

Quadro de Notas Melódicas de Boa sonoridades em acordes de quatro sons

ACORDE Estrutura	NOTA MELÓDICA							
	de acorde				de tensão			
7M/6	1	3	(#)5	7/6	9	#11		
m7	1	b3	5	b7	9	11		
m7M/6	1	b3	5	7/6	9	11		
m7(b5)	1	b3	b5	b7	9	11	b13	
dim	1	b3	b5	bb7	9	11	b13	7
7	1	3	(#)(b)5	b7	(#)(b)9	#11	(b)13	
7 4	1	4	5	b7	(b)9	(b)13		

(acidentes entre parêntesis representam alterações opcionais).

Ian Guest, p.99

Notas de aproximação (inflexão melódica)

Em geral, notas que diatônica ou cromaticamente, se resolvem nas notas “de boa sonoridade”. Possuem duração comparativamente curta, ocupando lugar metricamente fraco no compasso.

- Notas de passagem;
- Bordadura;
- Apogiatura;
- Escapada e escapada por salto;
- Suspensão;
- Antecipação;
- Cromatismo;

2 Apresentação das escalas de acordes

■ Acordes diatônicos

tom maior

C 7M/6 jônico I 7M/6 D m7 dórico II m7[#] E m7 frígio III m7

F 7M/6 lídio IV 7M/6 G 7 mixolídio V 7 G 4⁷ mixolídio V⁷₄

A m7 eólio VI m7 B m7(b5) lócrio VII m7(b5)

tom menor

C m7 eólio Im7 C m6/7M men. melódico Im 6/7M D m7(b5) lócrio II m7(b5)

E^b 7M/6 jônico bIII 7M/6 E^b 7M(#5) lídio#5 bIII 7M(#5) F m7 dórico IV m7

F m6/7M men. melódico IVm 6/7M F 7 lídio b7 IV7 G 7 men. harmônico 5↓ V7

G⁴ frígio V⁷⁴ G m7 eólio Vm7 Ab 7M/6 lídio bVI 7M/6

Bb7 mixolídio bVII7 B° men. natural 1/2 tom ↑ VII°

▪ V secundário

tom maior

A 7 men. harmônico 5↓ V7/II B 7 alterado V7/III C 7 mixolídio V7/IV

D7 lídio b7 V7/V E 7 men. harmônico 5↓ V7/VI

tom menor

B \flat 7 mixolídio V7/ \flat III C7 men. harmônico 5 \downarrow V7/IV D7 alterado V7/V

E \flat 7 lídiob7 V7/ \flat VI F7 lídiob7 V7/ \flat VII

▪ Dominante substituto

tom maior

D \flat 7 lídiob7 subV7/I E \flat 7 lídiob7 subV7/II F7 lídiob7 subV7/III

G \flat 7 lídiob7 subV7/IV A \flat 7 lídiob7 subV7/V B \flat 7 lídiob7 subV7/VI

tom menor

D \flat 7 lídiob7 subV7/I E7 lídiob7 subV7/ \flat III G \flat 7 lídiob7 subV7/IV

Ab7 lídiob7 subV7/v A7 lídiob7 subV7/bVI B7 lídiob7 subV7/bVII

Musical notation for three chords: Ab7, A7, and B7. Each chord is shown with a treble clef and a bass line. Fingerings are indicated by numbers 1, 2, 3, 4, 5. Voicings are labeled as T9, T#11, T13, and b7. The Ab7 chord has a flat on the 7th degree. The A7 chord has a natural 7th degree. The B7 chord has a natural 7th degree.

■ IIm7 e IIm7(b5) cadencial

precedem V7 ou sub V7. Qualquer IIm7 cadencial sugere a escala dórica e IIm7(b5) a escala lócria, em situações primárias, secundárias e dominantes prolongados.

■ Acordes diminutos

tom maior

C#° diminuto #I° D#° diminuto #II° E° diminuto III°

Musical notation for three diminished chords: C#°, D#°, and E°. Each chord is shown with a treble clef and a bass line. Fingerings are indicated by numbers 1, 2, 3, 4, 5. Voicings are labeled as T9, T#11, T13, and b7. The C#° chord has a sharp on the 3rd degree. The D#° chord has a sharp on the 4th degree. The E° chord has a natural 5th degree.

F#° diminuto #IV° G#° diminuto #V°

Musical notation for two diminished chords: F#° and G#°. Each chord is shown with a treble clef and a bass line. Fingerings are indicated by numbers 1, 2, 3, 4, 5. Voicings are labeled as T9, T#11, T13, and b7. The F#° chord has a sharp on the 4th degree. The G#° chord has a sharp on the 5th degree.

A#° diminuto #VI° B° diminuto VII°

Musical notation for two diminished chords: A#° and B°. Each chord is shown with a treble clef and a bass line. Fingerings are indicated by numbers 1, 2, 3, 4, 5. Voicings are labeled as T9, T#11, T13, and b7. The A#° chord has a sharp on the 5th degree. The B° chord has a natural 6th degree.

tom menor

D^o diminuto II^o E^o diminuto III^o

F#^o diminuto #IV^o B^o men. natural 1/2 tom VII^o

■ Acordes meio-diminutos

tom maior

D m7(b5) lócrio 9M II m7(b5) E m7(b5) lócrio III m7(b5)

F# m7(b5) lócrio #IV m7(b5) B m7(b5) lócrio VII m7(b5)

tom menor

D m7(b5) lócrio II m7(b5) A m7(b5) lócrio 9M VI m7(b5)

▪ Dominantes sem função dominante

tom maior

C7 lídiob7 I7 C7 blues I7 D7 lídiob7 II7

Musical notation for the first system of 'tom maior'. It consists of three measures on a treble clef staff. The first measure contains notes C4, E4, G4, Bb4, D5, F5 with fingerings 1, T9, 3, T#11, 5, T13 and a b7 symbol. The second measure contains notes C4, E4, G4, Bb4, D5, F5 with fingerings 1, T9, T#9, 3, T#11, 5, T13 and a b7 symbol. The third measure contains notes C4, E4, G4, Bb4, D5, F5 with fingerings 1, T9, 3, T#11, 5, T13 and a b7 symbol.

F7 lídiob7 IV7 F7 blues IV7 Ab7 lídiob7 bVII7

Musical notation for the second system of 'tom maior'. It consists of three measures on a treble clef staff. The first measure contains notes F4, Ab4, C5, Eb5, G5, Bb5 with fingerings 1, T9, 3, T#11, 5, T13 and a b7 symbol. The second measure contains notes F4, Ab4, C5, Eb5, G5, Bb5 with fingerings 1, T9, T#9, 3, T#11, 5, T13 and a b7 symbol. The third measure contains notes F4, Ab4, C5, Eb5, G5, Bb5 with fingerings 1, T9, 3, T#11, 5, T13 and a b7 symbol.

Bb7 lídiob7 bVII7 B7 mixolídio* VII7

Musical notation for the third system of 'tom maior'. It consists of two measures on a treble clef staff. The first measure contains notes Bb4, D5, F5, Ab5, C6, Eb6 with fingerings 1, T9, 3, T#11, 5, T13 and a b7 symbol. The second measure contains notes Bb4, D5, F5, Ab5, C6, Eb6 with fingerings 1, T9, 3, 5, T13 and a b7 symbol.

tom menor

F7 lídiob7 IV7 Ab7 lídiob7 bVII7 Bb7 mixolídio bVII7

Musical notation for the 'tom menor' system. It consists of three measures on a treble clef staff. The first measure contains notes F4, Ab4, C5, Eb5, G5, Bb5 with fingerings 1, T9, 3, T#11, 5, T13 and a b7 symbol. The second measure contains notes F4, Ab4, C5, Eb5, G5, Bb5 with fingerings 1, T9, 3, T#11, 5, T13 and a b7 symbol. The third measure contains notes F4, Ab4, C5, Eb5, G5, Bb5 with fingerings 1, T9, 3, 5, T13 and a b7 symbol.

* ao contrário de V7/III (escala alterada), VII7 sugere escala mixolídia, para produzir passagens cromáticas ao “cair” no I grau.

▪ Acordes de empréstimo modal (AEM)

tom maior

C m7 eólio Im7 C m^{6/7}M men. melódico Im^{6/7}M D^b 7M/6 lídio ^bII 7M/6

D m7(b5) lócrio 9M II m7(b5) E^b 7M/6 lídio ^bIII 7M/6 F m7 dórico IV m7

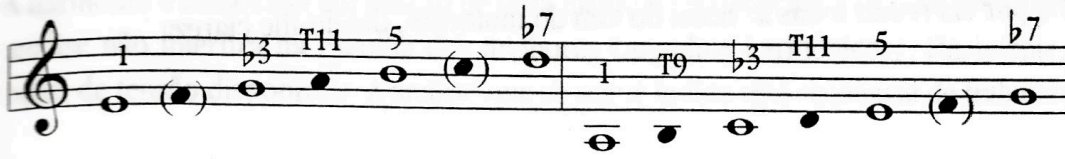
F m^{6/7}M men. melódico IV m^{6/7}M G m7 dórico V m7 A^b 7M/6 lídio ^bVI 7M/6

B^b 7M/6 lídio ^bVII 7M/6 B^b7 lídio^b7 ^bVII7

tom menor

C 7M/6 jônico I 7M/6 D^b 7M/6 lídio ^bII 7M/6

E m7 frígio III m7 A m7 eólio VI m7



■ Dominantes V7 com alteração

resolução maior

G 7 (b9) (b9/13) mixolídio b9 G 7 (b9) frígio 6M G 7 (alt) (b5)(#5)(b5)(#5) alterado



G 7 (b5) (#5) tons inteiros G 7 (b9) (b9/13) (#11) diminuto (dim. dom.)



resolução menor

G 7 (alt) (b5)(#5)(b5)(#5) alterado

