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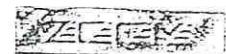
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Módulo 4

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**Teoria
Aplicada**



Pentatônica m6

A Escala Pentatônica menor 6 surge como uma nova possibilidade de escala de 5 notas, gerando uma sonoridade bastante interessante e de larga utilização.

A sua formação é extremamente simples : basta substituir o intervalo de 7º menor pelo de 6º Maior na pentatônica menor 7 .

Pentatônica m7 : T 3b 4 5 7

Pentatônica m6 : T 3b 4 5 6

Sua origem, pensando no campo harmônico maior, está no modo Dórico, devido o aparecimento da 6ª (juntamente com a 3ª menor) :

Modo Dórico : T 2 3b 4 5 6 7

Exemplo no campo de G Maior :

G7+	Am7	Bm7	C7+	D7	Em7	F#m7/5b
	Penta m7	Penta m7			Penta m7	
	Penta m6					

Procure não pensar como sendo mais uma escala, com mais 5 shapes para decorar.
Pense nos intervalos que constituem a pentatônica m7 e faça a devida alteração :

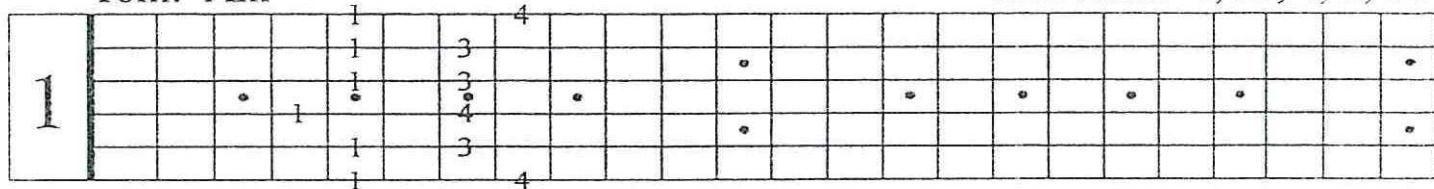
T			3b
5			7
3b		4	
7		T	
4		5	
T			3b

T			3b
5			6
3b		4	
6		T	
4		5	
T			3b

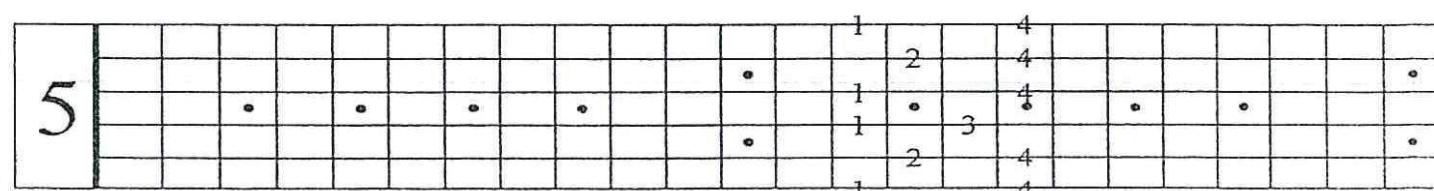
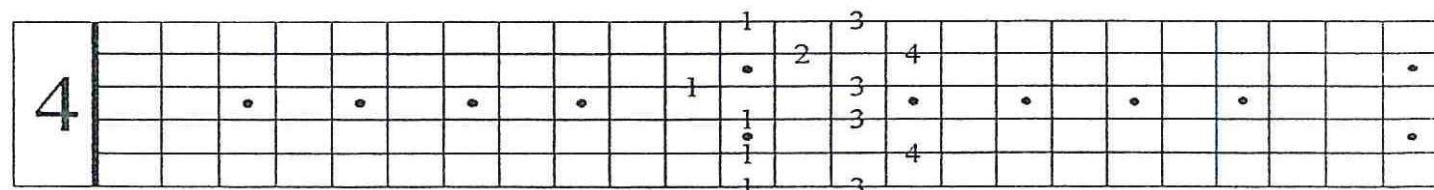
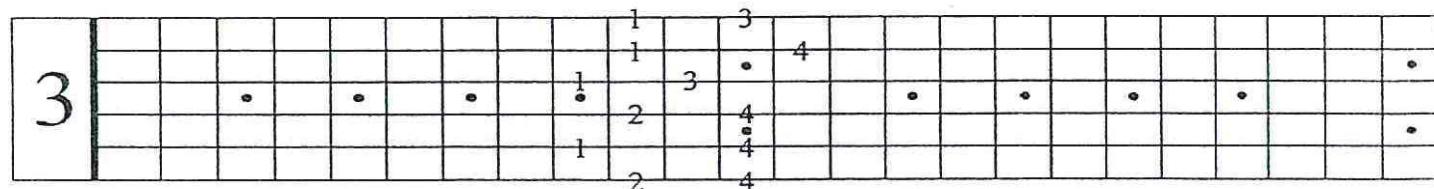
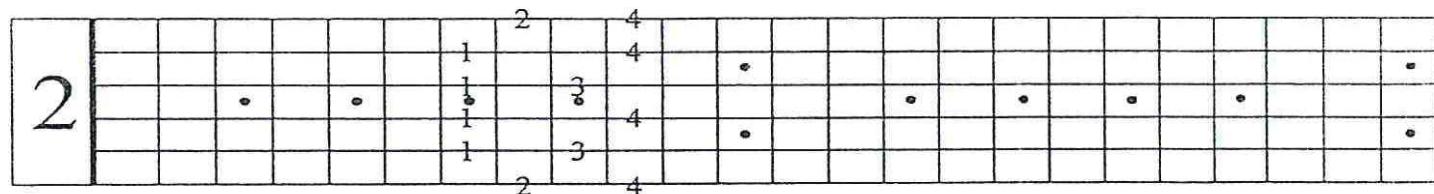
Teste sua aplicação sobre acordes dóricos e principalmente sobre Tonalidades Blues (neste aspecto misture as Pentas m7 e m6 e acrescente a blue-note. Veja como aparecem passagens cromáticas interessantes).

Escala Pentatônica menor 6

Tom: Am

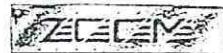


Intervalos: T, 3b, 4, 5, e 6



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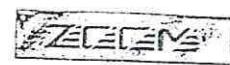
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Padrões sobre Pentatônica m6

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Padrões sobre Pentatônica m6

③

T A B

5 8 5 7 5 8 5 7 4 7 4 7

4 7 5 7 5 7 5 7 5 7 5 7

T A B

5 7 5 8 5 7 5 7 5 7 5 7

4 7 5 7 5 7 5 7 4 7 4 7

④

T A B

5 8 5 7 5 8 5 7 5 7 4 7 5 7

4 7 5 7 4 7 5 7 5 7 5 7

T A B

5 7 5 8 5 7 5 8 8 5 7 5 8 5 7 5

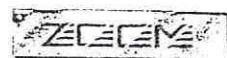
7 5 7 5 7 5 7 5 7 5 7 7 4 7 5 7 4

T A B

7 4 7 5 7 4 7 5 7 5 7 5 8 5 7 5 8 5

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Padrões sobre Pentatônica m6

⑤

TAB

B 5 8 5 7 5 7 4 7 4 7 5 7 5 7 7 5 7 5 7 5 8 5 7 7 5

⑥

TAB

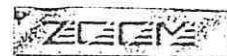
B 5 8 5 7 4 7 5 7 4 7 5 7 5 7 5 7 5 7 5 8

TAB

B 8 5 7 5 7 5 7 5 7 7 4 7 5 7 5 7 7 4 7 5 8 5

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Padrões sobre Pentatônica m6

7

T
A
B

4 7 5 7
5 8

5 7 5 7
5 8

T
A
B

8 5
7 5 7 5
7 1

7 5
7 5 7 4
8 5

8

T
A
B

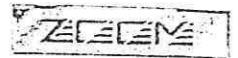
5 8 5 7 4 7 5 7 4 7 5
8 5 7 5 7 4 7 5 7 7 5 7 5 7

T
A
B

5 7 5 7 5 7 5 7 5 7 5 7
7 5 7 4 7 5 7 5 7 4 7 5 7 4

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Padrões sobre Pentatônica m6

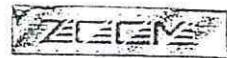
⑨

The musical notation shows two measures of sixteenth-note patterns on a treble clef staff. Below the staff is a guitar neck diagram with three horizontal strings labeled T, A, and B. Fret numbers are indicated below each string: 5, 8, 5, 8, 5, 8 for the first measure, and 5, 7, 5, 7, 5, 7 for the second measure. The neck diagram also includes vertical tick marks indicating string selection.

The musical notation shows two more measures of sixteenth-note patterns on a treble clef staff. Below the staff is a guitar neck diagram with three horizontal strings labeled T, A, and B. Fret numbers are indicated below each string: 5, 7, 7, 8, 5, 7, 5, 7, 5, 7, 5, 7 for the first measure, and 4, 7, 5, 7, 7, 5, 7, 4, 5, 7, 4, 7 for the second measure. The neck diagram also includes vertical tick marks indicating string selection.

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Pentatônica m6 - Licks

①

TAB

②

TAB

③

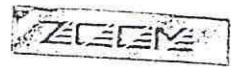
TAB

④

TAB

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Pentatônica m6 - Licks

⑤

T A B

9 12 10 10 9 11 | 10 9 11 10 10 8 | 11 10 8 12 14 12 | 12 13 13 13 14 11 | 14 14 11 14 11 | 14

T A B

2 5 5 8 5 | 5 1 7 5 | 7 4 5 7 4 7 3 | 7 5 | 5

⑥

T A B

5 7 5 8 8 5 | 7 5 7 5 7 5 | 7 4 7 5 8 5 | 5

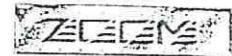
⑦

T A B

10 10 5 5 | 10 10 5 5 | 9 9 5 5 | 10 10 4 4 | 9 9 5 5 | 8 8 5 5 | 5

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Pentatônica m6 - Licks

6		T
4	4# 5	
T		3b
5	6	
3b		4 4#
6		T

1/4

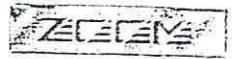
T		3b
5	6	
3b	4	4#
6		T
4	4# 5	
T		3b

1/4

3b		4 4#
6		T
4	4# 5	
T		3b
5	6	
3b		4 4#



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Pentatônica m6 - Licks

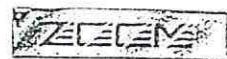
	4	4#	5	
T				3b
5	6			
	3b	4	4#	
6		T		
	4	4#	5	

4#	5	6	
	3b		4
6		T	
4	4#	5	
T			3b
4#	5	6	

Musical score for "The Star-Spangled Banner" featuring vocal parts T (Treble), A (Alto), and B (Bass) with piano accompaniment. The score includes lyrics and musical notation on five staves.

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Progressões para utilização da Pentatônica m6

①

Am6 | D7/9 | Am6 | D7/9

②

Bm7 | Cadd9 | Dadd9 | ∑.

③

Am9 | Am9/G# | D/F# | Am9/G#

④

Amadd9 | Bm7 | D/C | E7/G#

⑤

C | D/C | E/C | D/C

⑥

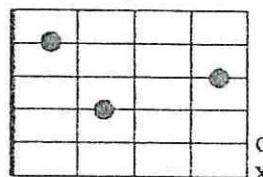
D/C | D/B | D/Bb | D/A

Ab7#5 | G7 | D/F# | E/G#

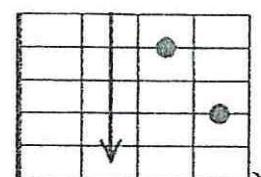
Progressões Pentatônica m6

Progressão:4)

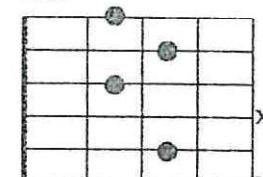
Am(add9)



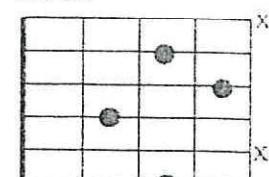
Bm7



D/C



E7/G#



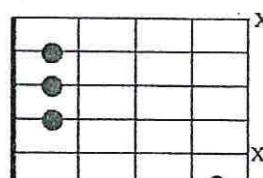
II

III

IV

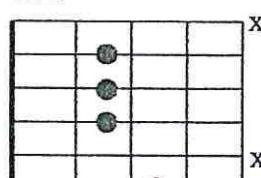
Progressão:5)

C



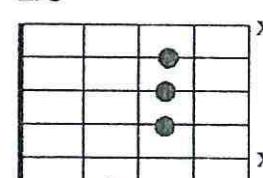
VIII

D/C



VIII

E/C



VIII

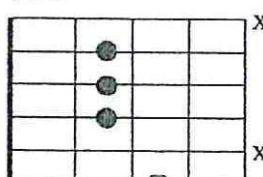
D/C



VIII

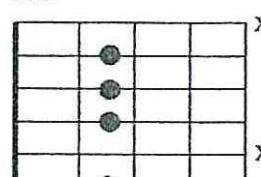
Progressão:6)

D/C



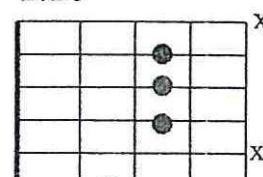
VIII

D/B



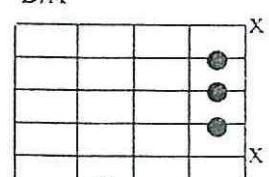
VII

D/Bb



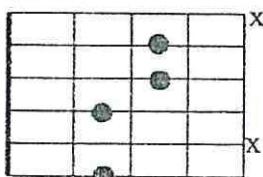
VI

D/A



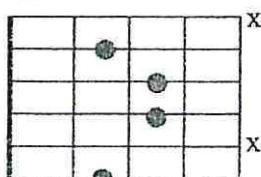
V

Ab7#5



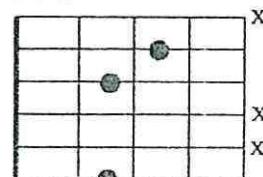
IV

G7+



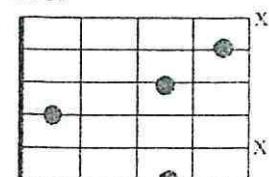
III

D/F#



II

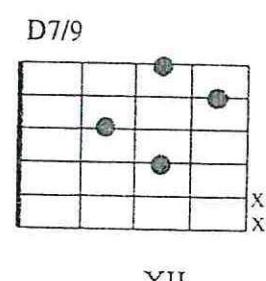
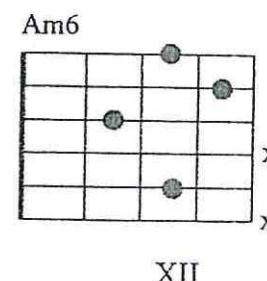
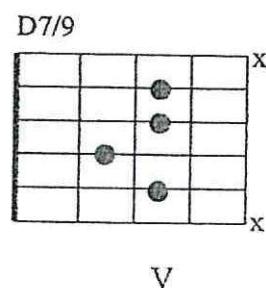
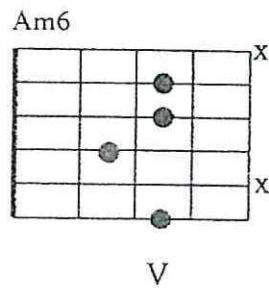
E/G#



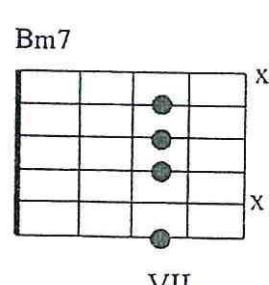
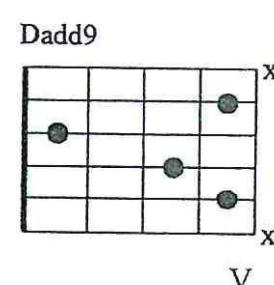
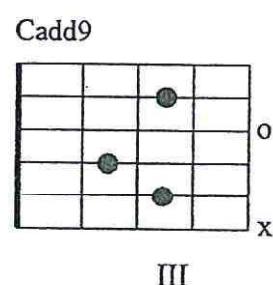
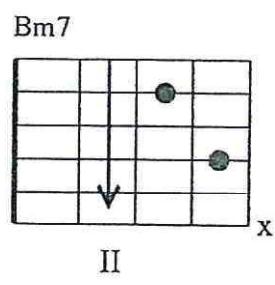
IV

Progressões Pentatônica m6

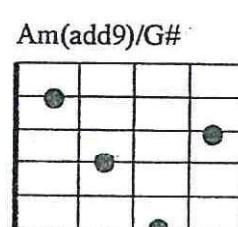
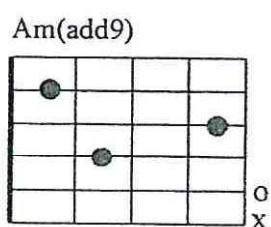
Progressão: 1)



Progressão: 2)



Progressão: 3)



Obs: X = não Tocar
O = corda Solta

Pentatônica M7

Assim como a Escala Pentatônica menor 6 surge no modo Dórico, a Pentatônica M7 é gerada no modo Mixolídio.

Modo Mixolídio : **T 2 3 4 5 6 7**

Para sua formação, pense no arpejo M7 com uma 4^a acrescentada:

Pentatônica M7 : **T 3 4 5 7**

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

Exemplo no campo de D Maior :

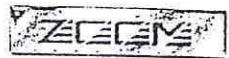
D7+ Em7 F#m7 G7+ **A7** Bm7 C#m7/5b
Penta M7

Utilize-a sobre acordes e intenções mixolídias e principalmente sobre Tonalidades Blues (você estará praticamente arpejando os acordes da cadência blues). Sinta a sonoridade , meio rock, meio blues, a "la Eric Johnson".

Have fun!!!

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Escala Pentatônica M7

Tom : A

1

Intervalos: T, 3, 4, 5 e 7

2

3

4

5

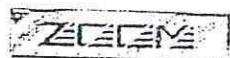
Desenho Aberto

1

2

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Padrões sobre Pentatônica M7

①

T A B 5 9 5 5 7 5 7 5 7 5 7 6 7 6 7 5 8 5 8 5 9 9 5

5 9 9 5 7 7 5 7 6 7 6 7 5 7 5 7 5 7 5 9 5 9 5

②

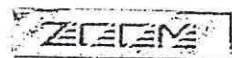
T A B 5 7 5 7 6 7 5 7 5 8 6 7 5 9

5 9

9 5 7 6 8 5 7 6 7 5 7 5 9 5

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Padrões sobre Pentatônica M7

(3)

TAB

5 9 . 9	7 5 5 7	5 7 7 5	5 7 6 7 7 6 7 5 5 7 8 5 7 6
---------	---------	---------	-----------------------------

(4)

TAB

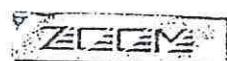
5 9 5 7 5 7 5 7 6 7	5 7 6 7 5 8 6 7 5 8 5 9
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TAB

9 5 8 5 7 6 8 5 7 6 7 5	7 6 7 5 7 5 7 5 7 5 9
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Padrões sobre Pentatônica M7

(5)

TABLATURE:

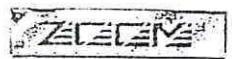
T	7	6	7	6	7	5	7	6	7	6	7	5	8	5	7	5	8	5	8	5
A	5	7	5	7	5	7	5	7	5	7	5	7	5	7	6	7	5	7	6	7
B	9	7	5	7	5	7	5	7	5	7	5	7	5	7	6	7	5	7	6	7

TABLATURE:

T	9	5	8	5	7	7	6	8	5	7	6	7	6	7	5	7	5	7	5	7	5
A	5	7	5	7	6	7	6	7	5	7	6	7	5	7	5	7	5	7	5	7	5
B	9	5	7	7	6	7	6	7	5	7	6	7	5	7	5	7	5	7	5	7	5

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Pentatônica M7 - Licks

①

TAB

B 5 4 5 7 5 7 | 7 6 7 7 5 | 8 5 8 5 9 5 9 5 | 8 5 7 6 7 5 | 7

②

TAB

B 3 5 4 7 5 7 | 6 5 8 5 9 9 5 8 | 6 10 9 10 8 12 10 | 10 12 10 | 10

③

TAB

B 12 10 12 10 9 | 12 11 12 10 10 | 12 11 14 12 14 14 15 | 12 15 17

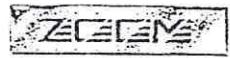
④

TAB

B 5 6 7 5 8 5 6 | 7 5 4 7 5 | 7 5 7 6 7 6 | 5 8 7 6 7

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Pentatônica M7 - Licks

⑤

8va.

T 15 15 12 15 15 12 15 15 12 14 15 15 12 17 17 12 17 17 17 12 15 14 12 16 12

⑥

T 5 9 12 9 10 9 15 12 14 12 17 15 17 15 18 14 17 14 17 16 17 (17)

⑦

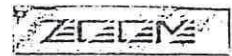
T 5 7 7 9 7 7 8 10 9 10 12 12 12 12 14 12 14 14 12 14 15 15

⑧

T 5 9 8 5 5 5 5 9 12 10 9 10 10 9 10 9 10 9 11 12

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Pentatônica M7 - Licks

(8)

TAB: 6 7 5 7 6 (6) 7 6 7 5 7 6 (6) 7 6 7 5 8 5 9

(9)

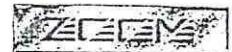
TAB: 10 9 10 9 8 7 6 9 8 10 9 10 9 12 15 12 17 17 21 17 15 12 15 (15) 14 10 ~

(10)

TAB: 9 5 5 8 5 7 8 5 7 5 7 6 7 6 7 5 8 5 9 5 10 9 12 10 9 10 ~

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Progressões para utilização da Penitônica M7

①

A	A/G	D/F#	x.	A/G	A
---	-----	------	----	-----	---

②

Aadd9	A/G	D/F#	Dm/F
-------	-----	------	------

③

A	Bm7/A	G/A	Bm7/A
---	-------	-----	-------

④

A/C#	G/B	D/A	Aadd9
------	-----	-----	-------

⑤

Em/F#	Em/G	A7/9	Gadd9/B
-------	------	------	---------

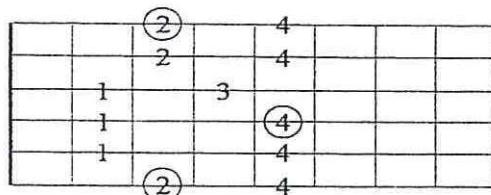
Pentatônicas

(Todos os exemplos estão em "SOL")

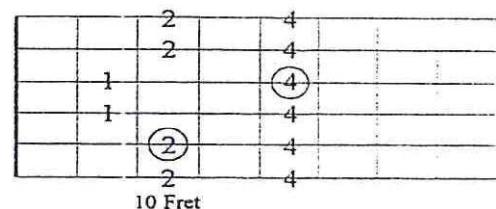
- 1º exemplo - Tônica na corda "MI" (referência)
- 2º exemplo - Tônica na corda "LA" (referência)

Pentatônica Maior (T, 2, 3, 5, 6)

1

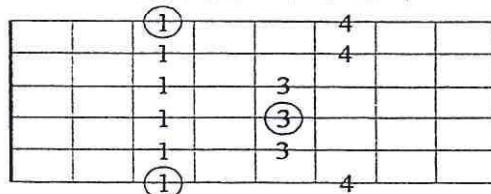


2

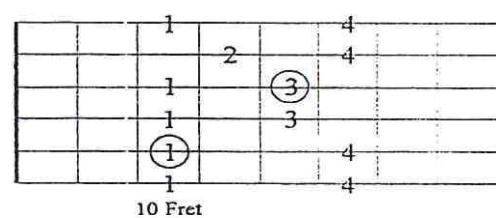


Pentatônica menor 7 (T, 3b, 4, 5, 7)

1

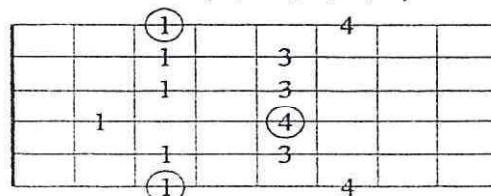


2

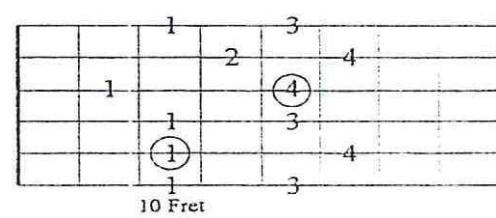


Pentatônica menor 6 (T, 3b, 4, 5, 6)

1

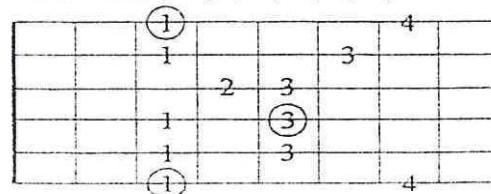


2

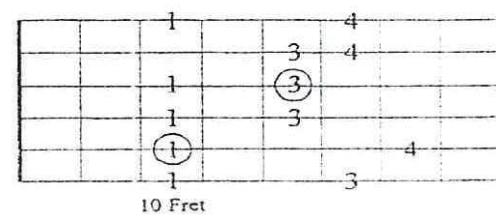


Pentatônica Maior 7 (T, 3, 4, 5, 7)

1



2



Formação da Escala menor Harmônica

Vejamos o Campo Maior de C :

C7+	Dm7	Em7	F7+	G7	Am7	Bm7/5b
I	II	III	IV	V	VI	VII
Jônio	Dórico	Frígio	Lídio	Mixolídio	Eólio	Lócrio

Analisando o seu VIº grau (eólio) temos:

A escala menor harmônica origina-se neste modo (eólio), quando substituimos o intervalo de 7ª (menor) pelo intervalo de 7ª Maior :

Am7+ (harmônica)

Seguindo o critério de empilhamento de 3ª sobre as notas da escala menor harmônica vamos obter o Campo Harmônico Menor Harmônico :

I	II	III	IV	V	VI	VII
Am7+	Bm7/5b	C7+/5#	Dm7	E7	F7+	G# 7

Escala menor Harmônica

Pequeno histórico

Podemos pensar, basicamente, em duas tonalidades na música : tonalidades maiores e menores. Composições em tons maiores utilizam melodias e acordes de um Campo Maior :

Cmaj⁷ Dm⁷ Em⁷ Fmaj⁷ G⁷ Am⁷ Bm^{7(b5)}

I II III IV V VI VII

Quando uma música está em um tom menor, normalmente a escala e os acordes utilizados derivam de um Campo menor Natural :

Am⁷ Bm^{7(b5)} Cmaj⁷ Dm⁷ Em⁷ Fmaj⁷ G⁷

I II III IV V VI VII

Neste exemplo, o campo de A menor possui as mesmas notas do campo harmônico de C Maior, por se tratarem de TONALIDADES RELATIVAS .

Quando os compositores escreviam em tons menores, eles achavam que o acorde do Vº grau (Em7 no campo de Am) não tinha a mesma força e tensão para resolver no acorde I como tinha o acorde V7 do Campo Maior (G7 no campo de C).

Esta tensão vem de um intervalo dissonante entre a 3ª e a 7ª do acorde Dominante, intervalo este chamado de 5ª diminuta (5b).



O intervalo de 5ª diminuta, por enarmonia, é também chamado de 4ª aumentada (4#) ou TRÍTONO (distância de 3 tons).

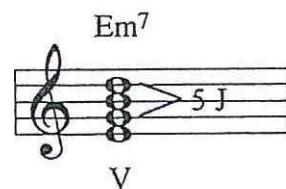
O trítono é responsável pelo acorde V7 ser mais forte e criar mais tensão do que qualquer outro acorde do campo.

A tensão gerada precisa resolver normalmente em uma 4ª acima :

Ex.: G7 quer resolver em C; D7 em G; F#7 em B; etc.

Escala menor Harmônica

Repare que o acorde de Vº grau do campo menor não possui o tritono:



Tornou-se comum, então, praticar a mudança deste Vº grau de um acorde menor (Em7) para maior (E7), chamado de DOMINANTE 7.

Esta mudança realmente deu uma força e tensão à cadência V7 - I, mas acabou gerando um outro problema: melodias feitas no tom menor não soavam muito bem em cima do novo acorde V7.

Em virtude disso, o VIIº grau da escala menor foi elevado em um semitom (G para G# na escala de A menor). Esta nova escala, chamada de MENOR HARMÔNICA, soava maravilhosamente bem sobre um E7 quando resolia em Am, e ainda criava mais tensão do que um V7 resolvendo em I Maior, porque gerava novas tensões como os intervalos de 5# (enarmonia de 6b) e 9b.

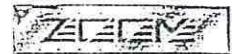
Em relação ao E7 :

4j 5j (6b=5#) 7 T (9b) 3

Ex.: E7/9b, E7/5#, E7/13b, e outros.

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Exercício 1) Monte a escala de :

Bm harmônica

A handwritten musical staff for B minor harmonica. It features a treble clef, a key signature of one sharp (F#), and five horizontal lines. There are six open circles indicating notes: the first four are on the lines, and the fifth is on the fourth space. The sixth note, which would be B, is marked with a sharp sign and a circle.

Em harmônica

A handwritten musical staff for E minor harmonica. It features a treble clef, a key signature of one sharp (F#), and five horizontal lines. There are six open circles: the first four are on the lines, and the fifth is on the fourth space. The sixth note, which would be E, is marked with a sharp sign and a circle.

Cm harmônica

A handwritten musical staff for C major (Cm) harmonica. It features a treble clef, a key signature of one flat (B-flat), and five horizontal lines. There are six open circles: the first four are on the lines, and the fifth is on the fourth space. The sixth note, which would be C, is marked with a sharp sign and a circle.

C#m harmônica

A handwritten musical staff for C sharp minor (C#m) harmonica. It features a treble clef, a key signature of two sharps (D major), and five horizontal lines. There are six open circles: the first four are on the lines, and the fifth is on the fourth space. The sixth note, which would be C#, is marked with a sharp sign and a circle.

Fm harmônica

A handwritten musical staff for F minor (Fm) harmonica. It features a treble clef, a key signature of one flat (B-flat), and five horizontal lines. There are six open circles: the first four are on the lines, and the fifth is on the fourth space. The sixth note, which would be F, is marked with a sharp sign and a circle.

Gm harmônica

A handwritten musical staff for G minor (Gm) harmonica. It features a treble clef, a key signature of one flat (B-flat), and five horizontal lines. There are six open circles: the first four are on the lines, and the fifth is on the fourth space. The sixth note, which would be G, is marked with a sharp sign and a circle.

Dm harmônica

A handwritten musical staff for D minor (Dm) harmonica. It features a treble clef, a key signature of one flat (B-flat), and five horizontal lines. There are six open circles: the first four are on the lines, and the fifth is on the fourth space. The sixth note, which would be D, is marked with a sharp sign and a circle.

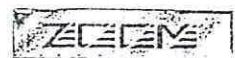
Bbm harmônica

A handwritten musical staff for B flat major (Bbm) harmonica. It features a treble clef, a key signature of three flats (E-flat major), and five horizontal lines. There are six open circles: the first four are on the lines, and the fifth is on the fourth space. The sixth note, which would be B-flat, is marked with a sharp sign and a circle.

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$\tilde{L} \frac{3}{2} - 5$



Exercício 2) Monte o Campo Harmônico menor harmônico (por tríades) de :

Dm harmônica

Dm E° F+ Gm A Bb C#°

Am harmônica

Am B° C+ Dm E F G#°

Em harmônica

Em F#° G+ Am B C D#°

Cm harmônica

Cm D° Eb+ Fm G Ab B°

Gm harmônica

Gm A° Bb+ Cm D Eb F#°

Bm harmônica

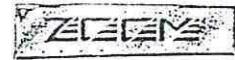
Bm C#° D+ E- F+ G A#°

Ebm harmônica

Ebm F° Gb+ Abm Bb Cb D°

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Exercício 3) Monte o Campo Harmônico menor harmônico (por tétrades) de:

Em Harmônica

D A

Em7+ F#m7/5b G7+/5# Am7 B7 C7+ D#°

Dm harmônica

Dm7+ E-7/5b F7+/5# G7+ A7 B7+ C7

F#m harmônica

F#m7+ G#m7/5b A7+/5# Bm7 C#7 D7+ E#°

Ebm harmônica

Ebm F#m7/5b G#7+/5# Abm7 Bb7 C#7 D#°

Cm harmônica

Cm Dm7/5b Eb7+/5# F#7 G7 A7 B°

Abm harmônica

Abm Bb7+/5# Gb7 F#7 E7 G°

Am harmônica

Am7 Bm7/5b Eb7+/5# Dm7 E7 F#7 G#°

Resumindo:

Am7 Bm7/5b C7+ Dm7 Em7 F7+ G7 - constitui o Campo Harmônico Menor Eólio.
Quando alteramos a nota "sol" para "sol#" obtemos o Campo de Eólio7+ (Menor Harmônico) :

Am7+ Bm7/5b C7+/5# Dm7 E7 F7+ G# °

Veremos agora, em análise, cada um dos modos gerados pela escala menor harmônica :

Im7+ (menor harmônica)

T 2 3b 4 5 6b 7+ Am7+

Eólio 7+

IIm7/5b ou II°

T 2b 3b 4 5b 6 7 Bm7/5b

Enharmonia [T ————— 3b ————— 5b ————— 6 ————— B°]

Lócrio 6

IIIb7+/5#

T 2 3 4 5# 6 7+ C7+/5#

IVm7 ou IVm7/5b ou IV°

T 2 3b 4# 5 6 7 Dm7

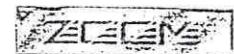
Enharmonia [T ————— 3b ————— 5b ————— 7 Dm7/5b]

[T ————— 3b ————— 5b ————— 6 D°]

Dórico 4#

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V7 (Frígio 3)

T	2b	3	4	5	6b	7	E7

VIb7+ ou VIbº ou VIbm6 ou VIbm7+ Lídio 9#

T	2#	3	4#	5	6	7+	F7+
T	3b		5b		6		Fº
Enarmonia	T	3b		5	6		Fm6
	T	3b		5		7+	Fm7+

VIIº Dim. ou Alt.6

T	2b	3b	4b	5b	6b	7b=6	G#º	
Enarmonia	T	9b	9#	3	5b	5#	6	G#alt.6

Obs.: O termo "Alt.6" será justificado quando estudarmos a escala menor melódica.

E	E	E
C	C	C
A	G#	Ab
F	F	F
<hr/>	<hr/>	<hr/>
F7+	<u>Fsus^{2#}/7+</u>	Fm7+

Resumo com as nomenclaturas usadas

M7+	Bm7/5b	C7+/5#	Dm7	E7	F7+	G#º
------------	---------------	---------------	------------	-----------	------------	------------

Lío7+	Lócio 6	Jônio 5#	Dórico 4#	Mixo 6b/9b	Lídio 9#	Mixo1#
* * * *	*	*****	*****	*****	Frigio 3	Lídio 2#
Jônico	*****	*****	*****	*****	Spanish Gypsy	*****

Alt.6

Dim

Mixo1#

OBSERVAÇÕES

1) O Dominante do Campo menor harmônico (V7) aceita 9b e/ou 6b = 13b = 5#.

Portanto: **E7(9b/6b/13b/5#)** resolve em **Am**.

2) Repare que II^m7/5b V7 resolve em acordes menores:

II^m7/5b V7 ---- Im
Bm7/5b E7 ---- Am

3) O VIIº é um acorde simétrico (se repete em 3as menores), portanto:

VIIº = VIbº = IVº = IIº

Observe como nos modos gerados encontramos os diminutos através de enarmonias:

Am7+	Bm7/5b	C7+/5#	Dm7	E7	F7+	G#º
-------------	---------------	---------------	------------	-----------	------------	------------

Bº -----1e1/2tom----- Dº-----1e1/2tom-----Fº-1e1/2tom--G#º

Prática – APLICAÇÕES

Podemos dividir o estudo de aplicação do Campo menor Harmônico em duas fases ou duas diferentes visões: Horizontal e vertical.

1) Visão Horizontal

Am7+	Bm7/5b	C7+/5#	Dm7	E7	F7+	G#º
Eólio7+	Lócrio6	Jônio5#	Dórico4#	Mixo6b/9b	Lídio9#	Alt.6

Fábio

MELO

- Escala menor harmônica 3 notas por corda: Pesquisar digitações, padrões e frases;
- Escala menor harmônica “Sistema 5”- CAGED (pense em associar a escala com acordes V7 dominantes, onde há maiores possibilidades de aplicação);
- Adição de notas (eólio + 7+) = T 2 3b 4 5 6b 7 e 7+
- Só há uma possibilidade de Pentatônica : a escala pentatônica Dominante (Penta 7) que possui os seguintes intervalos ---- T 3 4 5 7

2) Visão Vertical

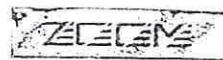
- Tríades – por região, por corda, condução harmônica, arpejos, frases, etc.
- Acordes estruturais (tétrade) – Blocos, inversões, condução harmônica, arpejos, adições de “dissonâncias”, etc.

Sugiro um longo estudo em cima de IIIm7/5b V7 – Im , com blocos e frases em vários tons.

Sobre 7dim
& Fase 7

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Padrões sobre Escala menor Harmônica

①

TAB

5 8 7 5 8 7 5 8 | 7 6 8 7 6 9 7 5

TAB

9 7 5 9 7 6 9 9 | 6 10 9 7 10 8 7 10

volta

TAB

8 10 7 9 10 6 9 9 | 6 7 9 5 7 9 5 7

TAB

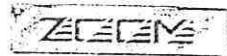
9 6 7 8 6 7 8 5 7 8 5 | 8 7 8 5 7 4 5

Padrões sobre Escala menor Harmônica

(2)

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Padrões sobre Escala menor Harmônica

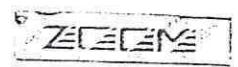
(3)

T
A
B

5 7 8 5 7 8 5 7 8 5 7 8 6 7 8 7 8 6 7 8 6 7 9 6 7 9 5 7 9 5 7

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Padrões sobre Escala menor Harmônica

(4)

T	6 7 9	5 7 9	6 9 10	7 8 10
A			5 7 9	
B	5 7 8	5 7 8	6 7 9	

T	10 8 7	9 7 5	10 9 6	9 7 5	9 7 6	8 7 5	9 7 6	8 7 5
A								
B								

(5)

T	5 8 5 7	5 7 8 7 8 5	7 6 7 8 7 8 6 9 6 7	5
A				
B				

T	9 7 9 5 9 5 7 6 7 9 9 0	6 10 6 9 7 9 10 8 10 7 10 7
A		
B		

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Padrões sobre Escala menor Harmônica

6

TAB

5 7 8 5 8 7 5 7 8 5 7 8 5 7 8 6 8 7 5 7 8 6 7 9

TAB

6 7 9 5 9 7 6 7 9 5 7 9 5 7 9 6 9 7 5 7 9 6 9 10

TAB

6 9 10 7 10 9 6 9 10 7 8 10 10 8 7 10 7 8 10 8 7 10 9 6

TAB

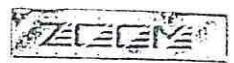
10 9 6 9 6 9 10 9 6 9 7 5 9 7 5 9 5 7 9 7 5 9 7 6

TAB

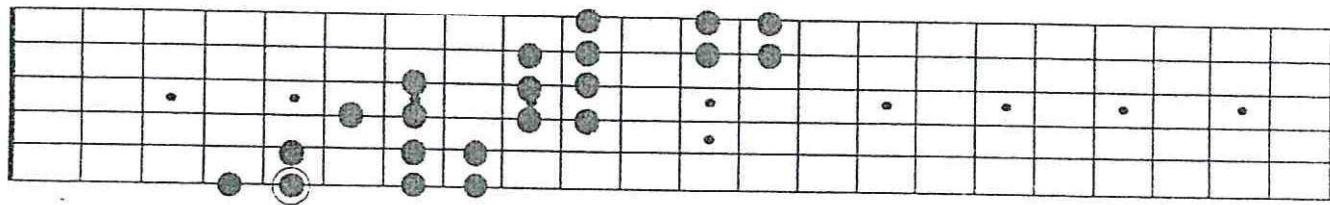
9 7 6 8 6 7 9 7 6 8 7 5 8 7 5 8 5 7 8 7 5 8 7 5

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Padrões sobre Escala menor Harmônica: Visão horizontal



①

Music staff with notes and fingerings (3, 3, 3, 3). Fretboard below with fingerings: 5 7 8 | 5 7 8 | 7 9 10 | 7 9 10 | 10 12 13 | 10 12 13 | 12

T A B 5 7 8 | 5 7 8 | 7 9 10 | 7 9 10 | 10 12 13 | 10 12 13 | 12

②

Music staff with notes and fingerings (3, 3, 3, 3). Fretboard below with fingerings: 4 7 | 5 5 8 7 | 6 9 7 | 7 10 9 | 9 12 | 10 10 13 12 | 10 13 12 | 13

T A B 4 7 | 5 5 8 7 | 6 9 7 | 7 10 9 | 9 12 | 10 10 13 12 | 10 13 12 | 13

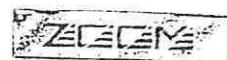
③

Music staff with notes and fingerings (3, 3, 3, 3). Fretboard below with fingerings: 4 5 7 | 7 5 7 8 | 7 6 7 9 | 9 7 9 10 | 10 9 10 12 | 12 10 12 13 | 10 12

T A B 4 5 7 | 7 5 7 8 | 7 6 7 9 | 9 7 9 10 | 10 9 10 12 | 12 10 12 13 | 10 12

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Padrões sobre Escala menor Harmônica - Visão horizontal

④

TAB

13 12 10 13 12 10 9 10 12 9 10 9 7 10 9 7 6 7 9 7

TAB

8 7 5 8 7 5 4 5 7 0 5

⑤

TAB

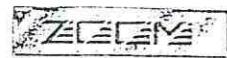
13 12 10 13 12 10 9 10 12 10 9 10 9 7 10 9 7 6 7 9 7 6 7

TAB

8 7 5 4 5 7 5 4 0 5

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Padrões sobre Escala menor Harmônica : Visão horizontal

⑥

12 10 12 10 9 7 9 7 7 5 7 5 4

⑦

13 12 13 12 12 10 10 9 10 9 9 7 8 7 8 7 7 5 7 5 4

⑧ Usando o arpejo diminuto

T A B

9 10 12 10 13 12

6 9 7 10 4 7 5 8

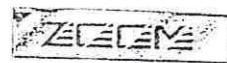
⑨

10 12 13 12 10 13 12 10 9 12

7 9 10 6 7 9 5 7 8 4 5 7

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Padrões sobre Escala menor Harmônica. Visão horizontal

1.

TAB: 131210 131210-9 1012109 9 109 7 1097 6 7 97 6 7 8 7 5 8 7 5 4 5 7 5 4 1 0

2.

TAB: 161312 1513121012131210 10 13 10 9 1210 9 7 9 10 9 7 8 11 8 7 10 8 7 5 7 8 7 5 4 1

3.

TAB: 17 1613 1715131213151312 13 14 13 10 1412109 1012109 11 12 11 8 12 10 8 7 8 10 8 7 5 4

4.

TAB: 1917 18 1817151315171519 14 16 14 13 151412101214 1210 12 14 12 11 1312108 101210 8 7 5

Padrões sobre Escala menor Harmônica: Visão horizontal

5.

201917 2118171517181715 16 171614 1815141214151412 14 151412 16131210121312108 7

6.

222019 2221181718211817 17 191716 1918151415181514 15 171514 171613121316131210 12

7.

12108 1210 9 6 9 10 9 6 7 9 7 5 9 7 6 3 6 7 6 3 5 7 5 3 7 5 4 1 4 5 4 1 0 7

8.

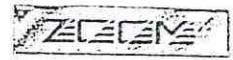
131210 1210 9 10 9 7 10 9 7 131210 12

T A B 3 5 7 8 7 5 8 7 5

4 5 7 8 7 5

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Padrões sobre Escala menor Harmônica - Visão horizontal

9.

TAB

131012131210 12 ~~~

10.

TAB

151718151718
161917161719 17 ~~~

11.

TAB

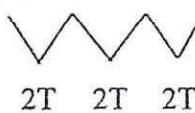
13 12 10
13 12 10 13 12 10 12 10 9
10 9 7
10 9 7 6 7 9
5 7 9

TAB

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

Simetria da Tríade Aumentada

Tríade aumentada : (T) 3 5+ (8)



Como você pode observar, a distância entre os intervalos que compõem a tríade aumentada é sempre de 2 tons. Isso faz com que ela seja uma tríade simétrica .

Ex: C5+

A inversão da tríade de C5+ resulta em uma tríade de E5+ (2 tons acima de C5+):

Posição fundamental

1^a inversão

enarmonizando = E5+

A 2^a inversão da tríade de C5+ resulta em uma tríade de G#5+ (2 tons acima da primeira inversão):

Posição fundamental

1^a inversão

2^a inversão

enarmonizando = G#5+

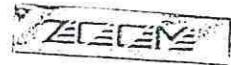
Conclusão :

C5+ = E5+ = G#5+

(C5+ ---- 2 tons ---- E5+ ---- 2 tons ---- G#5+ ---- 2 tons ---- C5+)

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Simetria da Triade Aumentada

Analisando o Campo Harmônico da Escala menor Harmônica, podemos perceber que o IIIº grau é uma triade aumentada :

Ex: Am harmônico

A musical staff in G clef. The notes are: I (A), II (B), III (C5+), IV (D), V (E), VI (F#), VII (G). The third note, C5+, is boxed and has a sharp sign above it.

Consequentemente encontraremos as tríades de E5+ (Vºgrau) e G#5+ (VIIºgrau).
Vejamos :

Vº GRAU - FRÍGIO DOMINANTE (mixo 6b/9b) : T 2b 3 4 5 6b 7

A musical staff in G clef. The notes are: T (A), 2b (B), 3 (C#), 4 (D), 5 (E), 6b (F#), 7 (G). The note C# is labeled '6b=5#'.

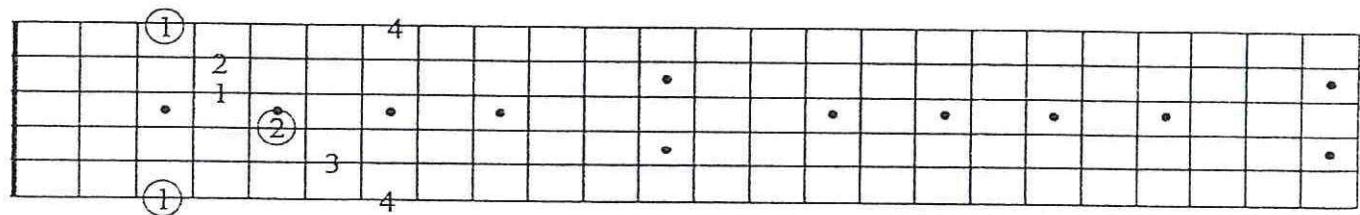
VIIº GRAU - DIMINUTO (alt.6) : T 2b 3b 4b 5b 6b 7b

A musical staff in G clef. The notes are: T (A), 2b (B), 3b (C), 4b (D), 5b (E), 6b (F#), 7b (G). The notes C and F# are labeled '4b=3' and '6b=5#' respectively.

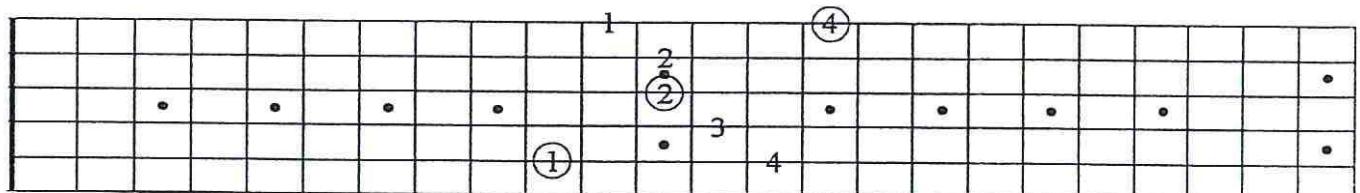
C5+ = E5+ = G#5+

Tríade Aumentada = T, 3, 5#

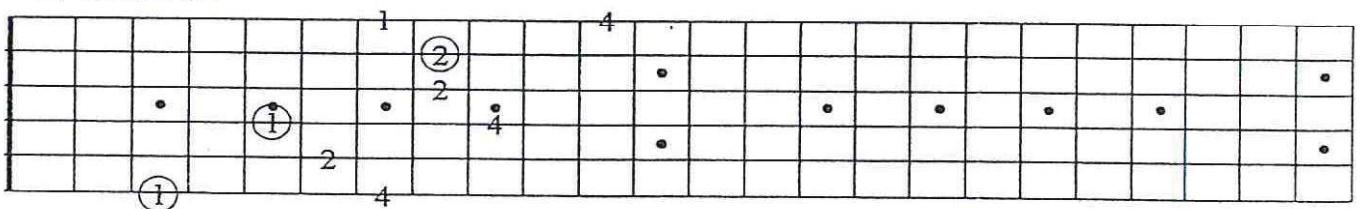
Desenho simétrico a cada 2 tons



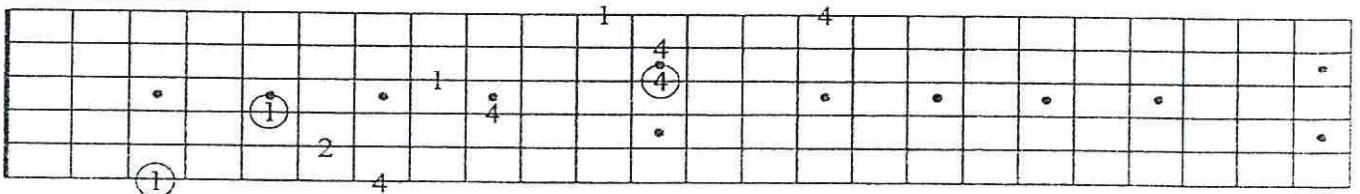
Partindo da 5a corda

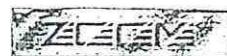


2 Oitavas



3 Oitavas





Simetria

triades aumentadas em Am harmônica

(C+, E+ e G#+)

Line 1:

T A B

4 5 4 8 9 8 12 13 12 16 17 16 17 17

Line 2:

T A B

1 2 1 5 6 5 5 9 10 9 9 13 14 13 13 14

Line 3:

T A B

3 2 1 5 6 7 11 10 9 13 14 15 12

Line 4:

T A B

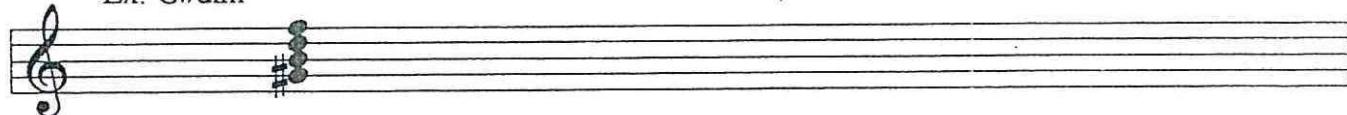
7 6 7 6 5 6 5 5 5 5 9 5

Simetria da Tétrade Diminuta

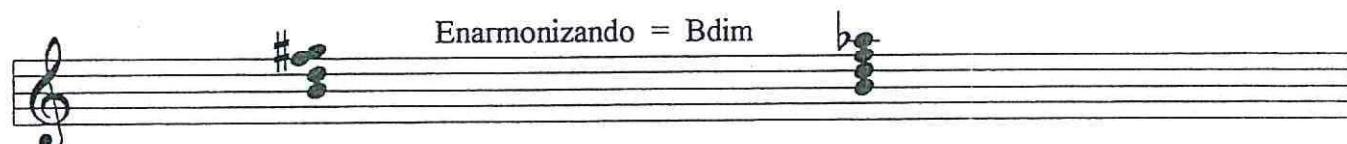
Tétrade diminuta: T 3b 5b 7b (8)
 1e1/2 1e1/2 1e1/2 1e1/2

A distância entre os intervalos que compõem a tétrade diminuta é sempre de 1,5 tom. Isso faz com que ela seja uma tétrade simétrica :

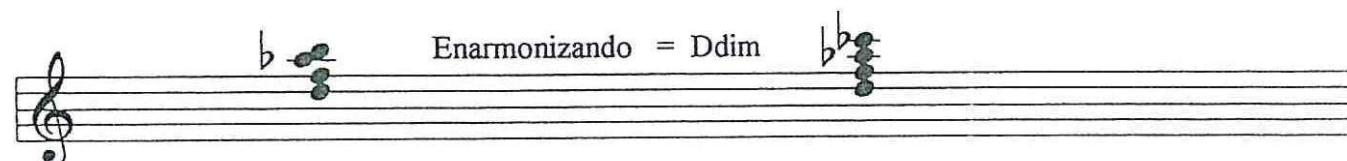
Ex: G#dim



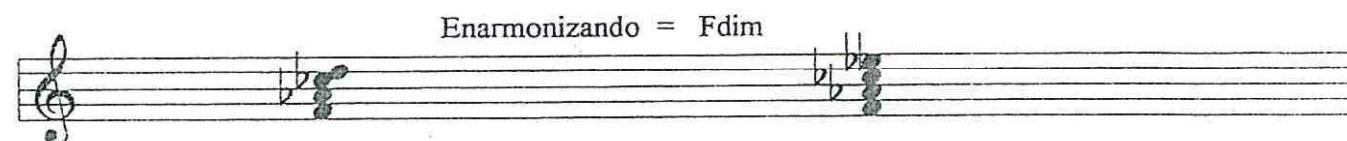
A inversão da tétrade de G#dim resulta em uma nova tétrade 1,5 tom acima (Bdim) :



A inversão da tétrade de Bdim resulta em uma nova tétrade 1,5 tom acima (Ddim) :



E finalmente, a inversão da tétrade de Ddim, resulta em uma tétrade 1,5 tom acima (Fdim) :



Conclusão:

G#dim = Bdim = Ddim = Fdim

(G#dim----1,5 tom----Bdim----1,5 tom----Ddim----1,5 tom----Fdim)

Simetria da Tétrade Diminuta

Analisando o Campo Harmônico da Escala menor Harmônica, percebemos que o VIIº grau é uma tétrade diminuta.

Ex: Am harmônica

Am7+ Bm7/5b C7+/5# Dm7 E7 F7+ G#dim

Consequentemente encontraremos na escala de Am harmônica as tétrade de Bdim (IIº grau), Ddim (IVº grau) e Fdim (VIº grau) :

IIº GRAU - LÓCRIOS 6 : T 2b 3b 4 5b 6 7

T 3b 5b 6 = 7b

IVº GRAU - DÓRICO 4# : T 2 3b 4# 5 6 7

T 3b 4# = 5b 6 = 7b

VIº GRAU - LÍDIO 9# : T 2# 3 4# 5 6 7+

T 2# = 3b 4# = 5b 6 = 7b

G#dim = Bdim = Ddim = Fdim

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Tríade Diminuta = T, 3b, 5b

Posição Fundamental: G°

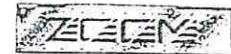
G° 1^a Inversão

G° 2^a Inversão

Mais Usados:

Tríade Aberta

SIMETRIA



Tríades e tétrades diminutas em Am harmônico

Obs.: Nos acordes de D dim e F dim pense na nota G# como enarmônica de Ab.

No acorde de F dim pense na nota B como enarmônica de Cb.

① F dim G#dim Bdim Ddim

T 7 4 4 7 4 10 7 7 10 7 13 10 10 13 10 16 13 13 16 13 17
A 6 6 4 7 9 9 12 12 10 12 15 15 15 15
B 4 7 9 10 13 13 13 15 15 14

② Fdim G# dim B dim D dim

T 3 6 3 4 6 6 9 7 9 12 10 9 12 9 10 12 12 15 13 12 15 12 13
A 6 4 4 7 9 9 12 12 10 12 15 13 13 15 15 15
B 3 6 4 6 6 9 7 9 12 12 10 12 15 13 13 15 14

③ Bdim G#dim

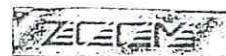
T 6 9 7 9 6 7 9 6 7 5 3 6 4 3 6 4 6 3 4 6 3 6 4 2
A 6 9 7 9 6 7 9 6 7 4 7 5 3 6 4 3 6 4 6 3 4 6 3 6 4 2
B 7 10 8 9 7 9 6 7 9 6 9 4 7 5 3 6 4 3 6 4 6 3 6 4 2

④ Fdim

T 9 7 9 7 9 10 7 10 9 10 9 7 9 10
A 9 7 9 7 9 10 7 10 9 10 9 7 9 10
B 11 11 11 11 11 10 7 10 9 10 9 7 10

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⑤

T A B

7 10 9 7 10 13 12 10 13 16 15 13 10 12 13 16 15 16 15 13 16 17

⑥

T A B

19 16 18 18 16 16 13 15 16 15 13 13 10 12 13 12 10 10 7 9 10 9 7

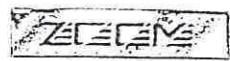
⑦

T A B

13 10 12 13 12 10 10 7 9 10 9 7 7 4 6 7 6 4 5

T A B

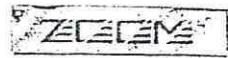
7 6 4 10 9 7 13 12 10 16 15 13 13 12 10 16 15 13 19 18 16 17



Escala menor Harmônica - Licks

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Escala menor Harmônica - Licks

Progressões para utilização da Escala menor Harmonica

Im7+	IIm7b5	III7+♯5	IVm7	V7	VI7+	VIIdim
II dim			IVdim		VI dim	

① Ex: Am harmônica

A musical staff with four measures. Measure 1: Am (add9). Measure 2: G#dim. Measure 3: F(7+). Measure 4: E7(b9).

②

A musical staff with four measures. Measure 1: E. Measure 2: F. Measure 3: G#dim. Measure 4: Am (add9).

③

A musical staff with four measures. Measure 1: Dm7(9) Ddim. Measure 2: C7+♯5 F(6). Measure 3: Bm7b5 E7(b9). Measure 4: Am (add9).

④ Ex: Dm harmônica

A musical staff with four measures. Measure 1: Bb7+(#11). Measure 2: A7(b13). Measure 3: Dm(7+/9). Measure 4: Gm(7/9).

⑤ Ex: Cm harmônica

A musical staff with four measures. Measure 1: Cm(add9). Measure 2: Dm7b5 G7(b13). Measure 3: Ab(7+) Em(7/9). Measure 4: Abdim Bdim.

Obs: As adições entre parênteses podem ou não ser utilizadas.

Progressões: Menor Natural x Menor Harmônica

Menor	Natural:	I _m 7	II _m 7/5b	III7+	IV _m 7	V _m 7	VI7+	VII7
	Harmônica:	I _m 7+	II _m 7/5b	III7+♯5 II _{dim}	IV _m 7 IV _{dim}	V7	VI7+ VI _{dim}	VII _{dim}

① I_m(nat) VII(harm) VII(nat) VI(nat)

Am7 G#dim Gsus F7+/9

② I_m(harm) VI(harm) VII(nat) V(harm) VII(harm)

Am F/A G/A E/A G#dim/A

③ II/III(nat) V/III(nat) III(harm) III(nat)

Dm7/9 G7/13 C7+♯5 C7+

II(harm) V(harm) I_m(harm) I_m(nat)

Bm7b5 E7b9 Am7+/9 Am7/9

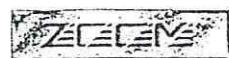
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Você deve estar lembrado de que em nossos estudos de triades fomos capazes de mudar a disposição das notas dos acordes, sem mudar o caráter dos mesmos. À este processo demos o nome de "Inversão de triades":

Posição fundamental 1^a inversão 2^a inversão Posição fundamental

Agora, em nossos estudos sobre tétrade, repetiremos este processo, obtendo 3 inversões de um mesmo acorde :

Posição fundamental 1^a inversão 2^a inversão 3^a inversão Posição fundamental

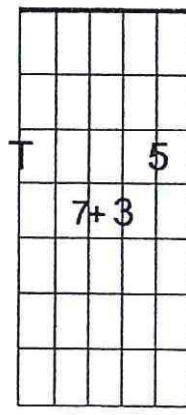
Exercício : Monte o acorde na sua posição fundamental, 1^a inversão, 2^a inversão e 3^a inversão :

Am7 F7+ D7 F#m7/5b Gm7 Eb7

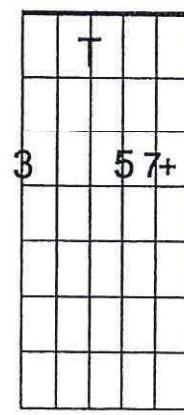
Inversões de tétrades

Acordes M7+

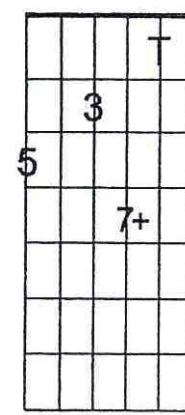
Posição fundamental



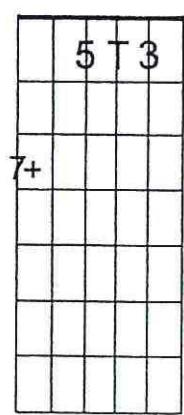
1^a inversão



2^a inversão



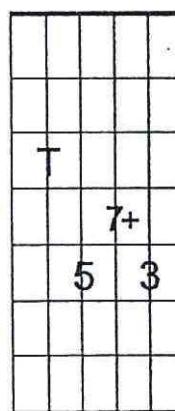
3^a inversão



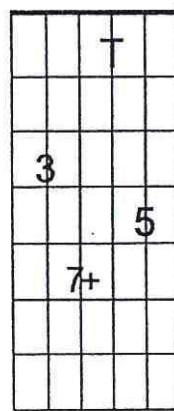
Inversões de tétrades

Acordes M7+

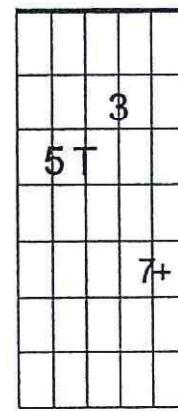
Posição fundamental



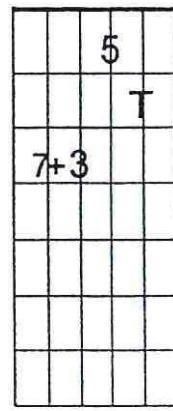
1^a inversão



2^a inversão



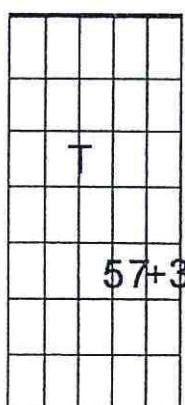
3^a inversão



Inversões de tétrade

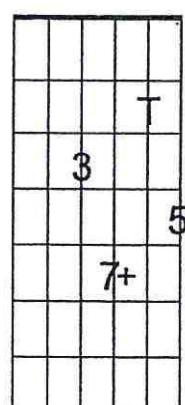
Acordes M7+

Posição fundamental



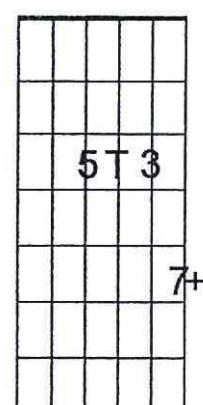
X X

1^a inversão



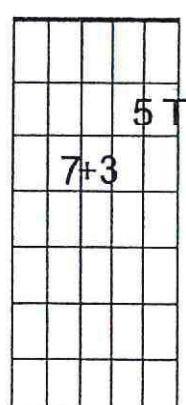
X X

2^a inversão



X X

3^a inversão

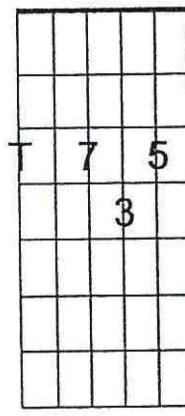


X X

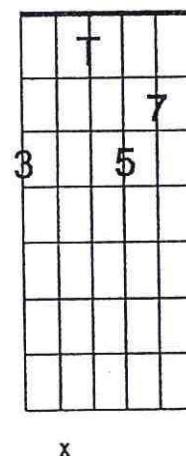
Inversões de tétrade

Acordes M7

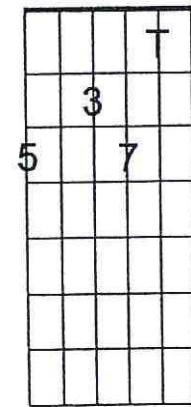
Posição
fundamental



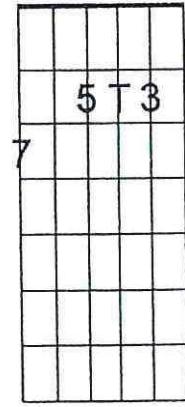
1^a inversão



2^a inversão



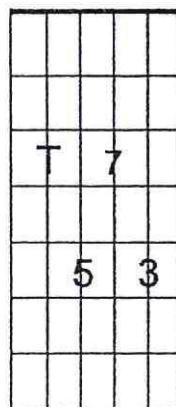
3^a inversão



Inversões de tétrade

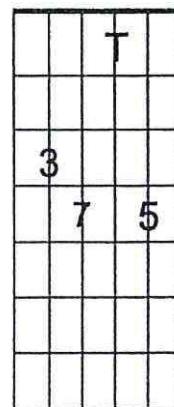
Acordes M7

Posição fundamental



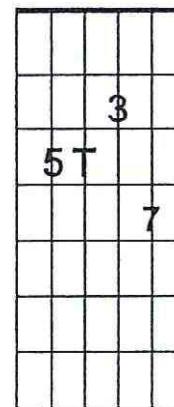
X X

1^a inversão



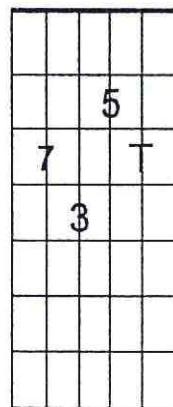
X X

2^a inversão



X X

3^a inversão

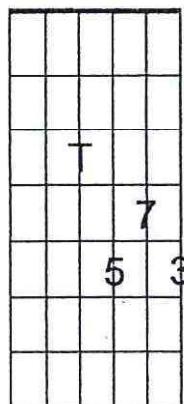


X X

Inversões de tétrades

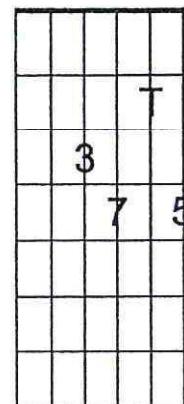
Acordes M7

Posição fundamental



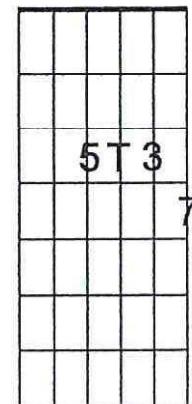
X X

1^a inversão



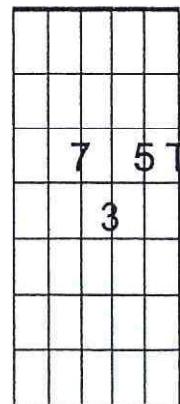
X X

2^a inversão



X X

3^a inversão

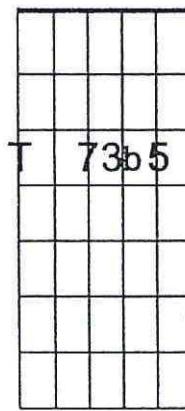


X X

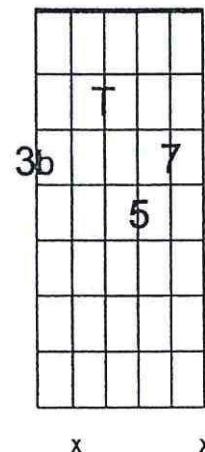
Inversões de tétrades

Acordes m7

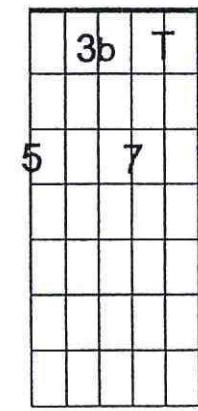
Posição fundamental



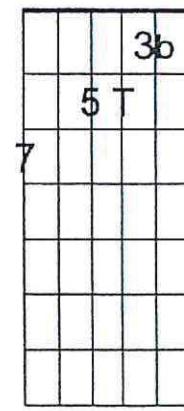
1^a inversão



2^a inversão



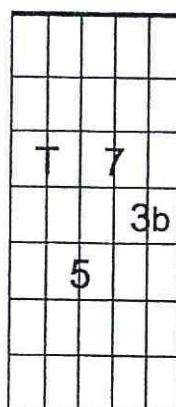
3^a inversão



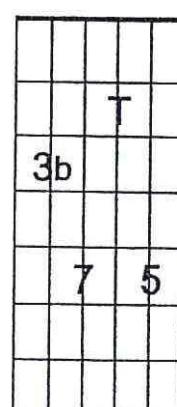
Inversões de tétrades

Acordes m7

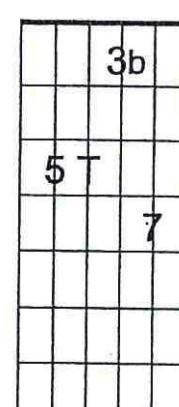
Posição fundamental



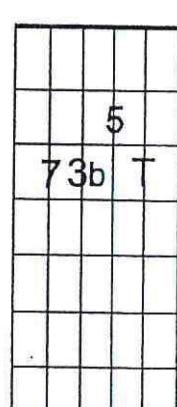
1^a inversão



2^a inversão



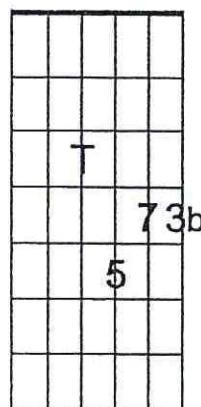
3^a inversão



Inversões de tétrades

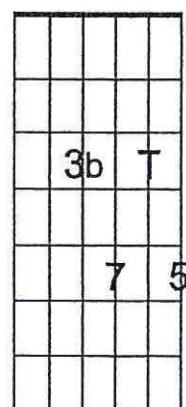
Acordes m7

Posição
fundamental



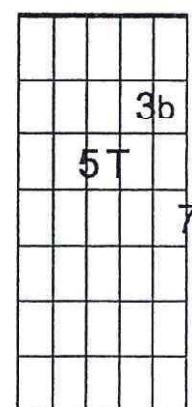
X X

1^a inversão



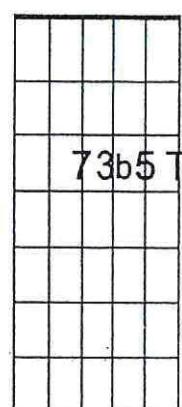
X X

2^a inversão



X X

3^a inversão

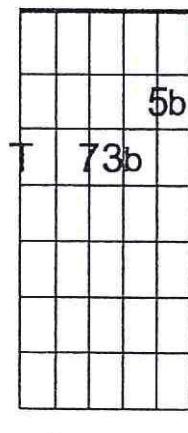


X X

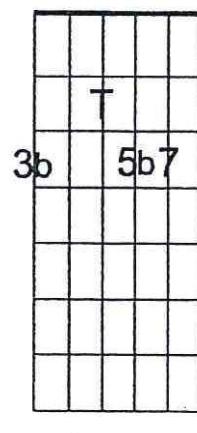
Inversões de tétrade

Acordes m7/5b

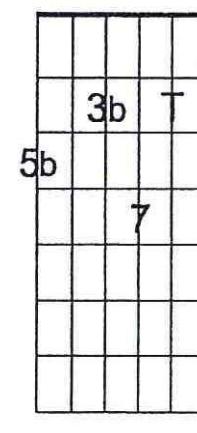
Posição fundamental



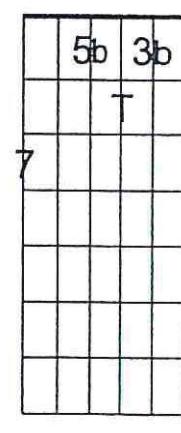
1^a inversão

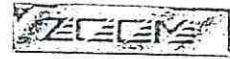


2^a inversão



3^a inversão

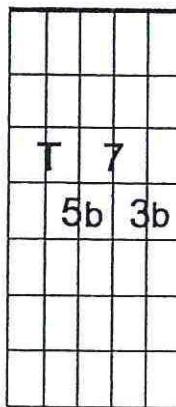




Inversões de tétrade

Acordes m7/5b

Posição
fundamental



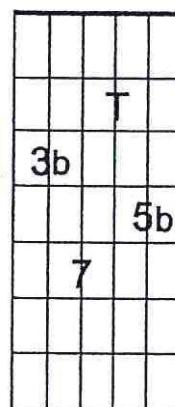
X

7

5b

3b

1^a inversão



X

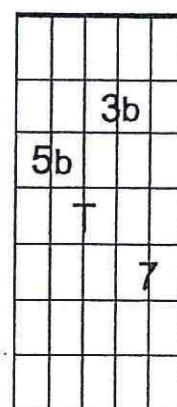
T

3b

5b

7

2^a inversão



X

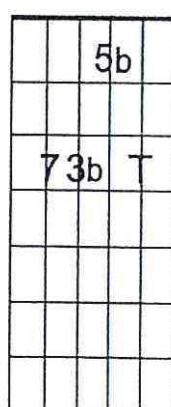
3b

5b

T

7

3^a inversão



X

5b

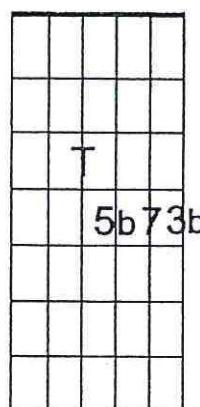
7 3b

T

Inversões de tétrade

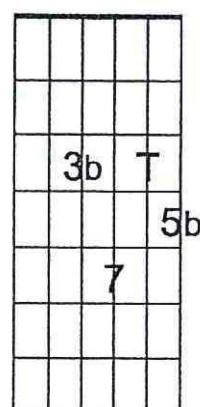
Acordes m7/5b

Posição
fundamental



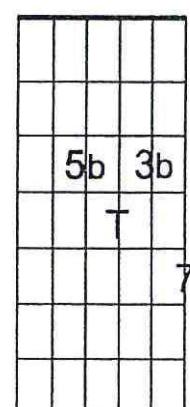
x x

1^a inversão



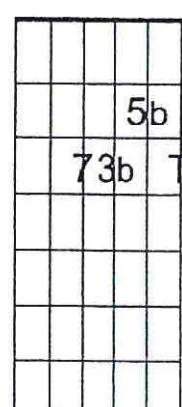
x x

2^a inversão



x x

3^a inversão



x x

INVERSÃO DE TÉTRADES - APLICAÇÃO II - V - I - VI (Am7, D7, G7+, Em7)

①

Am/G	D7/F#	G7+	Em7/G
------	-------	-----	-------

②

Am7	D7/A	G7+/B	Em7/B
-----	------	-------	-------

③

Am7	D/C	G7+/B	Em/D
-----	-----	-------	------

④

Am7/C	D/C	G7+/D	Em7
-------	-----	-------	-----

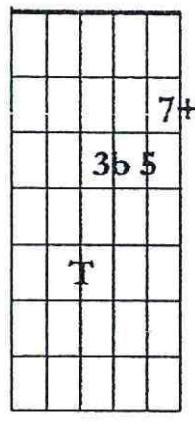
⑤

Am7/E	D7/F#	G7+	Em7/G
-------	-------	-----	-------

Depois de tocar cada progressão, junte as cinco. Observe o movimento do baixo.

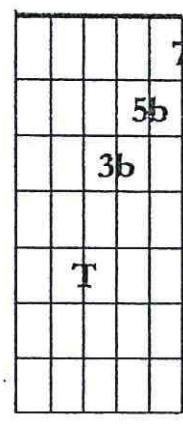
Arpejos com 7^as

Acorde m7+
(éolio 7+)



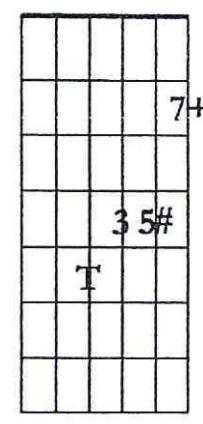
X X

Acorde m7/5b
(Lócrio 6)



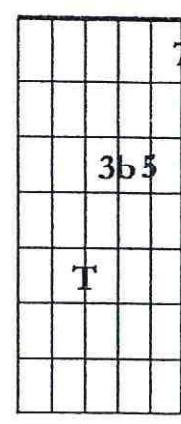
X X

Acorde M7+/5#
(Jônio 5#)



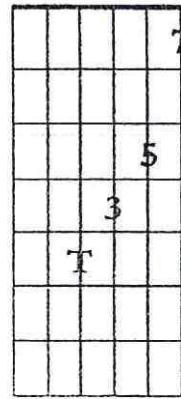
X X

Acorde m7
(Dórico 4#)



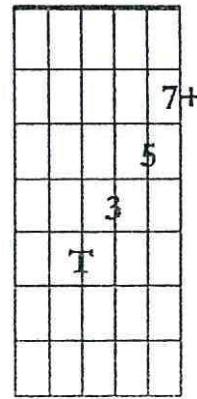
X X

Acorde M7
(Mixo 6b/9b)



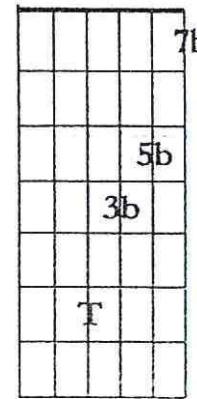
X X

Acorde M7+
(Lídio 9#)



X X

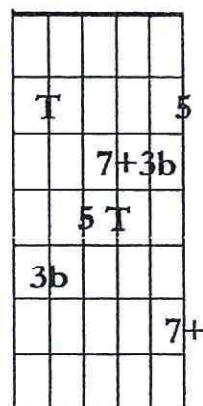
Acorde dim
(Alt.6)



X X

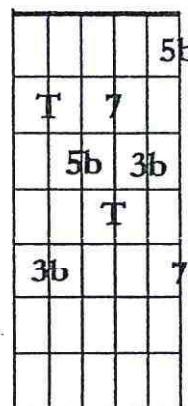
Arpejos com 7^as - Partindo da 5^a corda

Acorde m7+
(Eólio 7+)



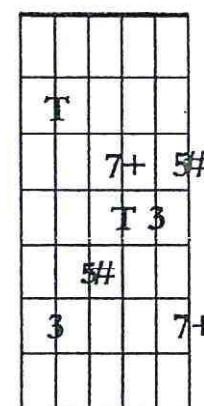
x

Acorde m7/5b
(Lócrio 6)



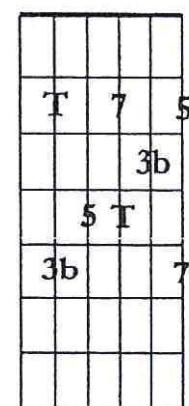
x

Acorde M7+/5#
(Jônio 5#)



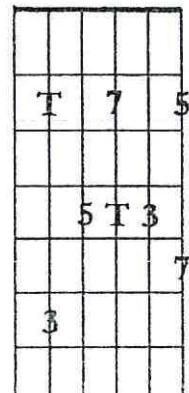
x

Acorde m7
(Dórico 4#)



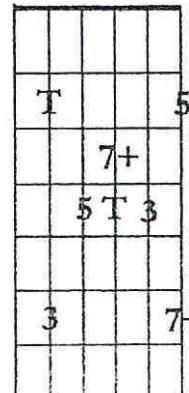
x

Acorde M7
(Mixo6b/9b)



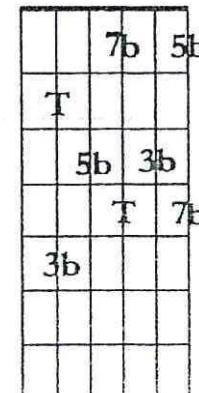
x

Acorde M7+
(Lídio 9#)



x

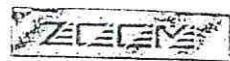
Acorde dim
(Alt. 6)



x

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Arpejos do Campo Harmônico menor Harmônico

Am7+

Bm7b5

Fretboard diagram for Am7+:

T	0	4	4	0	1	1	2	1	2	4	3	1	5	5	1	3	4	2	3	5	2
A	2	1	2	1	2	1	2	3	0	2	5	3	2	4	3	2	4	3	2	5	2
B	0	3	2	1	2	3	0	2	5	3	2	4	3	2	4	3	2	5	3	2	

C+/7+

Dm7

Fretboard diagram for C+/7+:

T	5	4	7	7	4	5	5	4	6	7	3	5	8	6	5	8	8	5	6	7	5
A	4	5	6	5	4	5	6	7	3	5	8	7	5	7	6	5	8	7	6	7	5
B	3	7	6	5	4	3	7	6	5	8	7	5	8	7	6	5	8	7	6	7	5

E7

F7+

Fretboard diagram for E7:

T	9	7	10	10	7	9	9	7	9	11	7	8	12	10	9	10	10	9	10	12	8
A	7	9	9	7	9	9	7	9	11	7	8	12	10	9	10	9	10	9	10	12	8
B	11	11	11	11	11	11	11	11	11	11	12	12	12	12	12	12	12	12	12	12	

G#dim

Am7+

Fretboard diagram for G#dim:

T	12	10	13	13	10	12	13	10	12	14	11	12	15	13	13	12	16	16	12	13	14
A	12	10	13	12	13	10	12	13	10	12	14	11	12	15	14	13	13	12	14	13	14
B	11	14	12	12	12	12	12	12	12	12	14	11	12	15	14	13	13	12	14	13	14

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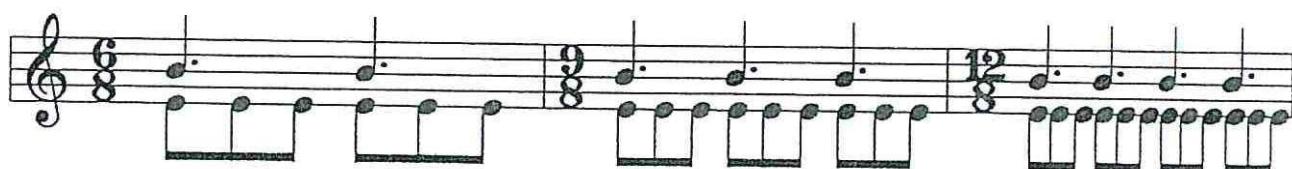
**Teoria
Elementar**

Compassos Compostos

Você deve estar lembrado de que em nossos estudos de fórmulas de compasso tínhamos 2 números sobrepostos : o número superior indicava a quantidade de tempos que deveria ser contido em cada compasso; o número inferior indicava a figura que deveria formar um tempo do compasso.

Lembre-se também de que os compassos poderiam ser :
 Simples (2, 3 e 4), com subdivisão binária;
 Compostos (6,9 e 12), com subdivisão ternária;
 Mistos (5,7,15 e 21).

Nesta fase iremos estudar os compassos compostos, aqueles compassos que possuem como número superior da fórmula de compasso os números 6, 9 e 12. Eles possuem subdivisão ternária e têm como unidade de tempo um valor pontuado :



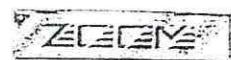
Obs.: Uma forma rápida de se achar a unidade de tempo de um compasso composto é tomar a metade do número da parte inferior do compasso, acrescentando-se a ele um ponto de aumento :

dividido por 2 = 4

Unidade de tempo = semínima pontuada



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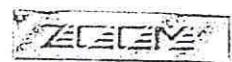
Exercícios

Não se esqueça: a unidade de tempo do compasso composto é indicada pela metade do número inferior acrescido de ponto de aumento.

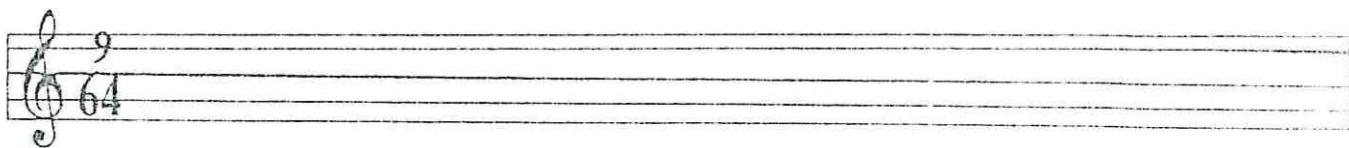
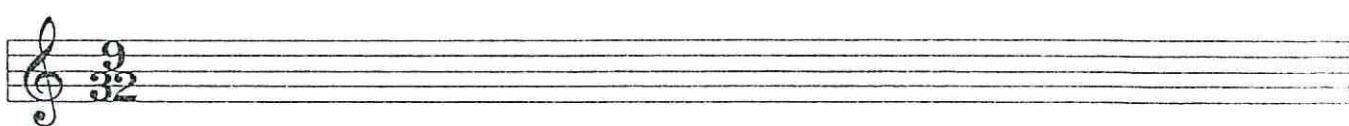
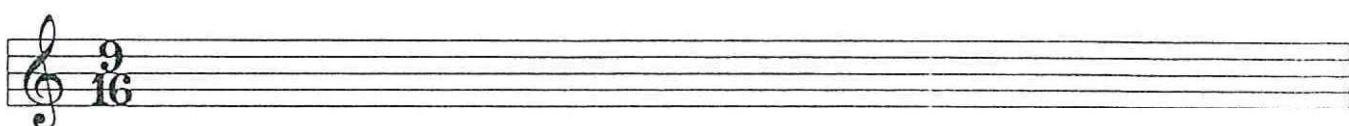
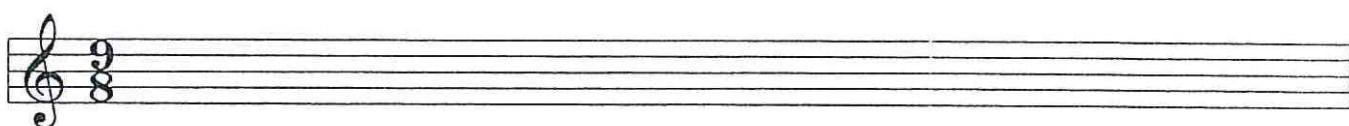
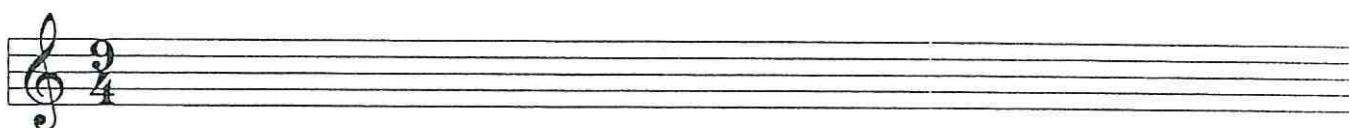
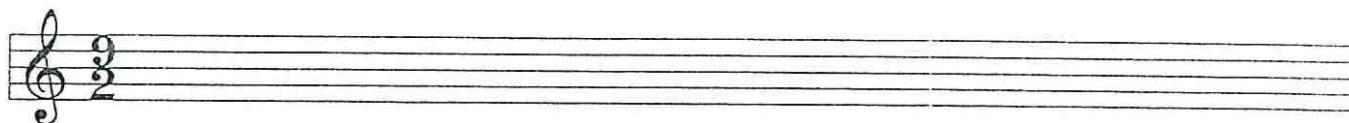
unidade de tempo : o.
unidade de compasso : o.-

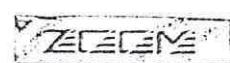
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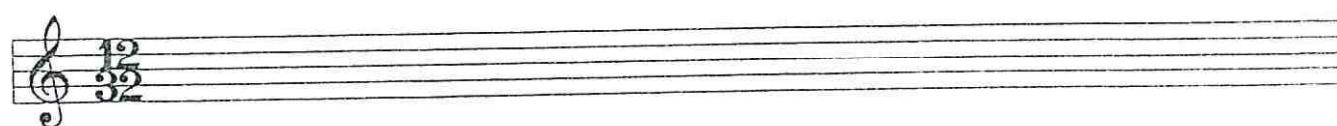
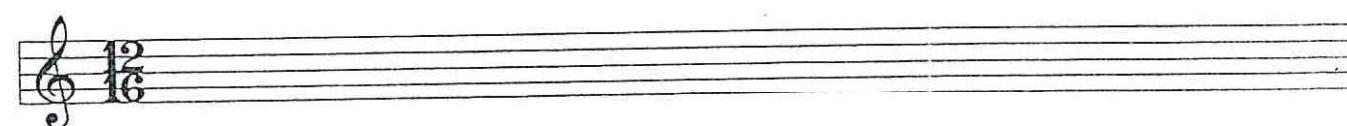
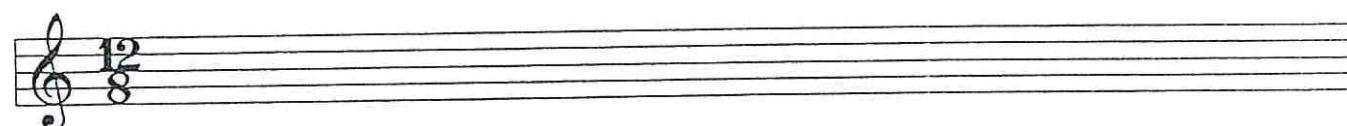
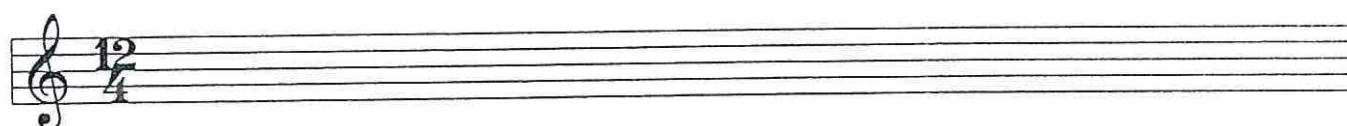
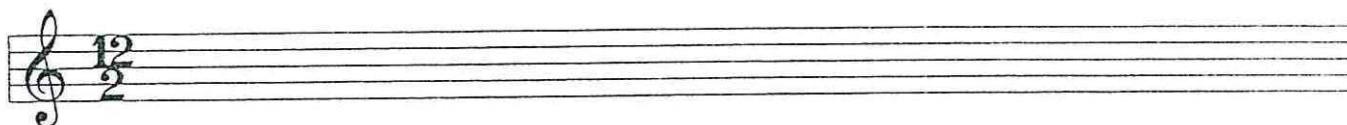


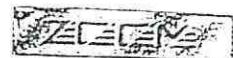
Exercícios





Exercícios





Compassos correspondentes

São o compasso simples e o compasso composto que têm o mesmo número de tempos e a mesma unidade de tempo, sendo esta simples no primeiro e pontuada no segundo.

The image shows three staves of music. The first staff has a treble clef and a 'simple' time signature (4/4). It contains four quarter notes. The second staff has a treble clef and a 'composto' time signature (8/8). It contains eight eighth notes. The third staff has a treble clef and a 'composto' time signature (9/8). It contains nine sixteenth notes. Above the third staff, handwritten text reads: "Ambas têm 3 tempos e ambas têm a mesma unidade de tempo". Below the third staff, the words "simples" and "pontuada" are written under their respective time signatures.

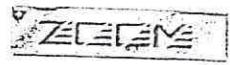
Dada uma fórmula de compasso simples, para se achar a sua correspondente composta multiplica-se o numerador por 3 e o denominador por 2:

$$\begin{array}{ll} 2 \times 3 = 6 & 4 \times 3 = 12 \\ 4 \times 2 = 8 & 4 \times 2 = 8 \end{array}$$

Dada uma fórmula de compasso composta, para se chamar sua correspondente simples divide-se o numerador por 3 e o denominador por 2.

$$\begin{array}{ll} 6 : 3 = 2 & 12 : 3 = 4 \\ 8 : 2 = 4 & 8 : 2 = 4 \end{array}$$

Obs: os compassos 2/2 e 4/4 também são representados respectivamente por ϕ e C



Exercícios

Monte as seguintes fórmulas de compasso com suas correspondentes dando a unidade de tempo e a unidade de compasso de cada uma delas:

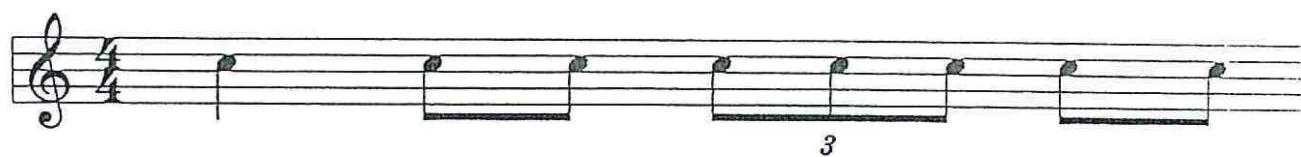
$\frac{4}{4}$	$\frac{2}{2}$	$\frac{3}{8}$
$\frac{12}{8}$		
$\frac{2}{2}$	$\frac{12}{8}$	$\frac{6}{16}$
$\frac{4}{16}$	$\frac{9}{8}$	$\frac{12}{16}$
$\frac{4}{8}$	$\frac{6}{32}$	$\frac{9}{16}$
$\frac{3}{4}$	$\frac{6}{8}$	$\frac{6}{4}$

Quiáleras

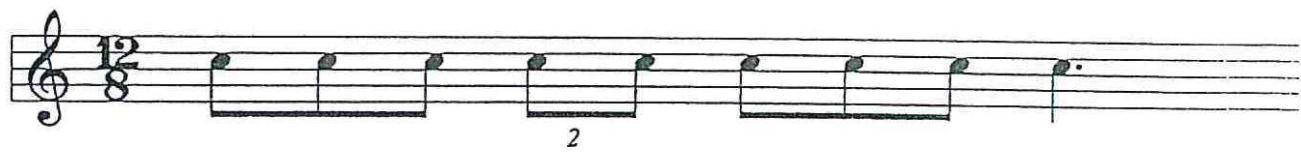
Quiáleras são grupos de notas que não obedecem à divisão normal do compasso. As quiáleras são representadas na escrita com uma cifra colocada acima ou abaixo do grupo de notas para indicar a quantidade de figuras de sua composição..

Abrangem 3 casos:

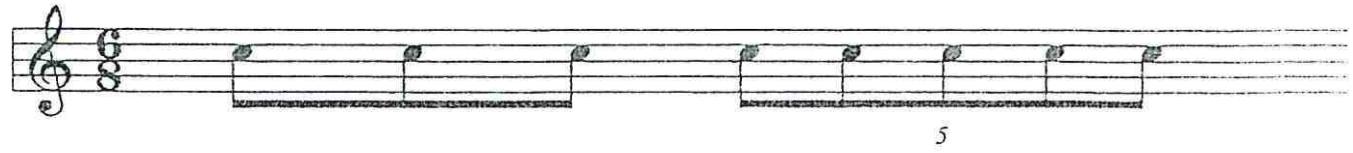
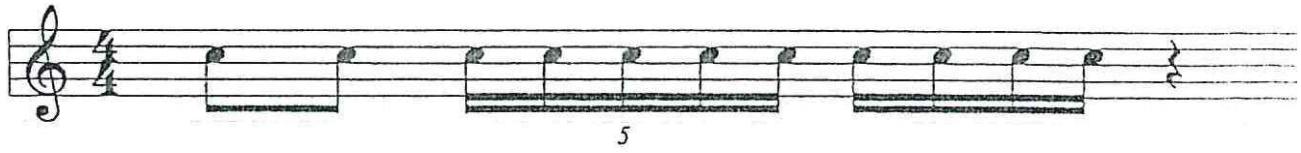
- 1) Grupos ternários dentro de uma subdivisão binária.



- 2) Grupos binários dentro de uma subdivisão ternária.



- 3) Grupos irregulares que entram tanto na subdivisão binária como na subdivisão ternária.



Quiáteras

Exemplos de grupos de quiáteras equivalentes à seminima pontuada:

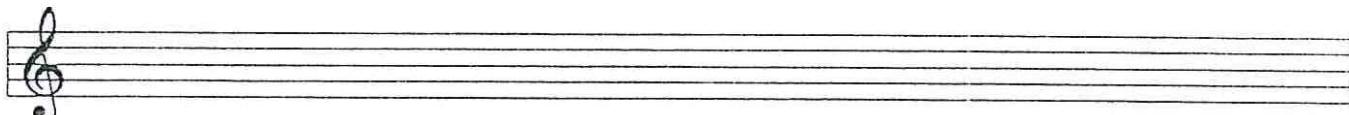
Quiáteras	Grupos normais da subdivisão ternária

Exemplos de grupos de quiáteras, equivalentes a uma seminima:

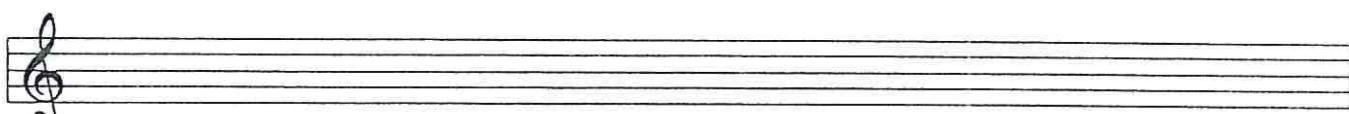
Quiáteras	Grupos normais da subdivisão binária

Exercícios

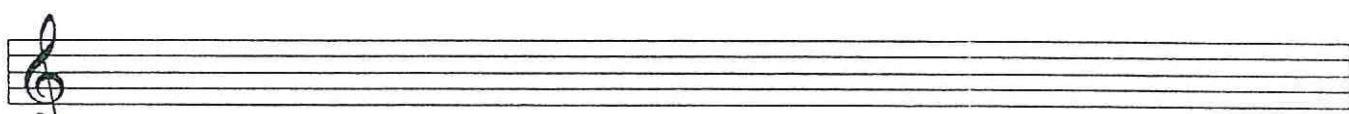
1) Escreva uma tercina de colcheia e uma mínima e dê sua fórmula de compasso:



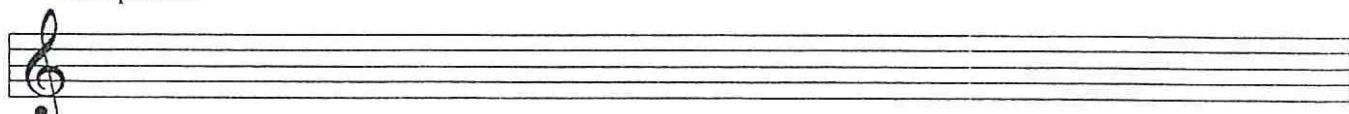
2) Escreva duas tercinas de semínimas com sua fórmula de compasso:



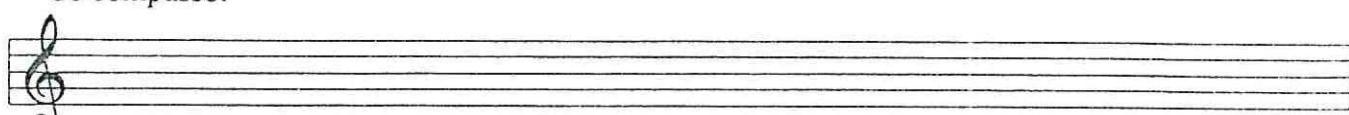
3) Escreva quatro semicolcheias e uma sextina de semicolcheia e dê sua fórmula de compasso:



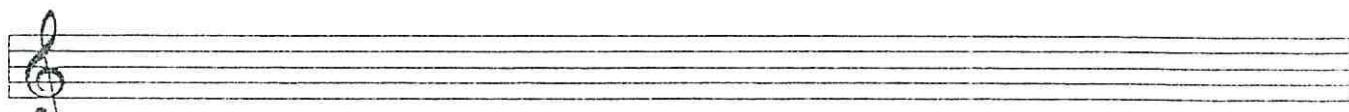
4) Escreva uma semínima pontuada, duas semicolcheias e duas semínimas e dê sua fórmula de compasso:



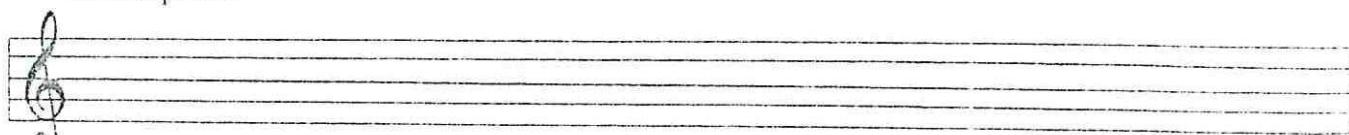
5) Escreva uma colcheia, uma mínima, duas semicolcheias e uma tercina de colcheias e dê sua fórmula de compasso:



6) Escreva uma duína de colcheias e seis semicolcheias e dê sua fórmula de compasso:



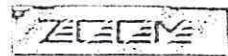
7) Escreva uma semínima pontuada, três colcheias e uma duína de colcheia e dê sua fórmula de compasso:



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Leitura

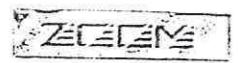


Leitura rítmica

①

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Leitura rítmica

(2)

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

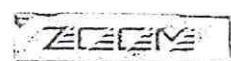
3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

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Leitura rítmica II

①

Musical staff 1: Treble clef, common time (g). Measures 1-5.

Musical staff 2: Treble clef, common time (g). Measures 1-7.

Musical staff 3: Treble clef, common time (g). Measures 1-7.

Musical staff 4: Treble clef, common time (g). Measures 1-7.

Musical staff 5: Treble clef, common time (g). Measures 1-7.

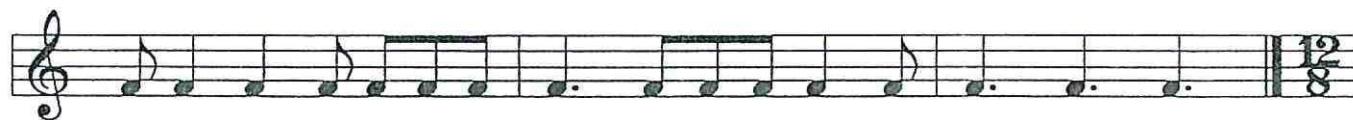
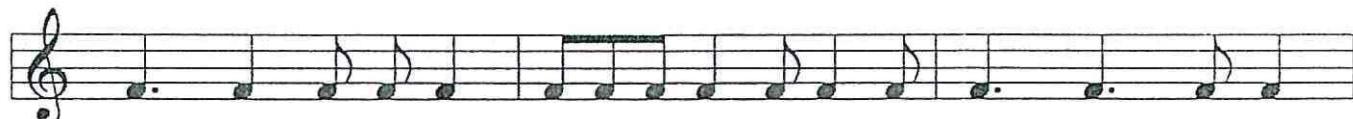
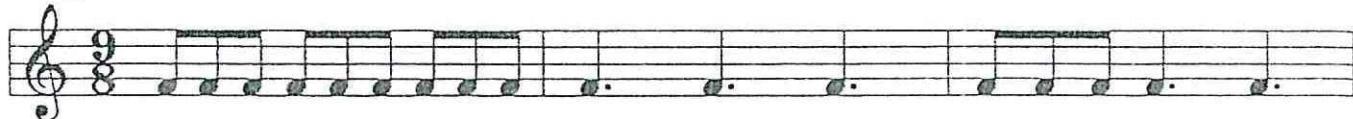
Musical staff 6: Treble clef, common time (g). Measures 1-7.

Musical staff 7: Treble clef, common time (g). Measures 1-7.

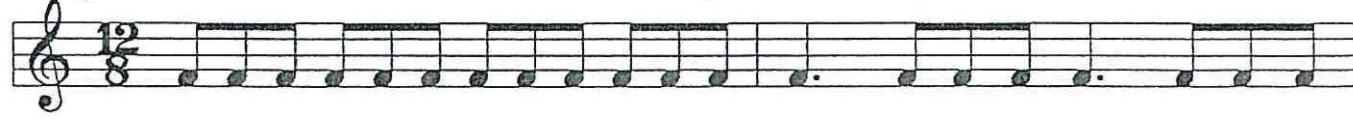
Musical staff 8: Treble clef, common time (g). Measures 1-7.

Leitura rítmica II

②

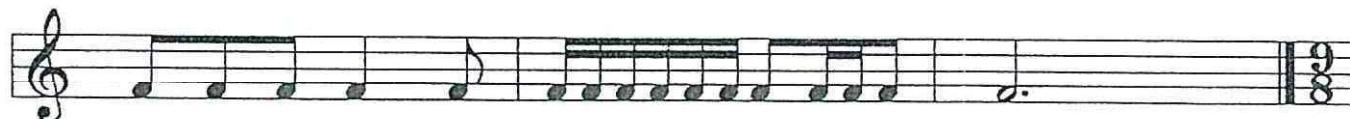
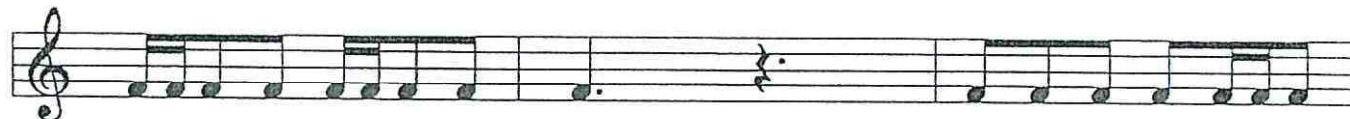
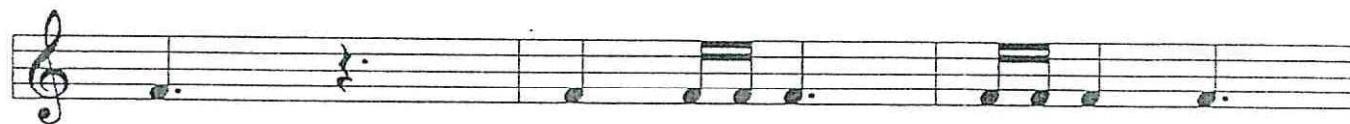


③

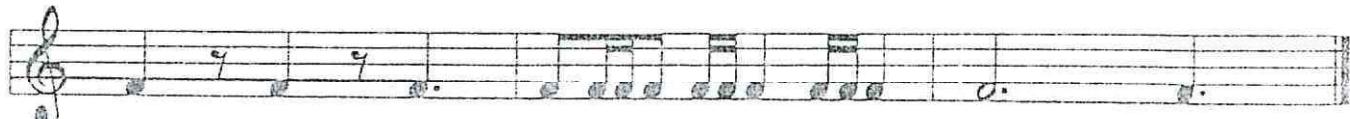
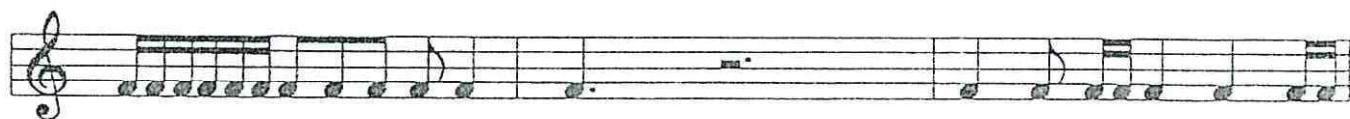
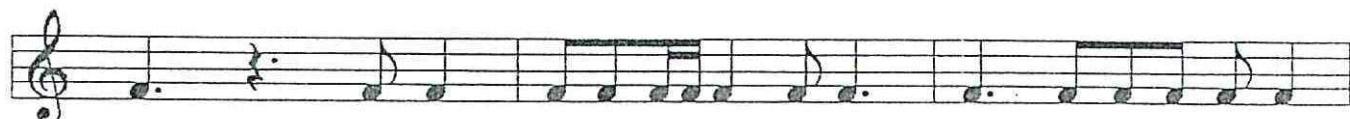
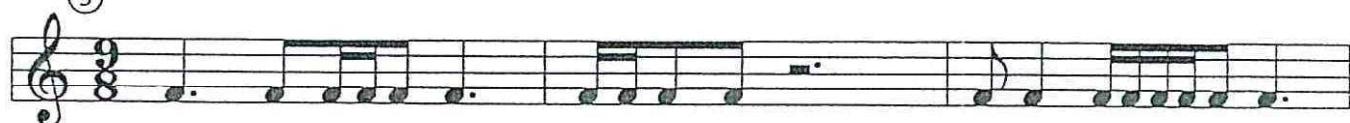


Leitura rítmica II

(4)



(5)



Irish Washerwoman

Folclore irlandês

1.

2. para ♦

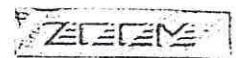
1.

2.

Dal segno al Coda ♦ Fine

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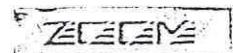
Giga

G.A. Brescianello

The musical score consists of three staves of music for a six-string guitar. The time signature is 6/8. The key signature is A major, indicated by two sharp signs. The first staff begins with a single note followed by a sixteenth-note pattern. The second staff starts with a sixteenth-note pattern. The third staff begins with a sixteenth-note pattern. The music features various slurs, grace notes, and dynamic markings.

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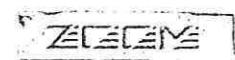
Green-sleeves

anônimo

The musical score consists of four staves of music for guitar, arranged vertically. Each staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 8/8 throughout. The music features various note values including eighth and sixteenth notes, and rests. Measures 1-4: The first staff starts with an eighth note followed by a sixteenth note. The second staff starts with a quarter note followed by an eighth note. The third staff starts with a quarter note followed by an eighth note. The fourth staff starts with a quarter note followed by an eighth note. Measures 5-8: The first staff starts with a quarter note followed by an eighth note. The second staff starts with a quarter note followed by an eighth note. The third staff starts with a quarter note followed by an eighth note. The fourth staff starts with a quarter note followed by an eighth note. Measures 9-12: The first staff starts with a quarter note followed by an eighth note. The second staff starts with a quarter note followed by an eighth note. The third staff starts with a quarter note followed by an eighth note. The fourth staff starts with a quarter note followed by an eighth note. Measure 13: The tempo is marked '100'. The first staff starts with a quarter note followed by an eighth note. The second staff starts with a quarter note followed by an eighth note. The third staff starts with a quarter note followed by an eighth note. The fourth staff starts with a quarter note followed by an eighth note.

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Green-sleeves

guit.2

A musical staff in common time (indicated by a 'G') and treble clef. It shows four measures of a melody. The chords indicated above the staff are Am, G, F, and E. The melody consists of eighth-note patterns.

A musical staff in common time (indicated by a 'G') and treble clef. It shows six measures of a melody. The chords indicated above the staff are Am, Bm, Em, Am, E⁷, and Am. The melody consists of eighth-note patterns.

A musical staff in common time (indicated by a 'G') and treble clef. It shows seven measures of a melody. The chords indicated above the staff are G, C, Bm, Em, Am, F, and E⁷. The melody consists of eighth-note patterns.

A musical staff in common time (indicated by a 'G') and treble clef. It shows seven measures of a melody. The chords indicated above the staff are G, C, Bm, Em, Am, E⁷, and Am. The melody consists of eighth-note patterns.