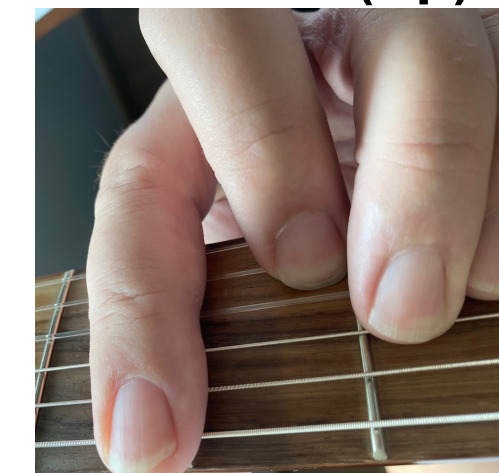
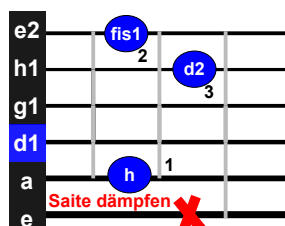
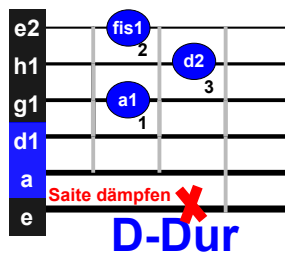
C (Subdominante)



Am (Sp)



D-Dur (Dominante)



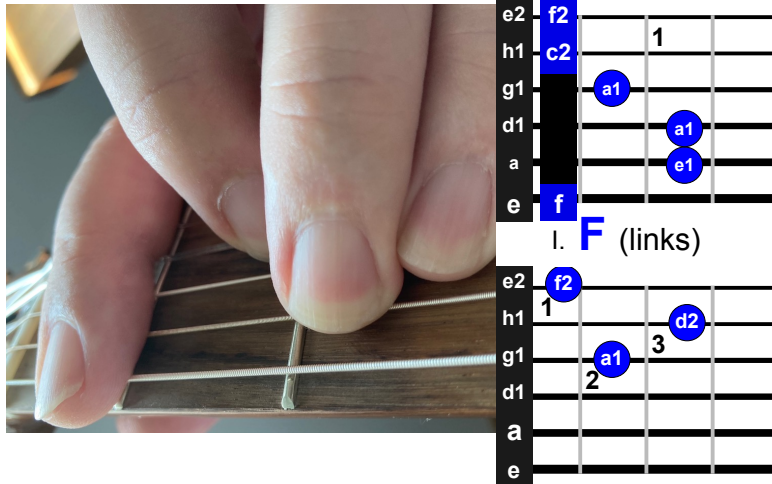
Hm (II. Lage) (Dp)



Anhang 3

F-Dur

F/Dm Bb/Gm C/Am



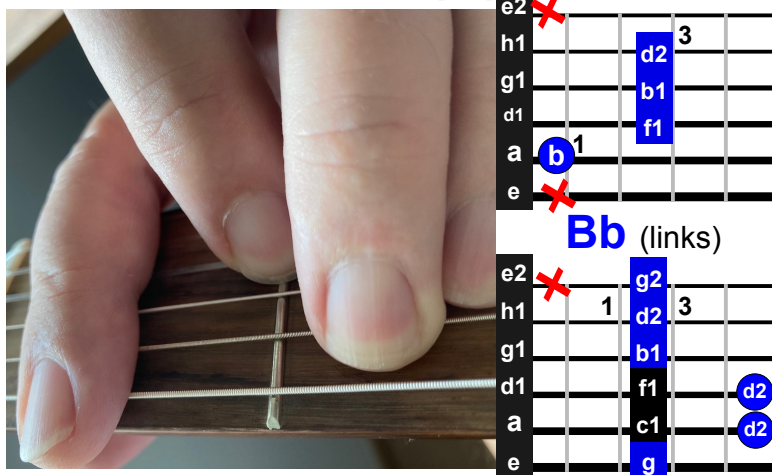
F-Dur

(T) Dm (rechts)



d-moll

(Tp)



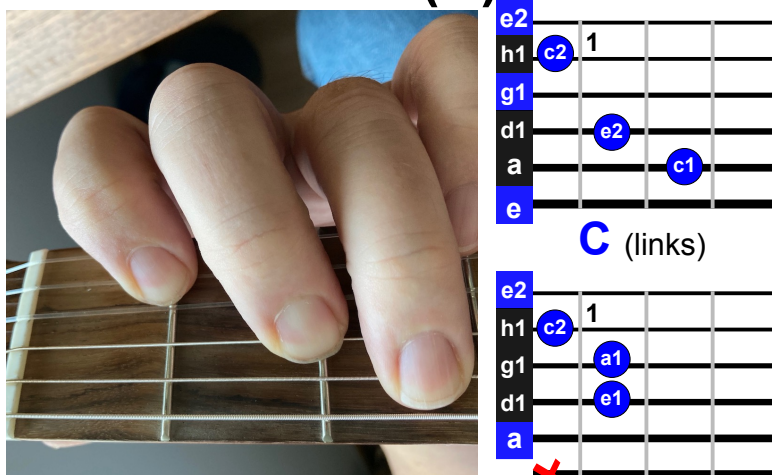
Bb-Dur

(S) Gm (rechts)



g-moll

(Sp)



C-Dur

(D) Am (rechts)



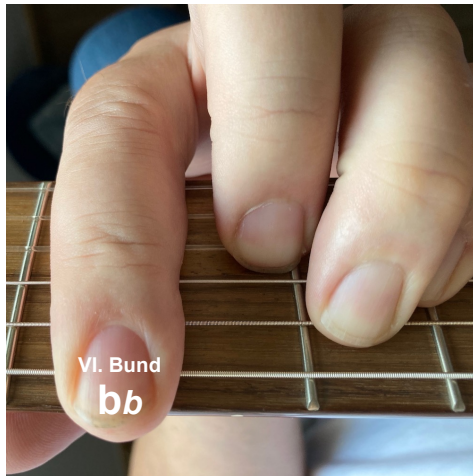
a-moll

(Dp)

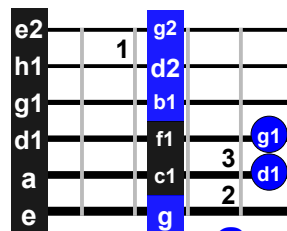
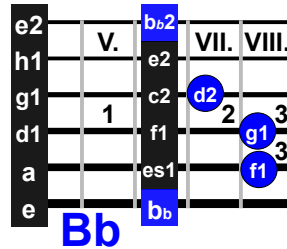
Anhang 4

Bb-Dur

Bb/Gm Eb/Cm F/Dm



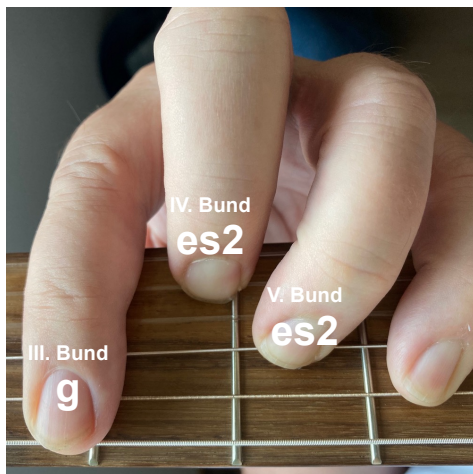
Bb-Dur / Bb



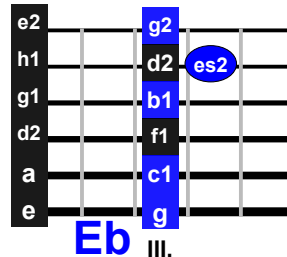
Gm



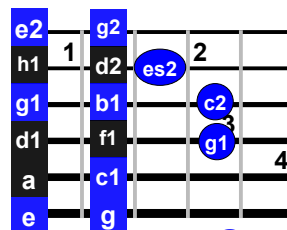
g-moll / Gm



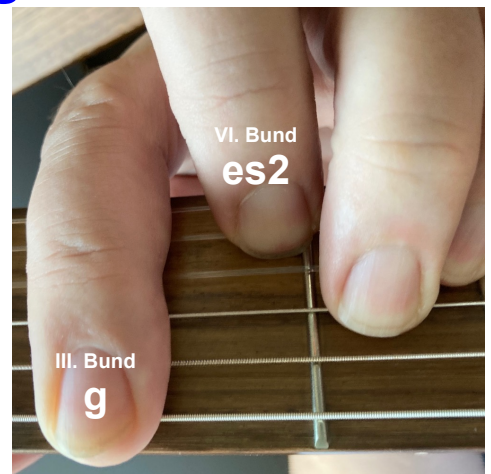
Eb-Dur / Eb



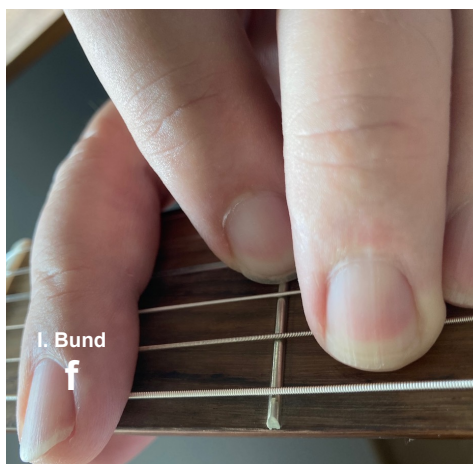
Eb



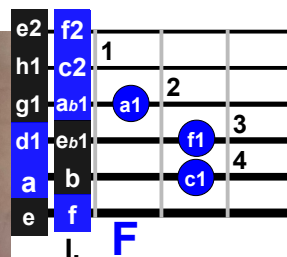
Cm



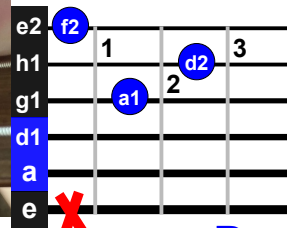
c-moll / Cm



F-Dur / F



F



Dm



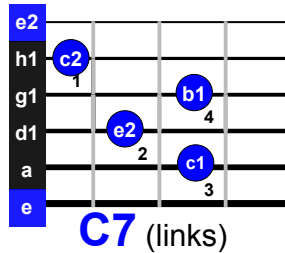
d-moll / Dm



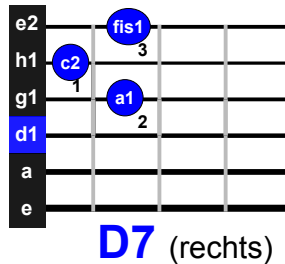
Anhang 5

Septakkorde

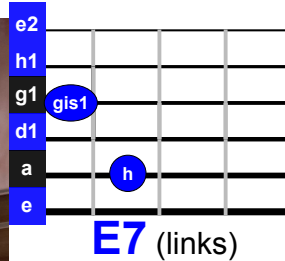
Typen C7, D7, E7, G7, A7, H°



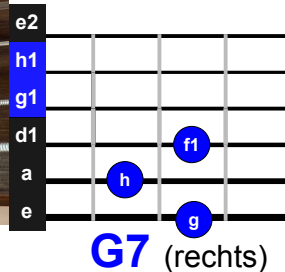
C7 (oben)



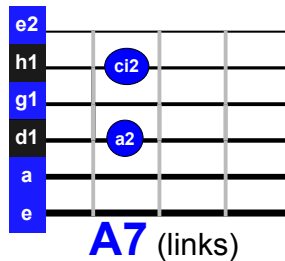
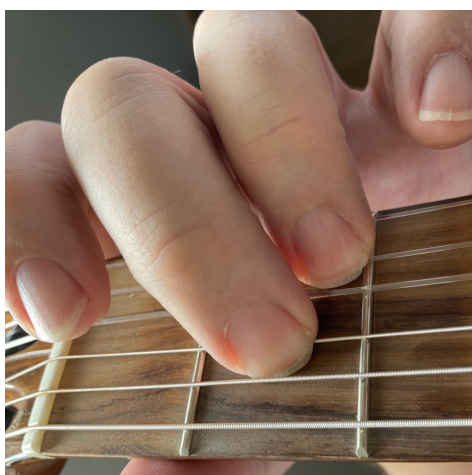
D7



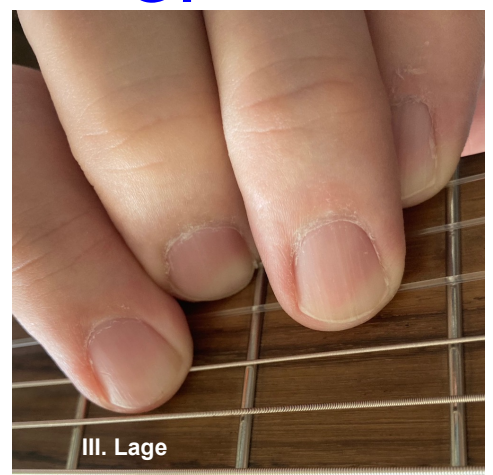
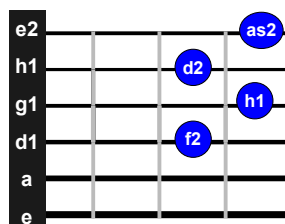
E7



G7



A7

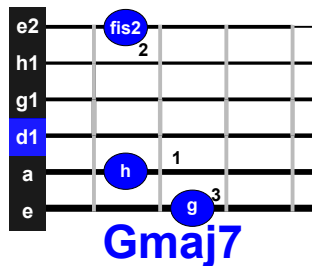
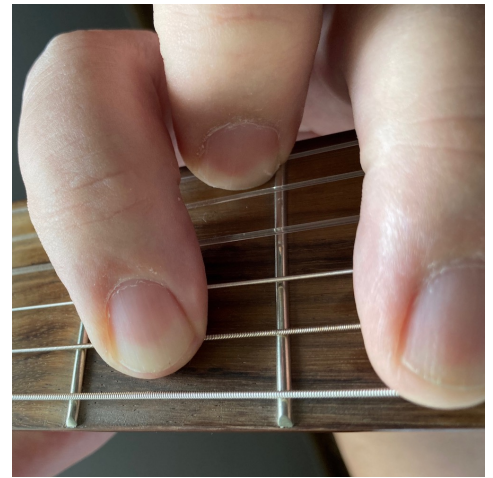
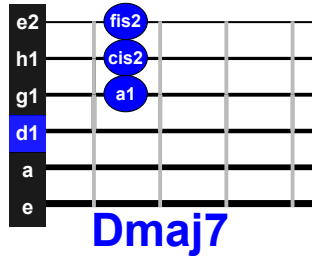


H° (dm), D, F, Ab

Anhang 6

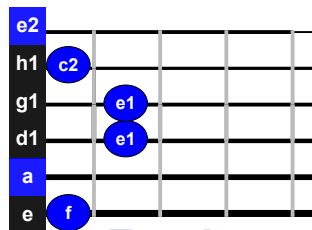
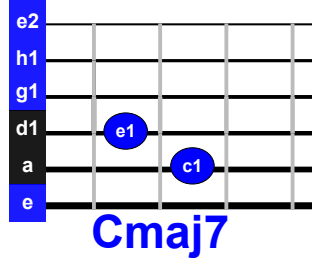
Große Septimen

Dj7 Gj7 Cj7 Fj7 Bbj7 Ebj7



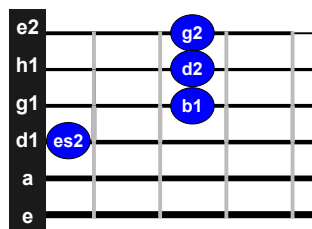
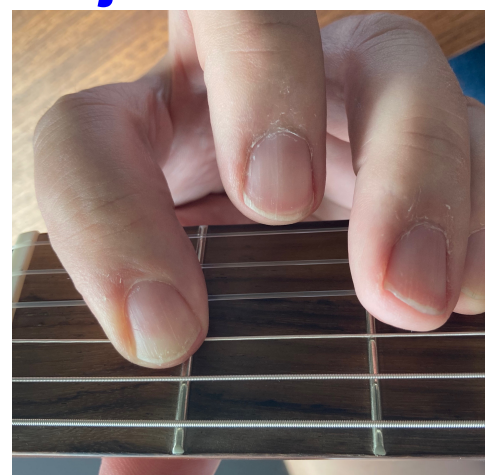
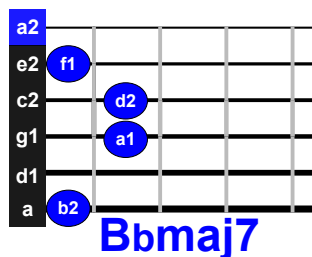
Dmaj7

Gmaj 7



Cmaj7

Fmaj7



Bbmaj7 (VI. Lage)

Ebmaj7

Ebmaj7