

Tríades "Fechadas"

1

Tríade de D - Ré, Fa# e Lá (T, 3 e 5)

Guitar

Guitar

Tríade de Dm - Ré, Fá e Lá (T, 3b e 5)

Gtr.

Gtr.

Tríade de D+ (Aumentada T, 3 e 5#) - Simetria a cada dois tons

Gtr.

Gtr.

Tríade de D diminuta (T, 3b e 5b)

Gtr.

Gtr.

Exercício de assimilação - D Tríade Fechada

Gtr.

Gtr.

Tríades "Abertas"

Exercício de assimilação - Exemplo D

The exercise consists of two systems of guitar notation. Each system includes a treble clef staff with a key signature of one sharp (F#) and a guitar staff with six strings. Above the first system, fretboard diagrams for open D triads are shown at frets 3, 4, 5, 7, 9, 10, and 12. The first system of notation includes a treble staff with a key signature of one sharp (F#) and a guitar staff with six strings. The second system of notation includes a treble staff with a key signature of one sharp (F#) and a guitar staff with six strings.

Repita o Exercício com Dm (T, 3b e 5) - D aum. (T, 3 e 5#) - D dim (T, 3b e 5b)

Exemplos de Aplicação de Tríades Abertas / Fechadas

$$1. \parallel \begin{array}{c} \underline{C} \ \underline{G} \\ E \ E \end{array} \mid \begin{array}{c} \underline{D} \\ E \end{array} \mid \begin{array}{c} \underline{C} \ \underline{G} \\ D \ D \end{array} \mid \begin{array}{c} \underline{D} \\ C \end{array} \mid \begin{array}{c} \underline{C} \ \underline{G} \\ C \ C \end{array} \mid \begin{array}{c} \underline{D} \\ C \end{array} \mid \begin{array}{c} \underline{C} \ \underline{G} \\ A \ A \end{array} \mid \begin{array}{c} \underline{D} \\ A \end{array} \parallel$$

2. Soluções para II V I

$$\parallel \begin{array}{c} Dm7 \\ C \end{array} \mid \begin{array}{c} G7alt \\ Db \end{array} \mid \begin{array}{c} C7+ \\ D \end{array} \mid \begin{array}{c} C7+ \\ D \end{array} \parallel$$

Exemplos

Am	Abm	G
F	E	D

Experimente:

Dm7 => Dm / Em / F / G / Am / Bdim / C

G7alt => G / G+ / Abm / Abdim / Bbm / Bdim
B+ / Db / Ddim / Eb / Eb+ / E / Fdim

C7+ => C / D / Em / G / Am / Bm

C A G E D

Gtr.

Gtr.

Ex. Cm

Gtr.

Gtr.

Ex. C7+

Gtr.

Gtr.

Ex. C7

Gtr.

Gtr.

Ex. Cm7

Gtr.

Gtr.

Ex. Cm7(5b)
(Cø)

Gtr.

Gtr.

A - Execute as progressões à sua maneira

B - Execute Campos Harmônicos por regiões (vide tabela N° 3)

Ex. C7+ - Dm7 - Em7 - F7+ - G7 - Am7 - Bø

C - Estude as progressões de Cm7+; C7+(5#); Cdim (T, 3b, 5b e 7b)

D - Execute outros C. H. como Harmônico e Melódico.

Visualização dos Bracinhos na Pág. 20

Arpejo Acorde

7 Famílias Básicas: M7+, M7+(5#), M7, m7, m7(5b), dim.

Vamos Estudar somente os modelos de "E" e "C".

Modelos "E"

Guitar

Guitar

TAB

5 4 3 2

5 4 4 2

5 4 3 1

5 3 3 1

5 3 3 2

5 3 2 1

6 4 3 1

Modelos "C"

Gtr.

Gtr.

8

5 4 2 2

5 4 3 2

5 4 2 1

5 3 2 1

5 3 2 2

5 3 1 1

6 4 2 1

Utilizar também na progressão em 5 regiões

A - Execute com modelo "E"

G7+ - Am7 - Bm7 - C7+ - D7 - Em7 - F#m7(5b). (Maior)

Gm7+ - Am7(5b) - Bb7+(5#) - Cm7 - D7 - Eb7+ - F#°. (Harmônico).

Gm7+ - Am7 - Bb7+(5#) - C7 - D7 - Em7(5b) - F#m7(5b). (Melódico).

B - Execute com Modelo "C":

D7+ - Em7 - F#m7 - G7+ - A7 - Bm7 - C#m7(5b). (Maior)

Dm7+ - Em7(5b) - F7+(5#) - Gm7 - A7 - Bb7+ - C#°. (Harmônico)

Dm7+ - Em7 - F7+(5#) - G7 - A7 - Bm7(5b) - C#m7(5b). (Melódico)

C - Improvise com "Arpejos Acorde" sobre a seguinte harmonia:

||: A7+ | A7+ | G#7(5#) | G#7(5#) | C#m7/9 | C#m7/9 | F#7/13 | F#7/13 :||

Usar:

	A7+	Am7+	C#m7	C#m7+
Exemplo	C#m7	C7+(5#)	E7+	E7+(5#)
	E7+	F#m7(5b)	G#m7	A#m7(5b)
Exemplo	G#m7	Am7+	B7+	C#m7+

Sistema "5" Associação "Escalas x Acordes"

5

Algumas maneiras de se pensar sobre digitações de escalas.

Acorde Referência	Básica	Acorde Referência	Opcional
<p>15</p> <p>Gtr. </p> <p>Gtr. </p>			
<p>Acorde Referência</p> <p>21</p> <p>Gtr. </p> <p>Gtr. </p>			
3 Notas por Corda		Notas acrescentadas	

Vamos Trabalhar com as básicas:

Acorde Referência	Escala Maior	Acorde Referência	Escala Maior
<p>29</p> <p>Gtr. </p> <p>Gtr. </p>			
<p>Acorde Referência</p> <p>35</p> <p>Gtr. </p> <p>Gtr. </p>			
<p>Acorde Referência</p> <p>41</p> <p>Gtr. </p> <p>Gtr. </p>			

Obs: () = Notas da Escala Pentatônica Maior

Acorde Referência	Escala Menor Harmônica	Escala Menor Melódica
<p>44</p> <p>Gtr. </p> <p>Gtr. </p>		

6

Acorde Menor
Referência

Escala Menor Harmônica

Escala Menor Melódica


Gtr. 

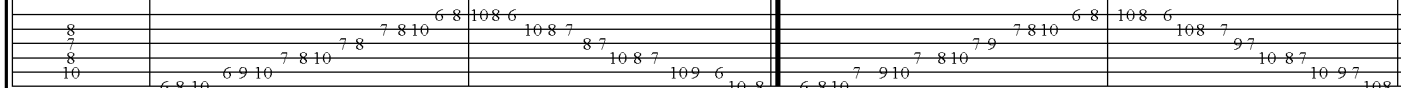
Gtr. 

Acorde Menor
Referência

Escala Menor Harmônica

Escala Menor Melódica

Gtr. 

Gtr. 

Acorde Menor
Referência

Escala Menor Harmônica

Escala Menor Melódica

Gtr. 

Gtr. 

Gtr. 

Gtr. 

Visualização dos Bracinhos na Pág. 21

Exercício de Assimilação das Escalas

Majores

Menores Harmônicas

Menores Melódicas

(M)

(h)

(m)

1. Com a mão esquerda posicionada na 5ª casa execute as seguintes escalas sem sair desta região.

Majores (M) - C - G - D - A - E - B - F# - C# - Ab - Eb - Bb - F

Menores Harmônicas (h) e Melódicas (m):

Cm - Gm - Dm - Am - Em - Bm - F#m

C#m - Abm - Ebm - Bbm - Fm

Obs: Repita em outras regiões

3. Execute o Exercício por regiões (h).

Obs: Alt. => faça 5# e/ou 9b.

II V

||: Dm7(5b) | Galt.7 :||: Cm7(5b) | F7 :||: Bbm7(5b) | Eb7 :||

Escala |___ Cm harm. ___| |___ Bbm harm. ___| |___ Abm harm. ___|

||: Abm7(5b) | Db7 :||: F#m7(5b) | B7 :||: Em7(5b) | A7 :||

Escala |___ Gbm harm. ___| |___ Em harm. ___| |___ Dm harm. ___|

2. Execute o Exercício por regiões (M).

II V

||: Dm7 | G7 :||: Cm7 | F7 :||: Bbm7 | Eb7 :||

Escala |___ C ___| |___ Bb ___| |___ Ab ___|

||: Abm7 | Db7 :||: F#m7 | B7 :||: Em7 | A7 :||

Escala |___ Gb ___| |___ E ___| |___ D ___|

4. Execute o exercício por regiões (m).

Obs: Alt => neste caso faça 5# e/ou 5b, 9b e/ou 9#

Alt Sub V

||: Balt.7 | F7/13 :||: Aalt.7 | Eb7/9 :||: Galt.7 | Db7/9 :||

Escala |___ Gbm melod. ___| |___ Em melod. ___| |___ Dm melod. ___|

||: Falt.7 | B7/9 :||: Ebalt.7 | A7/13 :||: Dbalt.7 | G7/13 :||

Escala |___ Gbm melod. ___| |___ Em melod. ___| |___ Dm melod. ___|

Obs: Os acordes executados pertencem aos Campos Harmônicos das Escalas Executadas.

Escalas "Arpejo"

7

Serão 11 tipos de arpejos.

Estudaremos somente os modelos "E" e "A".

Modelo "A" - M7+/9

Modelo "E" - M7+/9

Guitar

T 3 5 7+ 9 7+ T 3 5 7+ 5 3 T 7+ 5 3

T 3 5 7+ 9 7+ T 3 5 7+ 5 3 T 7+ 5 3

Guitar

A B

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

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

Além da função M7+ temos:

M7+(5#)/9

M7+(5#)/9

M7+/9#

M7+/9#

Gtr.

Gtr.

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

M7/9

M7/9

M7/9b

M7/9b

Gtr.

Gtr.

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

m7/9

m7/9

m7/9b

m7/9b

Gtr.

Gtr.

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

m7+/9

m7+/9

m7(5b)/9b

m7(5b)/9b

Gtr.

Gtr.

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

m7(5b)/9

m7(5b)/9

dim9b

dim9b

Gtr.

Gtr.

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

Ou seja: M7+/9; M7+(5#)/9; M7+/9#; M7/9; M7/9b; m7/9
m7/9b; m7+/9; m7(5b)/9b; m7(5b)/9; dim9b.

Visualização dos Bracinhos na Pág. 22

Escalas "Arpejo"

Exercício de assimilação N° 1

Executar com o modelo "A"

C7+/9 - Dm7/9 - Em7/9b - F7+/9 - G7/9 - Am7/9 - Bm(5b)7/9b (Maior)

Cm7+/9 - Dm7(5b)/9b - Eb7+(5#)/9 - Fm7/9 - G7/9b - Ab7+/9# - Bdim/9b (Harm.)

Cm7+/9 - Dm7/9b - Eb7+(5#)/9b - F7/9 - G7/9 - Am7(5b)/9 - Bm7(5b)/9b (Melod.)

Exercício de assimilação N° 2

Executar com o modelo de "E"

G7+/9 - Am7/9 - Bm7/9b - C7+/9 - D7/9 - Em7/9 - F#m7(5b)/9b (Maior)

Gm7+/9 - Am7(5b)/9b - Bb7+(5#)/9 - Cm7/9 - D7/9b - Eb7+/9# - F#dim/9b (Harm)

Gm7+/9 - Am7/9b - Bb7+(5#)/9 - C7/9 - D7/9 - Em7(5b)/9 - F#m7(5b)/9b (Melod)

Improvisação sobre II V I

A - ||: Dm7 | G7alt | C7+ | C7+ :||

1 - Dm7/9 Db7/9 C7+/9
 2 - Dm7/9 Eb7/9 Em7/9
 3 - F7+/9 Fm7(5b)/9 Em7/9
 4 - C7+/9 Db7/9 D7/9
 5 - Am7/9 Abm7+/9 G7+/9 etc.

B - ||: Dm7(5b) | G7alt | Cm7 | Cm7 :||

1 - Dm7(5b) Db7/9 Cm7/9
 2 - Dm7(5b) Eb7/9 Eb7+/9
 3 - Fm7+/9 Fm7(5b)/9 Eb7+/9
 4 - Ab7+(5#)/9 Abm7+/9 Gm7/9 etc.

Intenção Blues Maior (b)

9

São algumas idéias sobre escalas com sonoridade blues

Vamos estudar em "A" e somente em duas digitações

Am7 Penta Blues

Guitar

Guitar

A Penta Blues

Gtr.

Gtr.

Am6 Penta Blues

Gtr.

Gtr.

Am Dórico Blues (Vide "Uma Nova Conceção")

Gtr.

Gtr.

A Blues Overtone (Vide "Uma Nova Conceção")

Gtr.

Gtr.

A Penta Dim (outside)

Gtr.

Gtr.

Complementos: Licks; Arpejos; Lines etc.

Exemplo Nº 1 - 12 Compassos

Visualização dos Bracinhos na Pág. 22

||: A7/13 | D7/9 | A7/13 | A7/13 | D7/9 | D7/9 | A7/13 | A7/13 | E7/9 | D7/9 | A7/13 | E7/9 :||

Arpejos A7/9 - C#°

Em7/9 - etc.

Lines "Em"

Arpejos D7/9 - F#°

Am7 - Am7+ - C7+(5#)

Lines "Am"

Obs: "Muitos" Licks sobre a Penta Am7 etc.

Exemplo Nº 2 Blues - Jazz (12 Compassos)

||: A7/13 | D7 D#° | A7/13 | Em7/9 Eb7/9 | D7 | D#° |

Exemplo - Pensar na intenção A Blues

Tocar | A7 | F#7alt | B7 ou Bm7 | E7alt | A7 F#7alt | Bm7 E7 :||

Turn Around

Pensar	C#°	F#7	Bm7	E7	C#°	F#7	Bm7	E7
Lines	II	V	II	V	II	V	II	V

Intenção Menor

Sistema consagrado pelo guitarrista Pat Martino, consiste em assossiar 5 acordes menores (sistema 5) com frases de "Intenção Menor".

No exemplo abaixo vamos assossiar 5 frases ao acorde de Am (Modelo "E"), são idéias retiradas de vários guitarristas.

Am (Modelo "E") Frase 1

Guitar

Guitar

7 Frase 2

Gtr.

Gtr.

12 Frase 3

Gtr.

Gtr.

17 Frase 4

Gtr.

Gtr.

24 Frase 5

Gtr.

Gtr.

Experimente estas frases sobre os seguintes acordes:

Am7 - D7/9 - Dsus4 - C7+ - F#m7(5b) - F7+ - G#7alt

Obs: Nem todas as frases casam com os respectivos acordes.

Cuidado com as notas de apoio. Monte as suas frases em 5 regiões.

Tabela Prática:

Tipo do Acorde	Am7	A7	A7+	Am7(5b)	Asus4	A7alt	A7mixo4#
Frases	Am7	Em7	F#m7	Cm7	Em7	Bbm7	Em7
Intenção Menor	Em7	C#m7	m7+	m7+	cuidado	m7+	m7+

Intenção Dom Dim (Dominante Diminuta)

Escala T 2 3b 4 5b 6b 7b 7+ T

Diminuta 1T 1/2T 1T 1/2T 1T 1/2T $\overline{6}$ 1T 1/2T

Acordes Dim.

Acordes Dim. G° G° G°

The image displays three instances of the G° (diminished G) chord. Each instance includes a fretboard diagram, a standard musical notation staff, and a guitar TAB staff. The first chord is at the 1st fret, the second at the 5th fret, and the third at the 9th fret. The fretboard diagrams show the fingerings for the six strings. The standard notation uses a treble clef and a key signature of one flat (Bb). The guitar TAB staff uses numbers 1-6 to indicate frets and 'b' for natural notes.

Fret	Diagram	Standard	TAB
1			
5			
9			

Escala Dim

Arpejo Dim

4

Gtr.

Gtr.

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

Obs: Tanto o acorde quanto a escala e o arpejo são simétricos (se repetem a cada 1 1/2 tom)

$$\begin{array}{lcl} A^\circ & = & C^\circ = Eb^\circ = Gb^\circ \\ Bb^\circ & = & Db^\circ = E^\circ = G^\circ \\ B^\circ & = & D^\circ = F^\circ = Ab^\circ \end{array} \begin{array}{l} 3 \text{ Acordes} \\ 3 \text{ Escalas} \end{array}$$

		(9b)	(3b/ 9#)		(5b)		(13)	
Escala	T	2b	2#	3	4#	5	6	7
Dom Dim								T
		1/2T	1T	1/2T	1T	1/2T	1T	1/2T

Característica mais comum: M7 $\frac{9b}{9\#}$ $\frac{5b}{5\#}$ $\frac{6}{13}$

Campo Harmônico Dom Dim - Hipotético

	(A7)	Bb°	(C7)	Db°	(Eb7)	E°	(Gb7)	G°
Escala	Am7		Cm7		Ebm7		Gbm7	
Arpejo	A°		C°		Eb°		Gb°	
	Am7(5b)	9b/9#	Cm7(5b)		Ebm7(5b)		Gbm7(5b)	
		6/13						

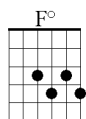
Obs: Tocar A7 Dom Dim $Bb^\circ = Db^\circ = E^\circ = G^\circ$
 $\quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \Rightarrow (9b) \quad (3) \quad (5) \quad (7)$

A7	Bb°	C7	Db°	Eb7	E°	Gb7	G°
Bb7	B°	C#7	D°	E7	F°	G7	Ab°
B7	C°	D7	Eb°	F7	Gb°	Ab7	A°

Ex. Baixo "D" Pedal / arpejos / escalas.

Ex. Baixo "D" Pedal / arpejos / escalas.

Frases sobre Dom Dim



Ex. G7 Dom Dim

Ab° = B° = D° = F°

Gtr. 8

Gtr.

Frase A

Frase B

Gtr.

Gtr.

Frase C

Frase D

Frase E

Gtr.

Gtr.

Intenção Cromática (Sugestões)

Abaixo (Geometria) - "A" Cromática (2 Oitavas)

Gtr.

Gtr.

Não Confundir "Escala Cromática" com "Idéias Cromáticas"

4 "Idéias Cromáticas"

Padrão - A

Padrão - B

Gtr.

Gtr.

Motivos Cromatizados - A

Motivos Cromatizados - B

Licks e Lines com Cromatismo (A Blues Rock) - A

Gtr.

Gtr.

Licks e Lines com Cromatismo (A Blues Rock) - B

Escala com Cromatismo (Penta m7 Blues)

Gtr.

Gtr.

Escala com Cromatismo (Harmocólia)

Escala com Cromatismo (Melodórica)

Gtr.

Gtr.

Soluções para Em7(5b) A7alt Dm7 / Dm7 G7alt C7+

	Em7(5b)	A7alt	Dm7	Dm7	Dm7	G7alt	C7+	C7+
Triádes	D	F# Dom Dim	F/G	F/G	C	Db/Eb	D/E	D/E
Escala	Gm Melod.	Bbm Melod.	Dm Melod.	Dm Melod.	C	Abm Melod.	G	G
Penta	Gm6	Bbm6	Am7	Am7	Am7	Bbm7	Bm7	Bm7
Arpejo	Gm7+	Gm7(5b)	F7+	Am7/C7+	F7+	Fm7(5b)	Em7	G7+
Acorde								
Escala	Em7(5b)/9b	F7/9	F7+/9	Am7/9	C7+/9	Db7/9	D7/9	Em7/9
Arpejo								
Lines								
Intenção Blues								
Intenção Dom Dim								
Intenção Menor	<div> <div> <p>Modelo "E"</p> <p>Bbm Dm/Am Dm/Am Dm/Am Abm Am/Em Am/Em</p> <p>Obs: Vide Tabela "Intenção Menor"</p> </div> </div>							
Intenção Cromática								

Exemplo: Am Dórico Blues 3 Notas por Corda

Padrão Sugerido

Guitar

Guitar

Gtr.

Gtr.

Gtr.

Gtr.

Obs: Executar o exercício acima de três maneiras

A - Tudo Palhetado; B - Só Palhetar >; C - Só Mão Esquerda.

O exercício se torna interessante quando as sextinas são executadas a 100 BPM ou mais.

O exercício abaixo tem a mesma proposta do anterior com a inclusão de uma 4ª Nota/ Corda (Postura).

Padrão Sugerido:

Gtr.

Gtr.

Gtr.

Gtr.

Gtr.

Gtr.

Técnica: Movimento Horizontal / Saltos

This guitar score is written for two staves, labeled 'Guitar' and 'Gtr.'. It features a series of horizontal movements and leaps across the fretboard, indicated by various chords and fingerings. The score is divided into measures, with some measures containing multiple staves for different parts of the guitar. The chords and fingerings are as follows:

- Measure 1:** Chord C. Fingering: 0 2 1 0 2 1.
- Measure 2:** Chord Bb. Fingering: 1 3 3 0 3 3.
- Measure 3:** Chord Am. Fingering: 0 2 2 1 2 2.
- Measure 4:** Chord Am. Fingering: 0 2 2 1 2 3.
- Measure 5:** Chord D7. Fingering: 2 0 3 2 0 1.
- Measure 6:** Chord D7. Fingering: 4 2 1 0 2 0.
- Measure 7:** Chord G7. Fingering: 0 0 0 3 6 0.
- Measure 8:** Chord G7. Fingering: 7 0 7 0 8 0.
- Measure 9:** Chord G7. Fingering: 0 0 0 3 3 0.
- Measure 10:** Chord F. Fingering: 3 3 2 0 3 2.
- Measure 11:** Chord G7. Fingering: 5 4 0 4 0 0.
- Measure 12:** Chord C. Fingering: 0 2 2 0 0 3.
- Measure 13:** Chord G/B. Fingering: 0 2 2 1 2 2.
- Measure 14:** Chord Am. Fingering: 0 2 2 1 2 2.
- Measure 15:** Chord Am/G. Fingering: 3 3 2 0 3 2.
- Measure 16:** Chord F. Fingering: 3 3 2 0 3 2.
- Measure 17:** Chord D7. Fingering: 3 4 0 4 0 0.
- Measure 18:** Chord G. Fingering: 0 4 0 1 4 0.
- Measure 19:** Chord Am. Fingering: 0 4 0 1 4 0.
- Measure 20:** Chord Bb°. Fingering: 2 4 0 2 4 0.
- Measure 21:** Chord G/B. Fingering: 3 4 0 2 4 0.
- Measure 22:** Chord C. Fingering: 0 1 0 2 0 3.
- Measure 23:** Chord C. Fingering: 0 1 0 2 0 3.
- Measure 24:** Chord C. Fingering: 0 1 0 2 0 3.

The score concludes with a 'Fine' marking. The style is indicated as 'Folk Style (Picking)'.

Tabela 1ª - 2 Teoria de Apoio

Modos Gerados pela Escala Maior:

T	2b	2	3b	3	4	4# / 5b	5	6b	6	7	7+	Intervalo
Dó		Ré		Mi	Fá		Sol		Lá		Si	Jônio
Ré		Mi	Fá		Sol		Lá		Si	Dó		Dórico
Mi	Fá		Sol		Lá		Si	Dó		Ré		Frígio
Fá		Sol		Lá		Si	Dó		Ré		Mi	Lídio
Sol		Lá		Si	Dó		Ré		Mi	Fá		Mixolídio
Lá		Si	Dó		Ré		Mi	Fá		Sol		Eólio
Si	Dó		Ré		Mi	Fá		Sol		Lá		Lócrio

I7+ II7m III7m IV7+ V7 VI7m VII7m(5b)
 1T 1T 1/2T 1T 1T 1T 1/2T

Jônio	Dórico	Frígio	Lídio	Mixolídio	Eólio	Lócrio
T, 2, 3, 4, 5, 6, 7+	T, 2, 3b, 4, 5, 6, 7	T, 2b, 3b, 4, 5, 6b, 7+	T, 2, 3, 4#, 5, 6, 7+	T, 2, 3, 4, 5, 6, 7	T, 2, 3b, 4, 5, 6b, 7	T, 2b, 3b, 4, 5b, 6b, 7

Modos Gerados pela Escala Menor Melódica:

T	2b	2	3b / 2#	3	4	4# / 5b	5	5# / 6b	6	7	7+	Intervalo
Lá		Si	Dó		Ré		Mi		Fá#		Sol#	Dórico 7+
Si	Dó		Ré		Mi		Fá#		Sol#	Lá		Frígio 6
Dó		Ré		Mi		Fá#		Sol#	Lá		Si	Lídio 5#
Ré		Mi		Fá#		Sol#	Lá		Si	Dó		Mixo 4#
Mi		Fá#		Sol#	Lá		Si	Dó		Ré		Mixo 6b
Fá#		Sol#	Lá		Si	Dó		Ré		Mi		Lócrio 9
Sol#	Lá		Si	Dó		Ré		Mi		Fá#		Alterada

Im7+ II7m IIIb7+(5#) IV7 V7 VI7m(5b) VII7m(5b)/ alt.
 1T 1/2T 1T 1T 1T 1T 1/2T

Dórico 7+	Frígio 6	Lídio 5#	Mixo 4# (Over)	Mixo 6b	Lócrio 9	Alt (Superlócrio)
T, 2, 3b, 4, 5, 6, 7+	T, 2b, 3b, 4, 5, 6, 7+	T, 2, 3, 4#, 5#, 6, 7+	T, 2, 3, 4#, 5, 6, 7	T, 2, 3, 4, 5, 6b, 7	T, 2, 3b, 4, 5b, 6b, 7	T, 2b, 2#, 3, 5b, 5#, 7

Modos Gerados pela Escala Menor Harmônica:

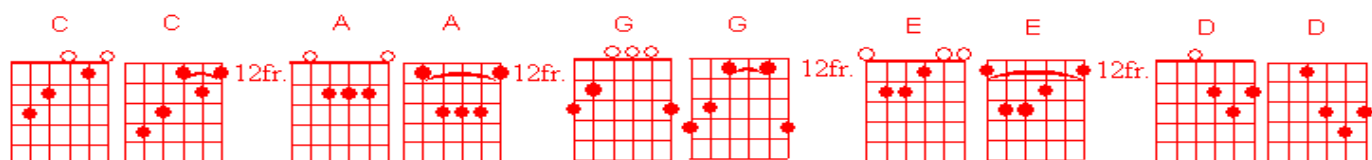
T	2b	2	3b / 2#	3	4	4# / 5b	5	5# / 6b	6 / 7b	7	7+	Intervalo
Lá		Si	Dó		Ré		Mi	Fá			Sol#	Eólio 7+
Si	Dó		Ré		Mi	Fá			Sol#	Lá		Lócrio 6/Dim.
Dó		Ré		Mi	Fá			Sol#	Lá		Si	Jônio 5#
Ré		Mi	Fá			Sol#	Lá		Si	Dó		Dórico 4#/Dim
Mi	Fá			Sol#	Lá		Si	Dó		Ré		Mixo 6b/9b
Fá			Sol#	Lá		Si	Dó		Ré		Mi	Lídio 9#/Dim.
Sol#	Lá		Si	Dó		Ré		Mi	Fá			Alt. 6/Dim.

Im7+ II7m(5b) IIIb7+(5#) IV7m V7 VIb7+ VII dim
 1T 1/2T 1T 1T 1/2T 1 ½ T 1/2T

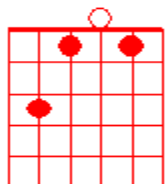
Eólio 7+	Lócrio 6/Dim.	Jônio 5#	Dórico 4#/Dim	Mixo 6b/9b	Lídio 9#/Dim.	Alt. 6/Dim.
T, 2, 3b, 4, 5, 6b, 7+	T, 2b, 3b, 4, 5b, 6, 7	T, 2, 3, 4, 5#, 6, 7+	T, 2, 3b, 4#, 5, 6, 7	T, 2b, 3, 4, 5, 6b, 7	T, 2#, 3, 4#, 5b, 6b, 7+	T, 2b, 2#, 3, 5b, 5#, 6

Simetria (Escala Simétricas):

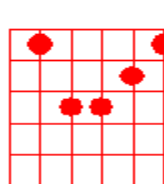
T	2b	2	3b / 2#	3	4	4# / 5b	5	5# / 6b	6 / 7b	7	7+	Intervalo
Lá		Si	Dó		Ré	Mib		Fá	Solb		Lab/Sol#	Diminuta
Lá	Sib		Si#/Dó	Dó#		Ré#/Mib	Mi		Fá#	Sol		Dom Dim
Lá		Si		Dó#		Ré#/Mib		Mi#/Fá		Sol		Hexa
Lá			Si#/Dó	Dó#			Mi	Mi#/Fá			Sol#	Aumentada



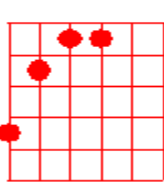
Cm



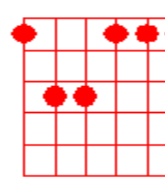
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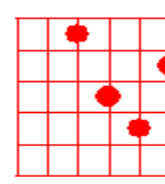
Cm



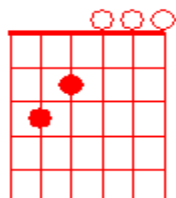
Cm



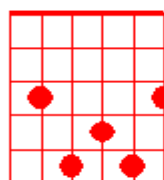
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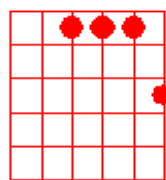
C7+



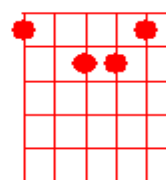
C7+



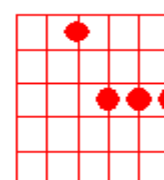
C7+



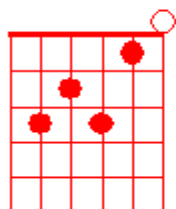
C7+



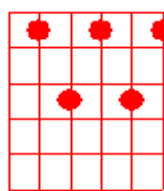
C7+



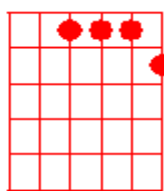
C7



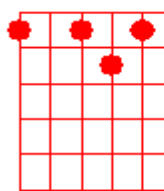
C7



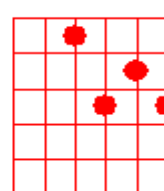
C7



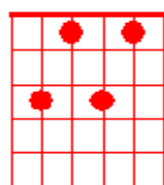
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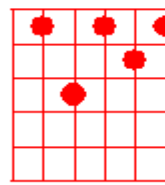
C7



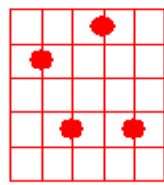
Cm7



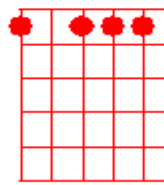
Cm7



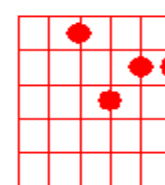
Cm7



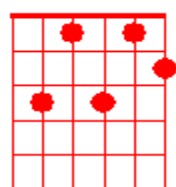
Cm7



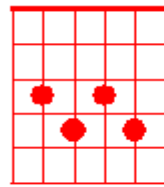
Cm7



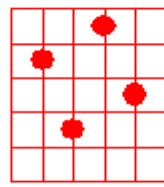
Cm7(5b)



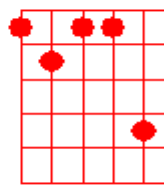
Cm7(5b)



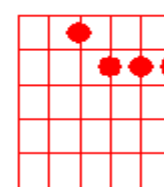
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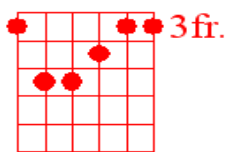


Cm7(5b)

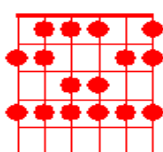


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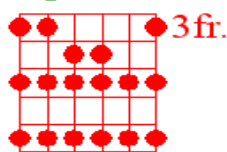
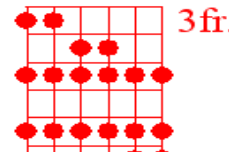
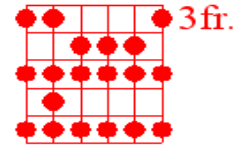


Acorde
Referência

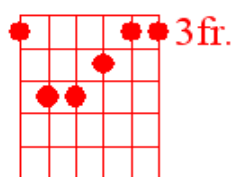
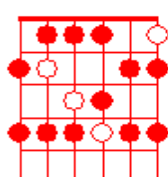
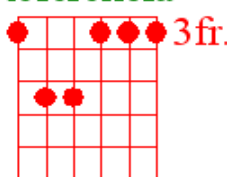
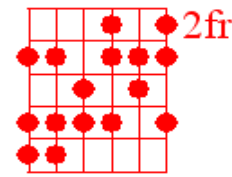
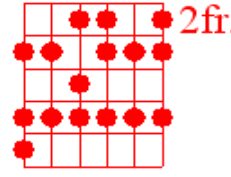
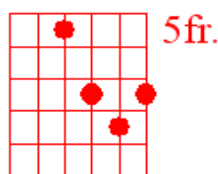
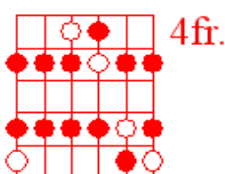
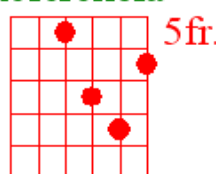
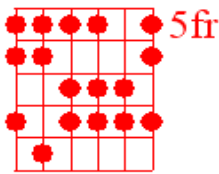
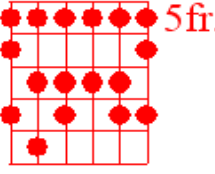
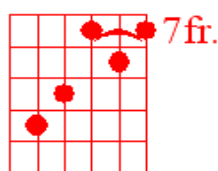
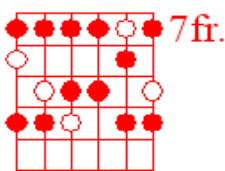
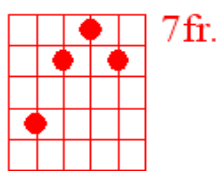
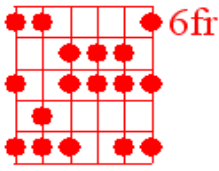
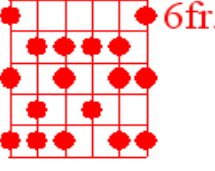
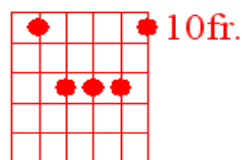
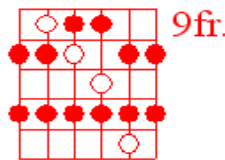
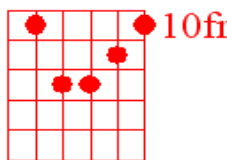
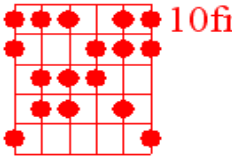
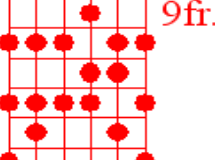
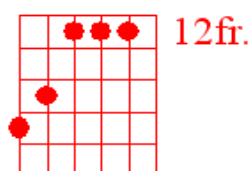
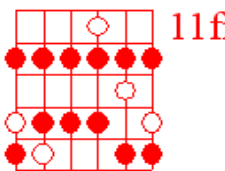
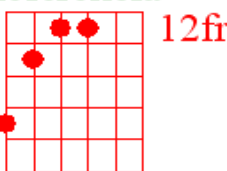
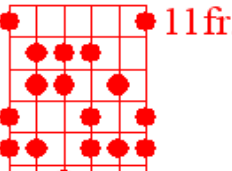
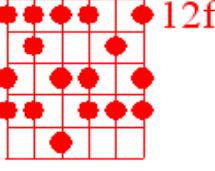
Básica



Opcional

3 Notas
por CordaNotas
Acrescentadas

Vamos trabalhar com as básicas:

Acorde Maior
ReferênciaEscala
MaiorAcorde Menor
ReferênciaEscala Menor
HarmônicaEscala Menor
MelódicaAcorde Maior
ReferênciaEscala
MaiorAcorde Menor
ReferênciaEscala Menor
HarmônicaEscala Menor
MelódicaAcorde Maior
ReferênciaEscala
MaiorAcorde Menor
ReferênciaEscala Menor
HarmônicaEscala Menor
MelódicaAcorde Maior
ReferênciaEscala
MaiorAcorde Menor
ReferênciaEscala Menor
HarmônicaEscala Menor
MelódicaAcorde Maior
ReferênciaEscala
MaiorAcorde Menor
ReferênciaEscala Menor
HarmônicaEscala Menor
Melódica

Nas Escalas Maiores, as bolinhas pintadas representam notas da Pentatônica Maior

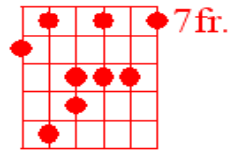
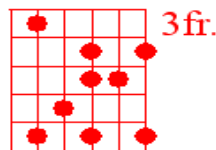
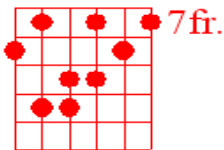
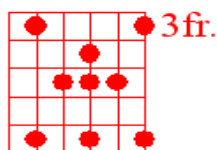
Além da Função M7+ Temos:

M7+(5#)/9

M7+(5#)/9

Modelo A

Modelo E



M7+/9#

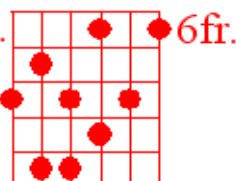
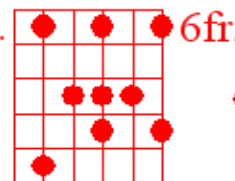
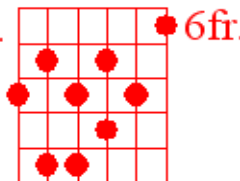
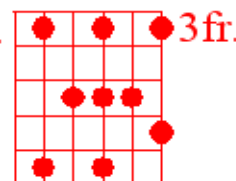
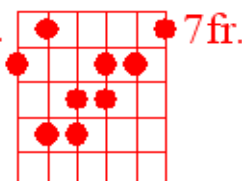
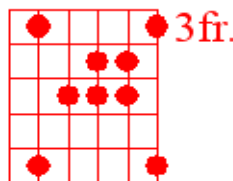
M7+/9#

M7/9

M7/9

M7/9b

M7/9b



m7/9

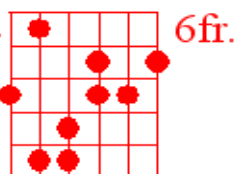
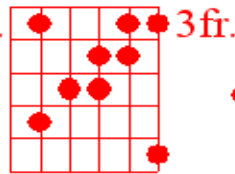
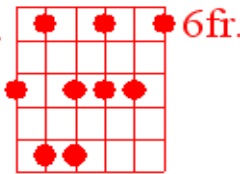
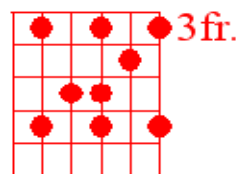
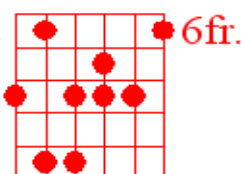
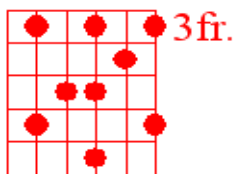
m7/9

m7/9b

m7/9b

m7+/9

m7+/9



m7(5b)/9b

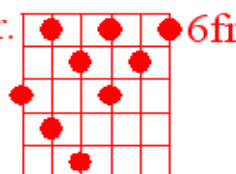
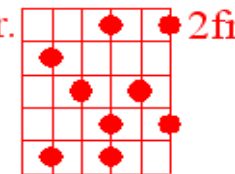
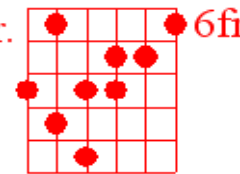
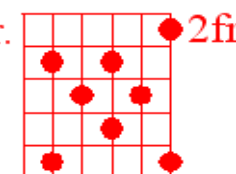
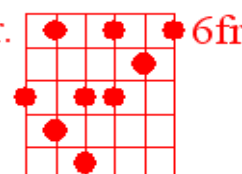
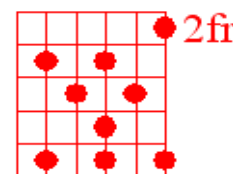
m7(5b)/9b

m7(5b)/9

m7(5b)/9

dim 9b

dim 9b

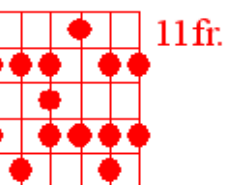
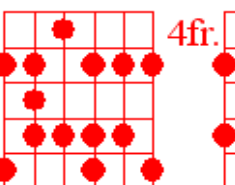
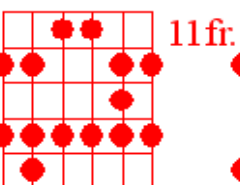
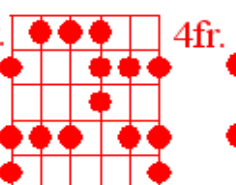
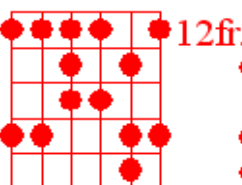
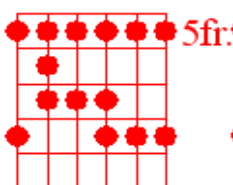


Visualização das Digações das Escalas da Página 9

Am7 Penta Blues

A Penta Blues

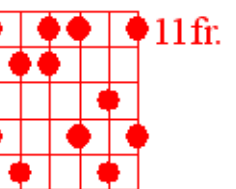
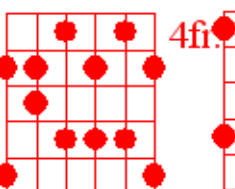
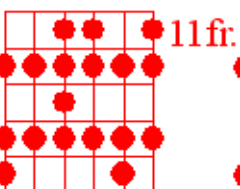
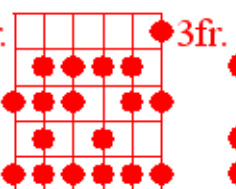
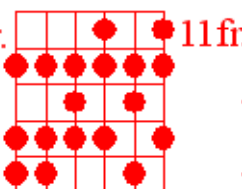
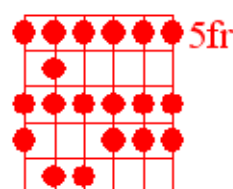
Am6 Penta Blues



Am Dórico Blues

A Blues Overtone

A Penta dim. (Outside)



II V Im II V I
 ||: Em7(5b) | A7(5#) | Dm7/9 | Dm7/9 | Dm7/9 | G7(5#) | C7+/9 | C7+/9 :||

1 - Arpejo Acorde

Gm7+ Gm7(5b) F7+ Fm7(5b) Em7 Bb7+(5#) Bbm7+ Am7 B7+(5#) C7+

2 - Arpejo Acorde

3 - Blocos (Modos Utilizados)

|| E Lócrio | A7alt ou Dom Dim | Dm Dórico ||

4 - Blocos (Modos Utilizados)

|| Dm Dórico | G7alt | C Lídio ||

5 - Blocos Inversões - Exemplo Dórico e Dórico 7+

|| Gm Dórico 7+ | Bbm Dórico 7+ | Dm Dórico ||

|| Dm Dórico | Abm Dórico 7+ | Am Dórico ||

6 - Blocos - Lines (Sistema 5)

|| Em7(5b) | A7 | Dm7 || Dm7 |

| Dm7 | G7 | C7+ || Em7(5b) | A7 |

| A7 | Dm7 | Dm7 | G7 | C7+ ||