

Curso de harmonia e improvisação

Improvisação com Arpejos



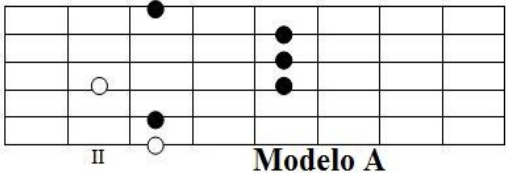
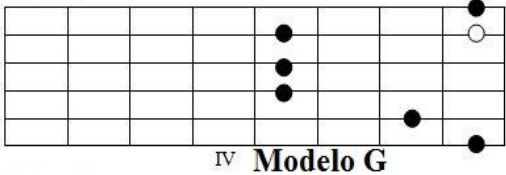
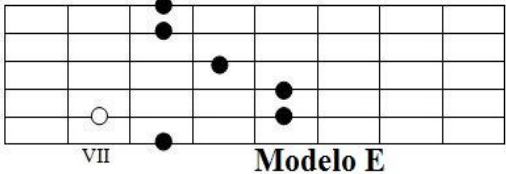
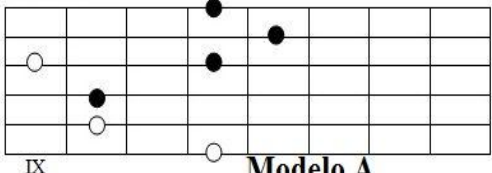
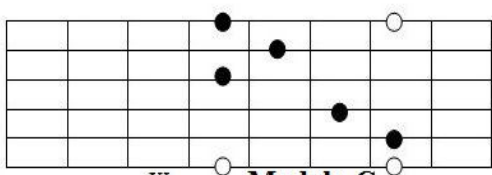
Caderno 3 – Material Complementar

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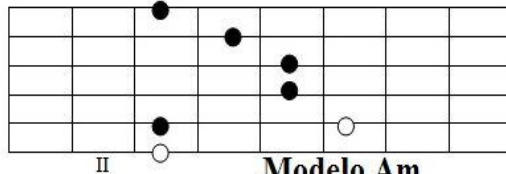
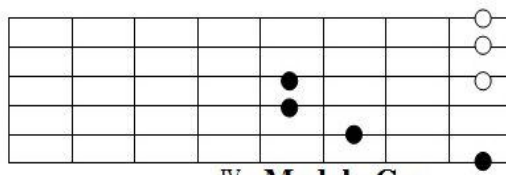
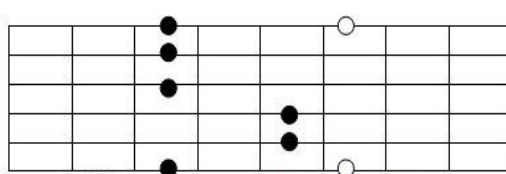
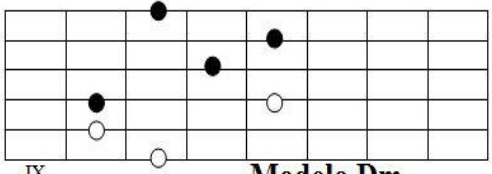
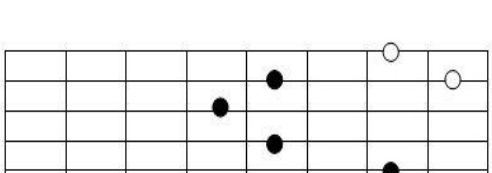
Sergio Solimando

ARPEJOS DE 3 SONS (TRÍADES – EXEMPLOS EM DÓ)

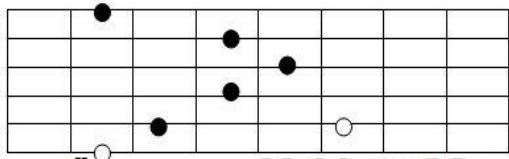
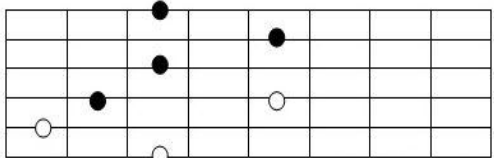
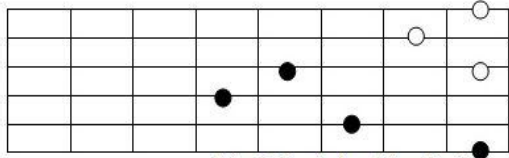
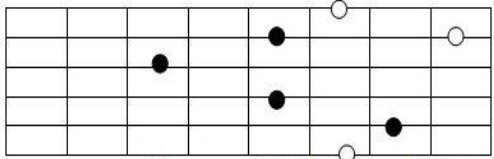
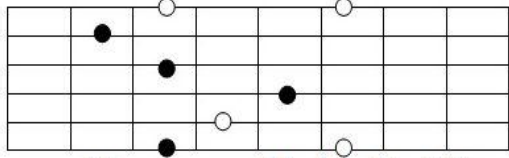
Tríade maior (T 3 5) (C E G)

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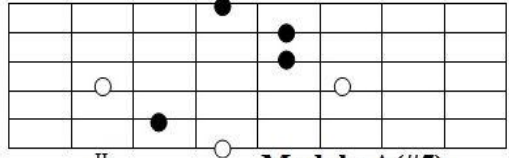
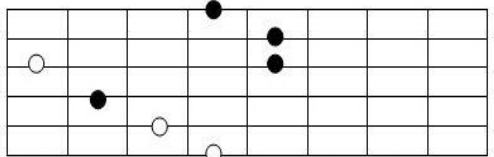
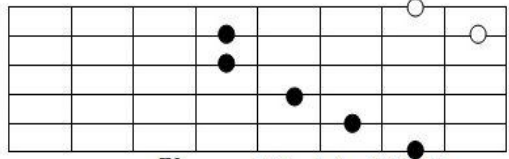
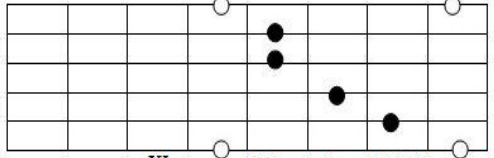
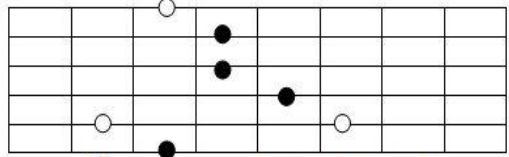
Tríade menor (T 3m 5) (C Eb G)

 <p style="text-align: center;">II Modelo Am</p>  <p style="text-align: center;">IV Modelo Gm</p>  <p style="text-align: center;">VII Modelo Em</p>	 <p style="text-align: center;">IX Modelo Dm</p>  <p style="text-align: center;">XI Modelo Cm</p>
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Tríade diminuta (T 3m b5)
(C Eb Gb)

 <p>II Modelo Am(b5)</p>	 <p>IX Modelo Dm(b5)</p>
 <p>IV Modelo Gm(b5)</p>	 <p>XI Modelo Cm(b5)</p>
 <p>VII Modelo Em(b5)</p>	

Tríade aumentada (T 3 #5)
(C E G#)

 <p>II Modelo A(#5)</p>	 <p>IX Modelo D(#5)</p>
 <p>IV Modelo G(#5)</p>	 <p>XI Modelo C(#5)</p>
 <p>VII Modelo E(#5)</p>	

Obs. A tríade aumentada é simétrica. Repete-se dois tons acima ou abaixo. [C(#5) = E(#5) = G#(#5)]

APLICAÇÃO DAS TRÍADES (EXEMPLOS EM DÓ)

CATEGORIA MAIOR	TRÍADES
C7M (Lídio)	C, D, Em, F#m(b5), G, Am, Bm
C7M(#5) (Lídio c/ 5ª aumentada)	C(#5), D, E, F#m(b5), G#m(b5), Am, Bm
CATEGORIA MENOR	TRÍADES
Cm7 (Dórico ou Eólio)	Cm, Gm, Eb, Bb
Cm7(b5) (Lócrio c/ 9ª maior)	Cm(b5), Dm(b5), Ebm, Fm, Gb(#5), Ab, Bb
Cm(7M) (Dórico c/ 7ª maior)	Cm, Dm, Eb(#5), F, G, Am(b5), Bm(b5)
CATEGORIA 7ª DIMINUTA	TRÍADES
Cº (Alterada c/ 7ª diminuta)	Cm(b5), Ebm(b5), Ab
CATEGORIA 7ª da DOMINANTE	TRÍADES
C7 (Mixolídio)	C, Am, Em(b5), Gm
C7/4 (Mixolídio)	Gm, Bb, Dm, F
C7 (Mixolídio c/ b9 e b13)	C, Ab(#5), Em(b5), Gm(b5)
C7/4 (Mixolídio c/ b9 e b13)	Gm(b5), Bbm, Db, Fm
C7 (Mixolídio c/ b13)	C, Gm, Em(b5), Ab(#5)
C7/4 (Mixolídio c/ b13)	Gm, Bb, Dm(b5), Fm
C7 (Mixolídio c/ #11)	Gm, Am, Bb(#5), C, D, Em(b5), F#m(b5)
C7 (Alterada)	Dbm, Ebm, F(#5), Gb, Ab, Bbm(b5), Cm(b5)

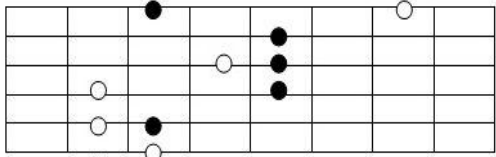
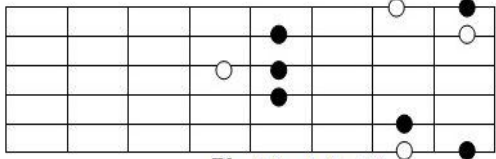
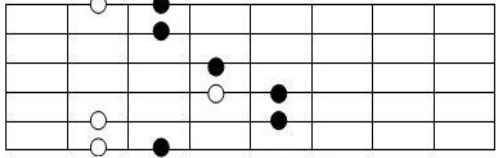
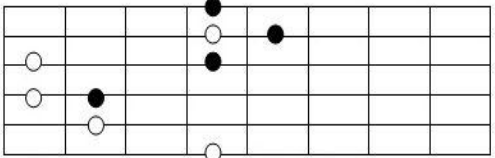
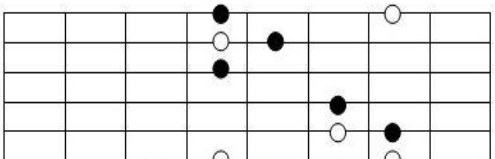
EXERCÍCIOS (Faixa 2)

4/4	Am7(11)	D7(b9/b5)	G7M(9)	✂
TRÍADES	G	Ab	A	✂
TRÍADES	Em	Ebm	D	✂
TRÍADES	C	B	A	✂
TRÍADES	Em	F#(#5)	Em	✂

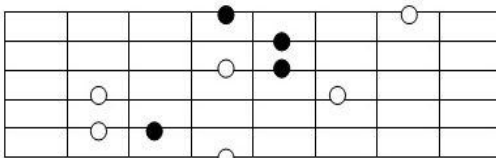
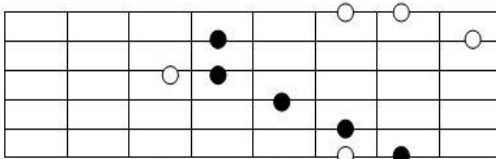
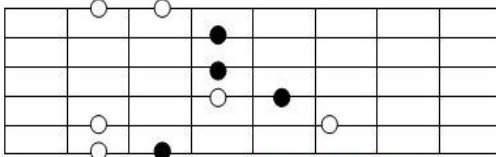
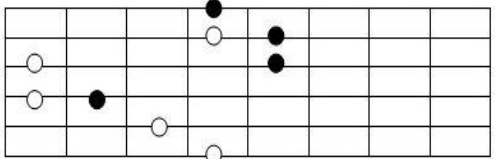
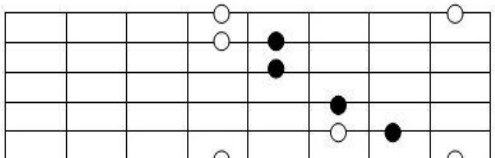
Obs. Escolha você mesmo outras aplicações e improvise.

ARPEJOS DE 4 SONS (TÉTRADES – EXEMPLOS EM DÓ)

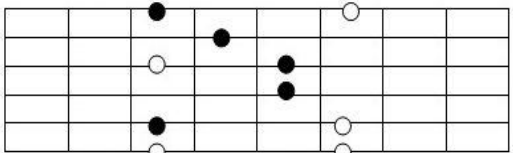
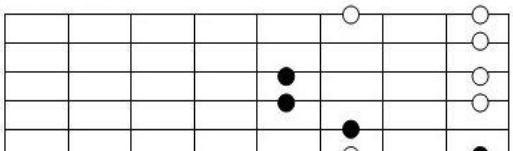
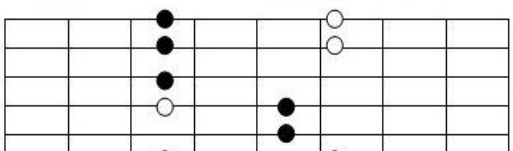
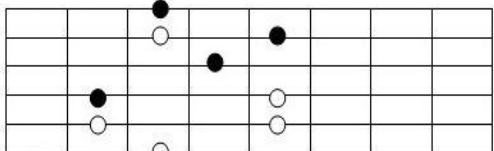
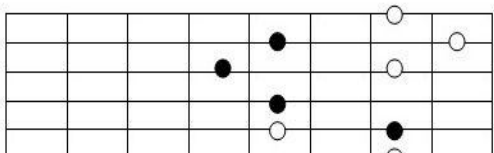
C7M (C E G B)

 <p style="text-align: center;">II Modelo A</p>  <p style="text-align: center;">IV Modelo G</p>  <p style="text-align: center;">VII Modelo E</p>	 <p style="text-align: center;">IX Modelo D</p>  <p style="text-align: center;">XI Modelo C</p>
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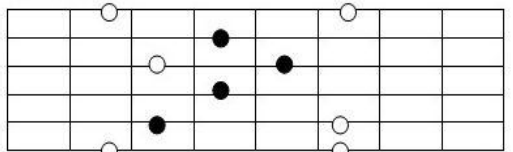
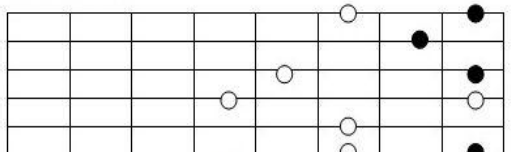
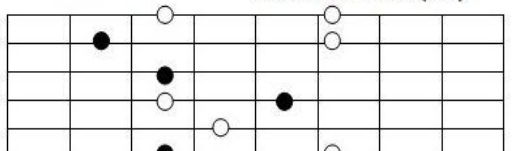
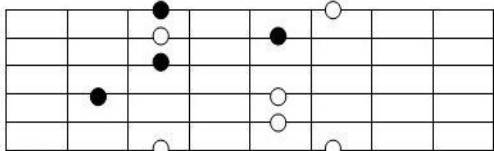
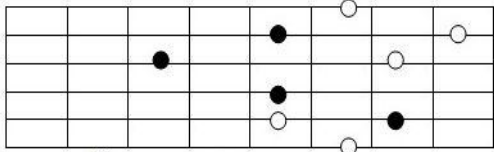
C7M(#5) (C E G# B)

 <p style="text-align: center;">II Modelo A</p>  <p style="text-align: center;">IV Modelo G</p>  <p style="text-align: center;">VII Modelo E</p>	 <p style="text-align: center;">IX Modelo D</p>  <p style="text-align: center;">XI Modelo C</p>
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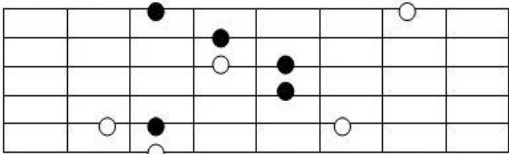
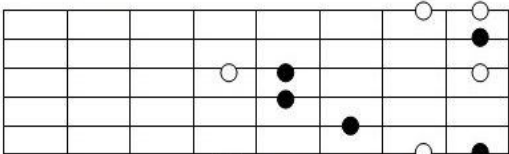
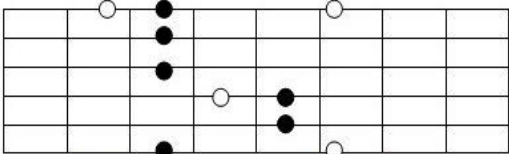
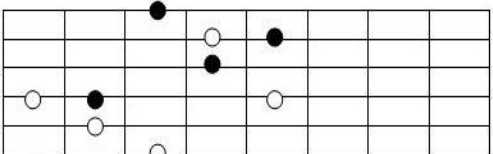
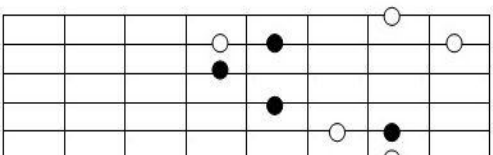
Cm7 (C Eb G Bb)

 <p>II</p> <p>Modelo Am</p>  <p>IV</p> <p>Modelo Gm</p>  <p>VII</p> <p>Modelo Em</p>	 <p>IX</p> <p>Modelo Dm</p>  <p>X</p> <p>Modelo Cm</p>
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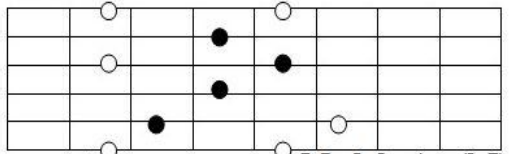
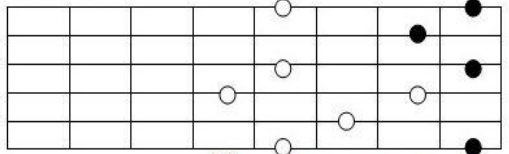
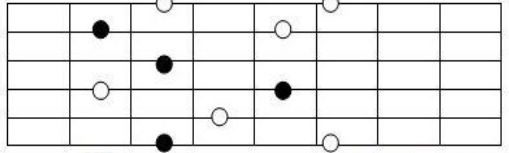
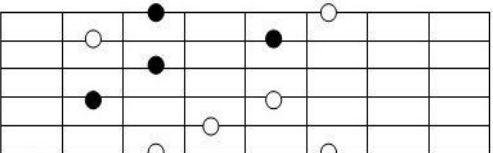
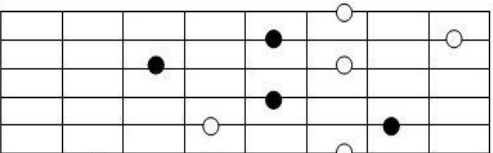
Cm7(b5) (C Eb Gb Bb)

 <p>II</p> <p>Modelo Am(b5)</p>  <p>IV</p> <p>Modelo Gm(b5)</p>  <p>VII</p> <p>Modelo Em(b5)</p>	 <p>IX</p> <p>Modelo Dm(b5)</p>  <p>X</p> <p>Modelo Cm(b5)</p>
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Cm(7M) (C Eb G B)

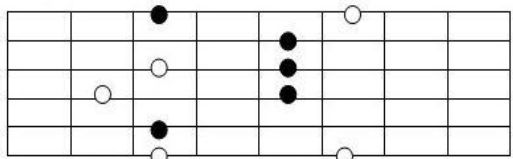
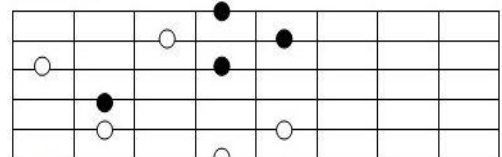
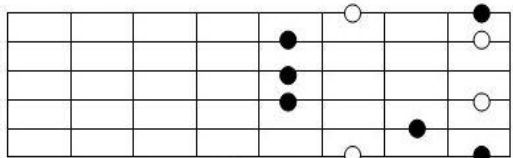
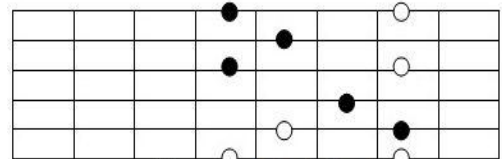
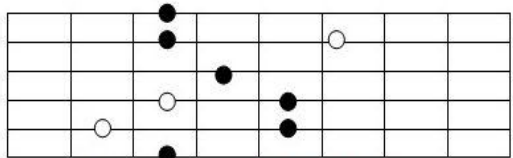
 <p>II Modelo Am</p>  <p>IV Modelo Gm</p>  <p>VII Modelo Em</p>	 <p>IX Modelo Dm</p>  <p>X Modelo Cm</p>
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C° (C Eb Gb Bbb)

 <p>II Modelo Am(b5)</p>  <p>IV Modelo Gm(b5)</p>  <p>VII Modelo Em(b5)</p>	 <p>IX Modelo Dm(b5)</p>  <p>X Modelo Cm(b5)</p>
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Obs. A téttrade diminuta é simétrica. Repete-se um tom e meio acima ou abaixo. (C° = Eb° = G° = A°)

C7 (C E G Bb)

 <p>II Modelo A</p>	 <p>IX Modelo D</p>
 <p>IV Modelo G</p>	 <p>XI Modelo C</p>
 <p>VII Modelo E</p>	

**APLICAÇÃO DAS TÉTRADES
(EXEMPLOS EM DÓ)**

CATEGORIA MAIOR	TÉTRADES
C7M (Lídio)	C7M, D7, Em7, F#m7(b5), G7M, Am7, Bm7
C7M(#5) (Lídio c/ 5ª aumentada)	C7M(#5), D7, E7, F#m7(b5), G#m7(b5), Am(7M), Bm7

CATEGORIA MENOR	TÉTRADES
Cm7 (Dórico ou Eólio)	Cm7, Gm7, Eb7M
Cm7(b5) (Lócrio c/ 9ª maior)	Cm7(b5), Dm7(b5), Ebm(7M), Fm7, Gb7M(#5), Ab7, Bb7
Cm(7M) (Dórico c/ 7ª maior)	Cm(7M), Dm7, Eb7M(#5), F7, G7, Am7(b5), Bm7(b5)

CATEGORIA 7ª DIMINUTA	TÉTRADES
Cº (Alterada c/ 7ª diminuta)	Cº, Ab7

CATEGORIA 7ª da DOMINANTE	TÉTRADES
C7 (Mixolídio)	C7, Am7, Em7(b5)
C7/4 (Mixolídio)	Gm7, Bb7M, Dm7
C7 (Mixolídio c/ b6 e b9)	C7, Ab7M(#5), E°
C7/4 (Mixolídio c/ b6 e b9)	Gm7(b5), Bbm7, Db7M
C7 (Mixolídio c/ b6)	C7, Em7(b5), Ab7M(#5)
C7/4 (Mixolídio c/ b6)	Gm7, Bb7, Dm7(b5)
C7 (Mixolídio c/ #4)	Gm(7M), Am7, Bb7M(#5), C7, D7, Em7(b5), F#m7(b5)
C7 (Alterada)	Dbm(7M), Ebm7, F7M(#5), Gb7, Ab7, Bbm7(b5), Cm7(b5)

EXERCÍCIOS (Faixa 3)

4/4	C7M(9)	A7(b13)	Dm7(9)	G7(#5/#9)
Tétrades	Em7	F7M(#5)	F7M	Fm7(b5)
Tétrades	Am7	A7	Am7	Abm(7M)
Tétrades	C7M	C#°	Dm7	Db7
Tétrades	Em7	F7M(#5)	Dm7	B7M(#5)

Obs. Escolha você mesmo outras aplicações e improvise.

1º EXEMPLO APLICADO (Faixa 4)
(Tema)

ANTHROPOLOGY
(Charlie Parker)

Chords: B^b6, H H G⁷, Cm⁷, F⁷, B^b6, Gm⁷, Cm⁷, F⁷

1.

Chords: Fm⁷, B^b7, E^b7, A^b7, Dm⁷, G⁷, Cm⁷, F⁷

2.

Chords: Cm⁷, F⁷, B^b6, D⁷

Chords: G⁷, C⁷

Chords: F⁷, Cm⁷, F⁷, B^b6

D.C. al Φ

The musical score is written for guitar, featuring a treble staff with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The bass staff provides fingerings for the left hand. The score is divided into five systems, each containing a melodic line and a corresponding bass line. Chords are indicated above the staff, and fingerings are shown as numbers 1-5 on the strings. The first system includes a triplet of eighth notes. The second system includes a triplet of eighth notes and a double bar line. The third system includes a triplet of eighth notes and a double bar line. The fourth system includes a triplet of eighth notes and a double bar line. The fifth system includes a triplet of eighth notes and a double bar line.

ANTHROPOLOGY

(Arpejos para a improvisação)

Arpejos: Gm7 G7 Eb Am(b5) Dm7 Cm

Modelos: (D) (C) (E) (A) (G)

Arpejos: Eb E F E(#5) Dm7 Db7 Cm7 B7

(C) (A)

Arpejos: Gm7 G7 Eb Am(b5) Dm7 Cm

(E) (C) (E) (A) (G)

Arpejos: Eb E F E(#5) Eb7M Dm7

(C) (A)

Arpejos: D7 E7 F#m7(b5) G#m7(b5) Db7 Eb7 Fm7(b5) Gm7(b5)

(A) (C) (D) (E) (A) (C) (D) (E)

Arpejos: C7 D7 Em7(b5) F#m7(b5) Cb7 Db7 Ebm7(b5) Fm7(b5)

(A) (C) (D) (E) (A) (C) (D) (E)

Arpejos: Gm7 G7 Eb Am(b5) Dm7 Cm

(E) (C) (E) (A) (G)

Arpejos: Eb E F E(#5) Eb7M Dm7

(C) (A)

2º EXEMPLO APLICADO (Faixa 5)

(Tema)

ASA
(Djavan)

Intro Dm7 B \flat 7(13) A7(#5/#9)

1.

2.

T 10 8 10 10 8 10 10 8 10 8 8 10 8 10

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

B

2.

T 8 10 8 8 10 10

A 8 9 8 8 10 10

B

A Dm7 B \flat 7(13) A7(#5/#9) Dm7

T 10 10 13 12 10 10 13 13 10 13 12 10 10 10 13 10 10

A 13 13 10 13 13 10 10 11 10 10 10 13 10 10

B

B \flat 7M A7(#5/#9) Dm7 B \flat 7(13) A7(#5/#9)

T 10 10 12 10 12 10 10 10 13 12 10 13 10 13 13 10 13

A 10 10 12 10 12 10 10 10 13 12 10 13 10 13 13 10 13

B

Dm7 B \flat 7M A7(#5/#9)

T 12 10 10 11 10 10 10 13 10 10 10 10 12 10 12

A 12 10 10 11 10 10 10 13 10 10 10 10 12 10 12

B

B Gm7 C7(9) D7(#9) (X) (X) (X)

T 10 10 10 10 11 10 10 10 10 10 10 10 13 13 11 10 13 11 10

A

B

(X) (X) (X)

T 11 11 10 11 13 10 13 10 13 10 15 15 13 10 12 10 13 11 13 10 10

A

B

Gm7 Gm7(11) Em7(b5/11) A7(#5/#9)

T 10 10 10 13 13 10 13

A

B

C Dm7(9) Bb7(13) Gm7

T 12 12 12 12 10 10 13 13 13 11 13 11 11 11 13 10 10 10 11 11 12 12

A

B

Bb7(13) A7(#5/#9) Dm7(9) Bb7(13)

T 10 11 13 13 11 13 10 12 13 13 12 12 12 12 10 10 13 13 13 11 13 11

A

B

só p/
repetir

ASA (Arpejos para improvisação)

Parte A								
Compassos	1	2	3	4	5	6	7	8
Hammonia	Dm7	Bb7(13) A7(#5/#9)	Dm7	Bb7M A7(#5/#9)	Dm7	Bb7(13) A7(#5/#9)	Dm7	Bb7M A7(#5/#9)
Arpejos	F7M	Gm7 Bbm(7M)	C	Dm Eb	Am7	Bb7 Cm7	Dm7	C Bbm
Modelos	D	Em Gm	G	Am A	Dm	D Em	Em	D Cm

Parte B								
Compassos	9	10	11	12	13	14	15	16
Hammonia	Gm7 C7(9) D7(#9)	✗	✗	✗	✗	✗	✗	Gm7 Gm7(11) Em7(b5/11) A7(#5/#9)
Arpejos	Gm Gm Dm7*	✗	✗	✗	✗	✗	✗	Gm Gm Gm Gm(b5)
Modelos	E E C	D D A	C C G	A A E	G G D	A C G	D E C	E E E E

* O Dm7 “soa” sobre D7(#9) como: T (D), #9 (=3m F interpretada como E#, 5(A) e 7(C). São quatro dos intervallos contidos na escala Dm7(11/add#11) já vista e aplicada em Blues.

Parte C								
Compassos	17	18	19	20	21	22	23	24
Hammonia	Dm7(9)	Bb7(13)	Gm7	Bb7(13) A7(#5/#9)	● Dm7(9)	Bb7(13)	Gm7	Em7(b5) A7(#5/#9) ●
Arpejos	F7M	Gm7	✗	Gm7 Gm7(b5)	● F7M	Gm7	✗	Gm Gm7(b5) ●
Modelos	D	Em	D	Cm Cm	A	Cm	Am	Cm Cm