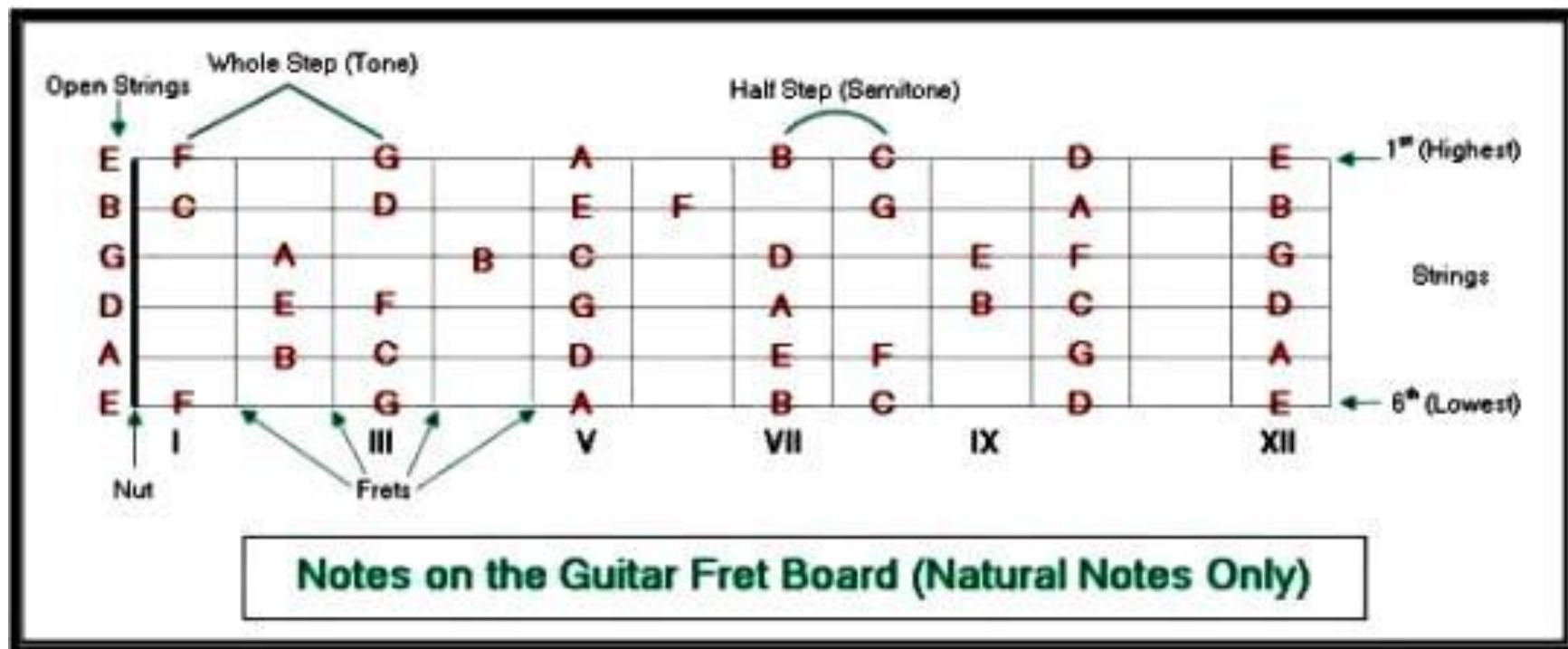


NOTAS, TONS, E ESCALAS

BASICO

NOTAS: DISPOSIÇÃO NO VIOLÃO



NOTAS

- C = DO
- D = RE
- E = MI
- F = FA
- G = SOL
- A = LA
- B = SI
- # = SUSTENIDO
 - E.G. C# = DO SUSTENIDO
- B = BEMOL
 - E.G. Db = RE BEMOL
- O = DIMINUTO
 - EG. D o = RE DIMINUTO

NOTAS, TONS, E SEMI-TONS

	<i>Db</i>		<i>Eb</i>			<i>Gb</i>		<i>Ab</i>		<i>Bb</i>		
	C#		D#			F#		G#		A#		
C		D		E	F		G		A		B	C
0	0.5	1.0	1.5	2.0	2.5	3.0	3.5	4.0	4.5	5.0	5.5	6.0

- O ESPAÇO ENTRE UMA NOTA E OUTRA É DE MEIO TOM (OU SEMI-TON)
- NO EXEMPLO ACIMA, TOMAMOS O “DO” COMO A FUNDAMENTAL (0):
 - ENTRE O “C” E O “C#” EXISTE UM INTERVALO DE MEIO TON, OU UM SEMI-TON.
 - ENTRE O “C” E O “D” EXISTE UM INTERVALO DE UM TON

ESCALAS

- COMPOSTA POR NOTAS SELECIONADAS
- O INTERVALO DE TONS E SEMI-TONS DEFINE A ESTRUTURA DA ESCALA (MAIOR, MENOR, ETC...)
- PARA MONTAR A ESCALA:
 - ESCOLHEMOS A NOTA FUNDAMENTAL
 - APLICAMOS O INTERVALO DE TONS E SEMI-TONS

CAMPO HARMONICO

- CAMPO HARMONICO SIGNIFICA AGRUPAR AS NOTAS FORMANDO ACORDES USANDO SOMENTE AS NOTAS DA ESCALA.
- O ACORDE BÁSICO TRANSITA PELAS NOTAS IMPARES DA ESCALA

ACORDES

- DEPENDEM DA ESCALA, SENDO COMPOSTOS PELAS NOTAS DA MESMA
- CONSTRUÍDO A PARTIR DA **FUNDAMENTAL**, A **TERÇA**, E A **QUINTA** NOTA DA ESCALA
- A ESTRUTURA DE TONS E SEMI-TONS ENTRE AS NOTAS DA ESCALA DICTA SE O ACORDE VAI SER

– MAIOR: F + 2T + 1.5T

– MENOR: F + 1.5T + 2T

– DIMINUTO: F + 1.5T + 1.5T

ESCALA MAIOR

- **ESTRUTURA:** **F T T S T T T S**
- **NO CAMPO DA ESCALA MAIOR, SEMPRE:**
 - 2o, 3o, E 6o ACORDES SÃO MENORES
 - 7o ACORDE É DIMINUTO

ESCALA MENOR

- **ESTRUTURA: F T S T T S T T**
- **NO CAMPO DA ESCALA MENOR, SEMPRE:**
 - 1o, 4o, E 5o ACORDES SÃO MENORES
 - 2o É DIMINUTO

EXEMPLO:

ESCALA “F MAIOR”

	<i>Gb</i>		<i>Ab</i>		<i>Bb</i>			<i>Db</i>		<i>Eb</i>		
	F#		G#		A#			C#		D#		
F		G		A		B	C		D		E	F
<i>F</i>		<i>T</i>		<i>T</i>	<i>S</i>		<i>T</i>		<i>T</i>		<i>T</i>	<i>S</i>

- SELECIONAMOS AO ACASO A NOTA “F” COMO NOSSA FUNDAMENTAL.
- SELECIONAMOS A FORMULA PARA MONTAR UMA ESCALA MAIOR (F T T S T T T S):
 - RESULTADO: A ESCALA “F MAIOR” É COMPOSTA PELAS SEGUINTE NOTAS: **F, G, A, Bb, C, D, E, F.**

EXEMPLO: ACORDE MAIOR NA ESCALA “F MAIOR”

	<i>G^b</i>		<i>A^b</i>		<i>B^b</i>			<i>D^b</i>		<i>E^b</i>		
	F[#]		G[#]		A[#]			C[#]		D[#]		
F		G		A		B	C		D		E	F
<i>F</i>		<i>T</i>		<i>T</i>	<i>S</i>		<i>T</i>		<i>T</i>		<i>T</i>	<i>S</i>

F	G	A	A [#] /B ^b	C	D	E
1		3		5		

- NO EXEMPLO ACIMA, O ACORDE “F” NA ESCALA “F MAIOR” É COMPOSTO PELAS SEGUINTE NOTAS DA ESCALA: “F”, “A”, “C”.
- PARA SABER SE ELE É MAIOR, MENOR, OU DIMINUTO, BASTA CONTAR A QUANTIDADE DE TONS E SEMI-TONS ENTRE ESSAS NOTAS NA PRIMEIRA TABELA
 - ENTRE O “F” E O “A” EXISTEM 2 TONS DE DISTANCIA
 - ENTRE O “A” E O “C” EXISTEM 1.5 TONS DE DISTANCIA
- F+2T+1.5T CARACTERISA O ACORDE MAIOR, LOGO, O ACORDE “F” DA ESCALA “F MAIOR” É UM ACORDE MAIOR.
- OS ACORDES MAIORES FORMADOS A PARTIR DA ESCALA FA MAIOR SÃO: **F**, **B^b**, e **C**.

EXEMPLO: ACORDE MENOR NA ESCALA “F MAIOR”

	<i>Gb</i>		<i>Ab</i>		<i>Bb</i>			<i>Db</i>		<i>Eb</i>	
	F#		G#		A#			C#		D#	
F		G		A		B	C		D		E
0		X		X	X		X		X		X

F	G	A	Bb	C	D	E
	1		3		5	

- JA NO EXEMPLO ACIMA, O ACORDE “G” NA ESCALA “F MAIOR” É COMPOSTO PELAS SEGUINTE NOTAS DA ESCALA: “G”, “Bb”, “D”.
- CONTANDO OS TONS:
 - ENTRE O “G” E O “Bb” EXISTEM 1.5 TONS DE DISTANCIA
 - ENTRE O “Bb” E O “D” EXISTEM 2.0 TONS DE DISTANCIA
- $F+1.5T+2T$ CARACTERISA O ACORDE MENOR, LOGO, O ACORDE “G” DA ESCALA “F MAIOR” É UM ACORDE MENOR.
- OS ACORDES MENORES FORMADOS A PARTIR DA ESCALA FA MAIOR SÃO: **Gm**, **Am**, e **Dm**.

ACORDES DA ESCALA “F MAIOR”

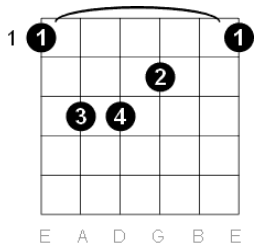
- UTILIZANDO A MESMA LÓGICA, CHEGAREMOS A CONCLUSÃO QUE OS ACORDES DA ESCALA “F MAIOR” SÃO:

– F MAIOR:	F	A	C
– G MENOR:	G	Bb	D
– A MENOR:	A	C	E
– Bb MAIOR:	Bb	D	F
– C MAIOR:	C	E	G
– D MENOR:	D	F	A
– E DIMINUTO:	E	G	Bb

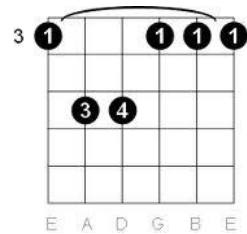
- VEJAMOS QUAL A CARA DESSES ACORDES A SEGUIR:

“F MAIOR”

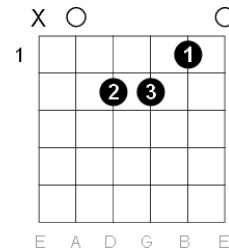
ACORDES DA ESCALA



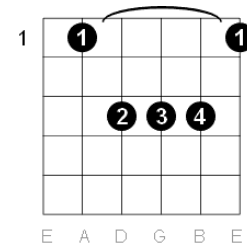
F



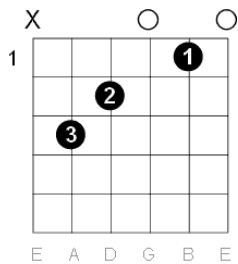
G m



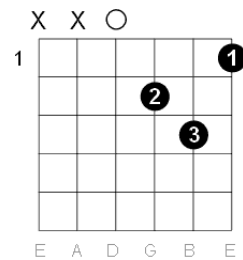
A m



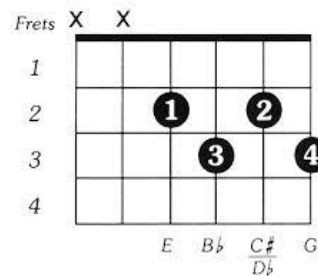
Bb



C



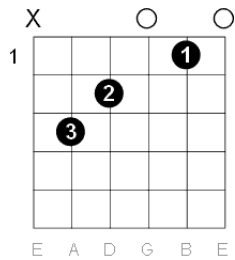
D m



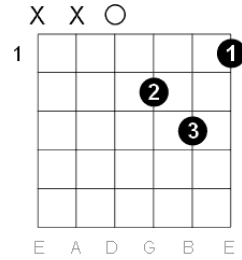
E o

ESCALA MAIOR

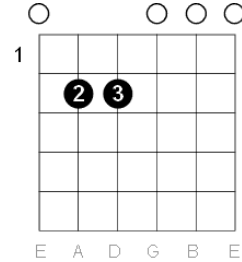
DO MAIOR



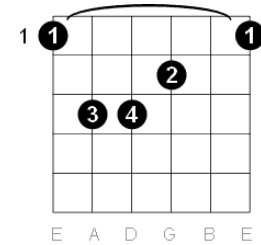
C



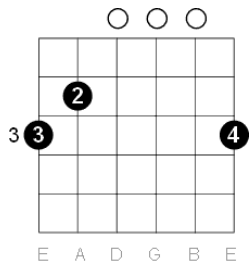
D m



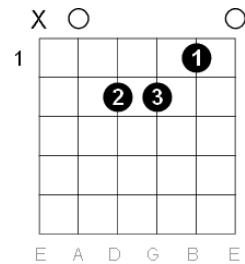
E m



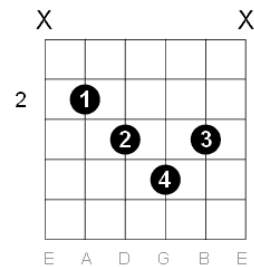
F



G



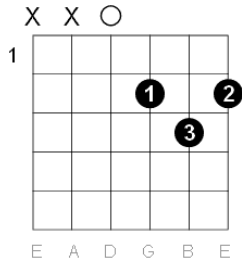
A m



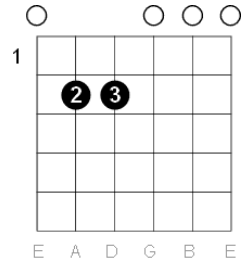
B m

NOTAS DA ESCALA: C, D, E, F, G, A, B, C

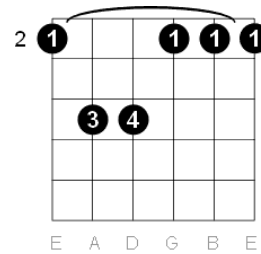
RE MAIOR



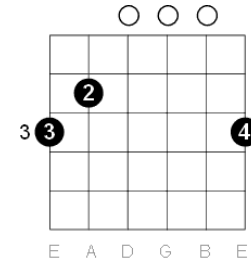
D



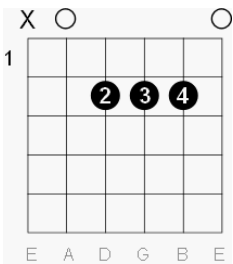
E m



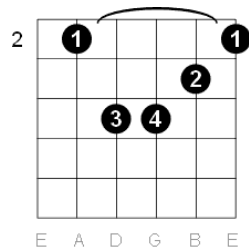
F# m



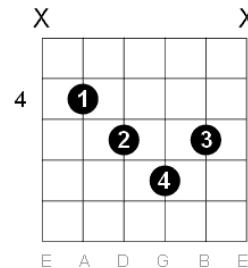
G



A



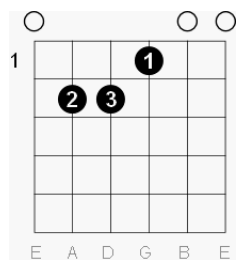
B m



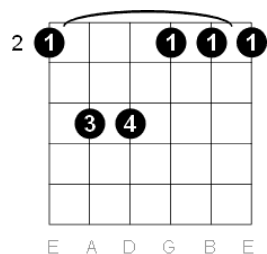
C# o

NOTAS DA ESCALA: D, E, F#, G, A, B, C#, D

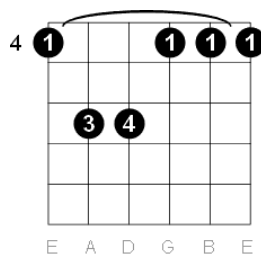
MI MAIOR



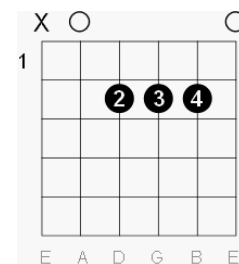
E



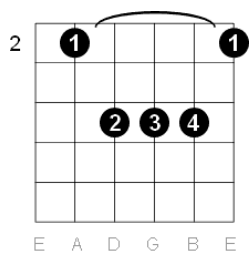
F# m



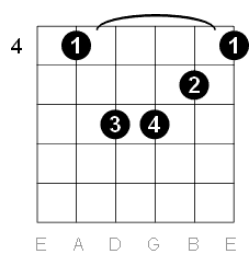
G# m



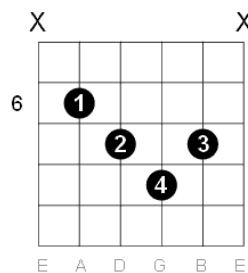
A



B



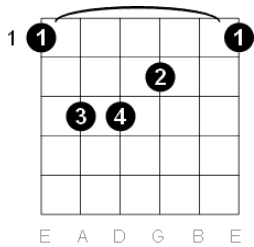
C# m



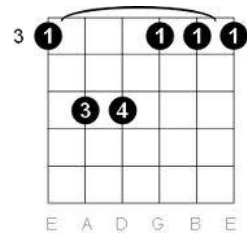
D# o

NOTAS DA ESCALA: E, F#, G#, A, B, C#, D#, E

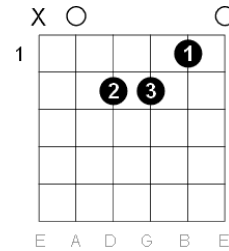
FA MAIOR



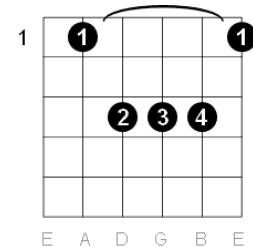
F



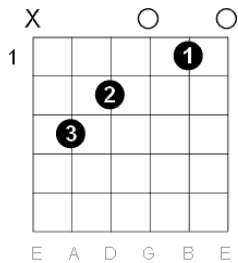
G m



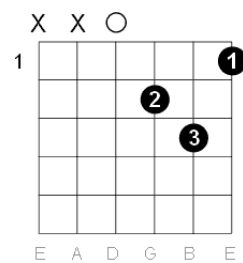
A m



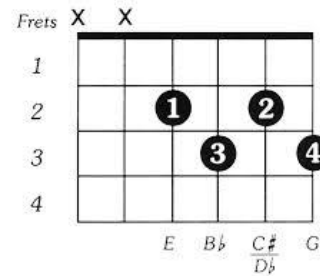
Bb



C



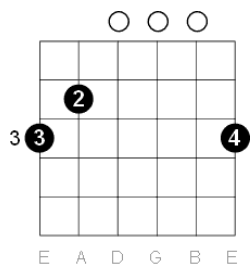
D m



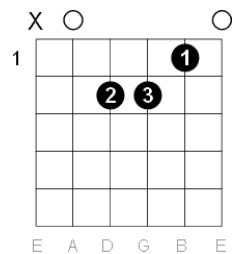
E o

NOTAS DA ESCALA: F, G, A, Bb, C, D, E, F

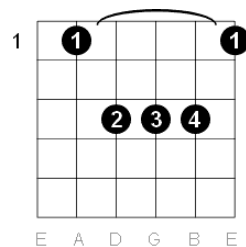
SOL MAIOR



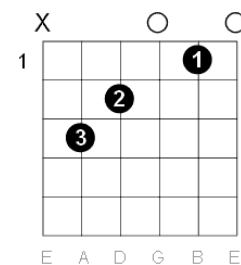
G



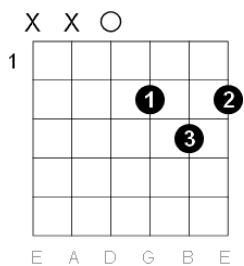
A m



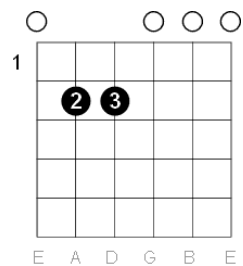
B m



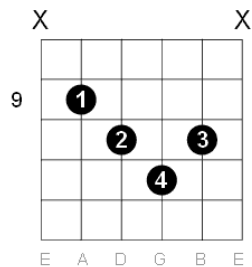
C



D



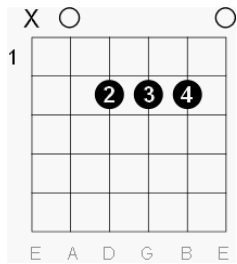
E m



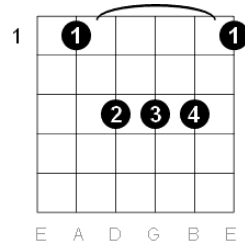
F# o

NOTAS DA ESCALA: G, A, B, C, D, E, F#, G

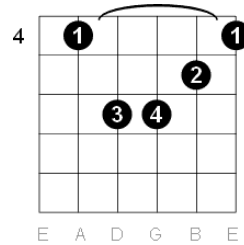
LA MAIOR



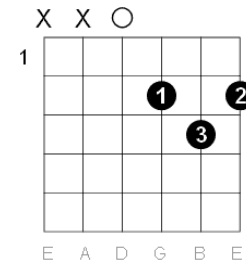
A



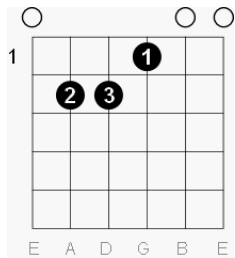
B m



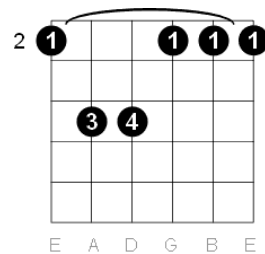
C# m



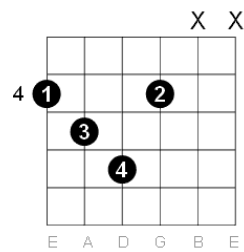
D



E



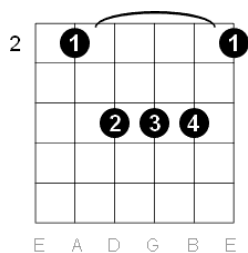
F# m



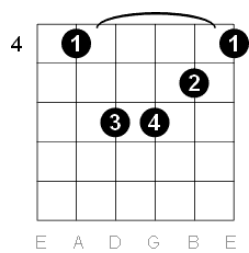
G# o

NOTAS DA ESCALA: A, B, C#, D, E, F#, G#, A

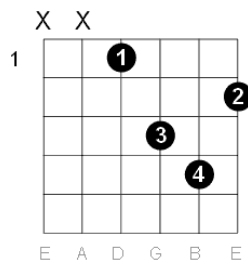
SI MAIOR



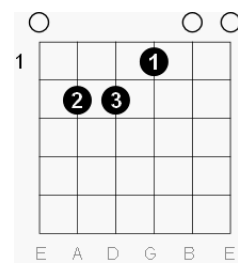
B



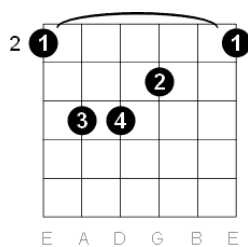
C# m



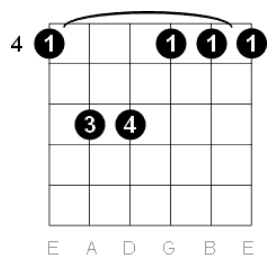
D# m



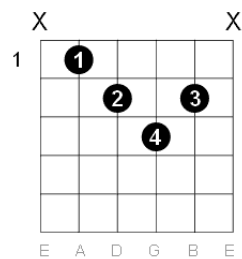
E



F#



G# m



A# o

NOTAS DA ESCALA: B, C#, D#, E, F#, G#, A#, B

PREPARADORES OU DOMINANTES

ACORDES DOMINANTES

- ALEM DOS ACORDES DA ESCALA, PODEM HAVER ACORDES DOMINANTES, QUE PREPARAM A CHEGADA DO ACORDE DA ESCALA
- PARTINDO DA FUNDAMENTAL, ENCONTRAMOS O DOMINANTE CONTANDO
 - 5 NOTAS PARA CIMA (OU 3 TONS E MEIO) OU
 - 4 PARA BAIXO (2 TONS E MEIO)
- O ACORDE DOMINANTE OBRIGATORIAMENTE TEM QUE SER:
 - MAIOR
 - COM 7ª MENOR