

MÉTODO DE GUITARRA

ACORDES E ESCALAS PARA GUITARRA

3ª EDIÇÃO



Diagramas para mais de 1400 acordes

Acordes básicos, escalas e teoria dos modos

Modelos para 8 escalas e 7 modos

"Jam Session" com progressões de acordes comuns

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ACORDES E ESCALAS PARA GUITARRA

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INTRODUÇÃO



Este manual é composto por cinco importantes capítulos:

- ✓ Teoria básica dos acordes
- ✓ Mais de 1.400 acordes
- ✓ Escalas básicas e teoria dos modos
- ✓ Modelos para oito escalas e sete modos
- ✓ “Jam Sessions” usando acordes e escalas apreendidas

Lembra-te, se te doerem os dedos, faz um intervalo. Alguns destes acordes e escalas requerem um alongamento significativo. Com prática e paciência, podes aprendê-los a todos (e anular as câibras).

Então, quando estiveres preparado, afina a guitarra, enlouquece as articulações, e vamos aprender alguns acordes e escalas.

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1ª PARTE

ABC



O QUE É UM ACORDE?

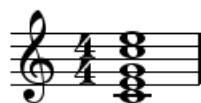
Um acorde é definido por três ou mais notas tocadas ao mesmo tempo. Os acordes abastecem a **harmonia** que suporta a melodia de uma música.

Por vezes os acordes são indicados por **simbologia**, escrita por cima da pauta. A simbologia dos acordes é simplesmente uma abreviatura do nome do acorde. Por exemplo, a simbologia para um **FÁ – sustenido menor de sétima** será **F#m7**.

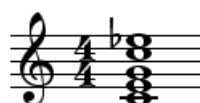
TORNA-TE ORGANIZADO...

A simbologia de um acorde diz-nos duas coisas sobre o acorde – **raiz (tónica)** e **tipo**:

1. A raiz (tónica) dá o nome ao acorde. Por exemplo, a raiz do acorde C é a nota C. Todavia, a raiz do acorde não aparece sempre na parte inferior do acorde. Repara na diferença nestes dois tipos de acordes de C.



C maior com C na base



C menor com G na base

2. O **tipo** de acorde é indicado por um **sufixo** (m, 7, sus, maj9). Existe uma grande variedade de tipos e sufixos de acordes, mas não entremos em pânico. Com um pouco de prática, é fácil o seu reconhecimento. Este manual tem os acordes agrupados pelo seu tipo, o que torna mais fácil o seu manuseamento.

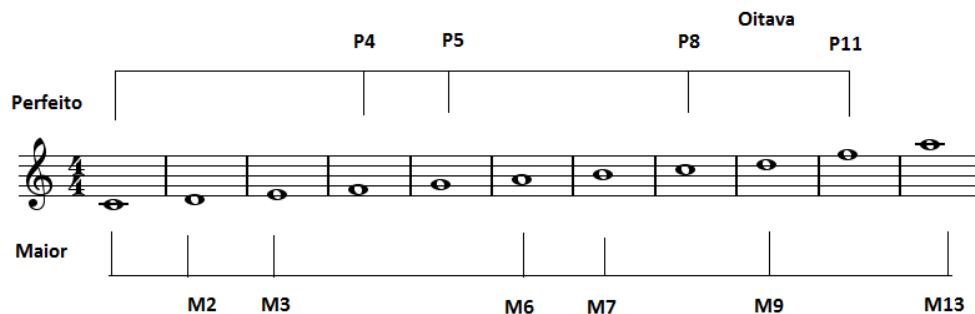
SUFIXO	TIPO DE ACORDE
Sem sufixo	Maior
m, min, -	Menor
+, aug, (#5)	Aumentado
Sus4, sus	Quarta suspensa
(add9)	Nona adicionada
m(add9)	Menor, nona adicionada
5, (no3)	Quinta – “Power Chords”
6	Sexta
M6, -6	Menor sexta
6/9	Sexta, nona adicionada
M6/9	Menor sexta, nona adicionada
7, dom7	Sétima
°7, dim7, dim	Sétima diminuta
7sus4, 7sus	Sétima, quarta suspensa
maj7, M7	Sétima maior
M7, min7, -7	Menor sétima
m(maj7), m(+7)	Menor, sétima maior
maj7(b5), maj7(-5)	Sétima maior, quinta bemol
M7(b5), m7(-5)	Menor sétima, quinta bemol
+7, 7(#5)	Aumentado sétima
7(b5), 7(-5)	Sétima, quinta bemol
7(b9), 7(-9)	Sétima, nona bemol
7(#9), 7#9	Sétima, nona sustenida
+7(b9)	Aumentado sétima, nona bemol
9	Nona
maj9, M9	Nona maior
M9, min9	Menor nona
11	Décima primeira
M11, min11	Menor décima primeira
13	Décima terceira

É claro, que se pode usar de tempos a tempos outros tipos de acordes, mas os que estão listados no quadro anterior são os mais usados.

CONSTRUÇÃO DE ACORDES

(... não necessitas de um martelo)

Os acordes são construídos a partir de “blocos” chamados **intervalos**. Um intervalo é a distância entre quaisquer duas notas. Vamos observar intervalos simples, usando C como raiz:



Repara que estes intervalos estão divididos em dois grupos – **maior (M)** e **perfeito (P)**. FÁCIL DE RECORDAR: as 4ª, 5ª, 8ª e 11as são perfeitas; todos os outros intervalos são maiores.

TUDO TEM RELATIVA

Os intervalos apresentam-se de muitas formas e tamanhos, mas unicamente em cinco categorias: **maior, menor, perfeito, aumentado e diminuto**.

Estas categorias são relacionadas da seguinte maneira:

Um intervalo maior baixado em meio-tom é igual a um intervalo menor.



Um intervalo **maior** ou **perfeito** aumentado em meio-tom é igual a um intervalo **aumentado**.

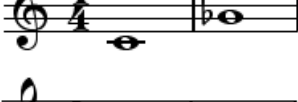
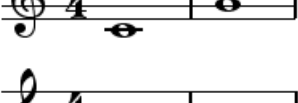
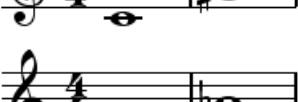
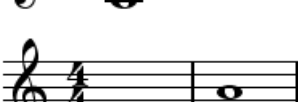


Um intervalo perfeito baixado em meio-tom é igual a um intervalo diminuto.



Um tipo de intervalo é determinado pelos tons existentes entre duas notas.

CÁBULA: Na tua guitarra (ou noutra qualquer), de um traste para outro temos meio tom, dois trastes dão-nos um tom completo. Revê o quadro seguinte e fica a conhecer todos os tipos de intervalos...

INTERVALO	ABREVIATURA	TONS	GRÁFICO
Unísono	unis	0	
2ª menor	M2	$\frac{1}{2}$	
2ª maior	M2	1	
2ª aumentada	aug2	$1 \frac{1}{2}$	
3ª menor	m3	$1 \frac{1}{2}$	
3ª maior	M3	2	
4ª perfeita	P4	$2 \frac{1}{2}$	
4ª aumentada	aug4	3	
5ª diminuta	dim5	3	
5ª perfeita	P5	$3 \frac{1}{2}$	
5ª aumentada	aug5	4	
6ª menor	m6	4	
6ª maior	M6	$4 \frac{1}{2}$	
6ª aumentada	aug6	5	

INTERVALO	ABREVIATURA	TONS	GRÁFICO
7ª menor	m7	5	
7ª maior	M7	5 ½	
8ª perfeita	P8	6	
9ª menor	m9	6 ½	
9ª maior	M9	7	
9ª aumentada	aug9	7 ½	
11ª perfeita	P11	8 ½	
11ª aumentada	aug11	9	
13ª menor	m13	10 ½	
13ª aumentada	aug13	11	

CÁBULA: Com os sustenidos e os bemóis, alguns intervalos têm o mesmo som, mas são escritos de duas maneiras diferentes (por exemplo: aug4 e dim5). Notas ou intervalos que têm o mesmo som, mas que são escritos de diferentes maneiras são chamados de **inarmônicamente equivalentes**.

CONSTRUÇÃO DE ACORDES

Construir acordes é fácil – adiciona simplesmente intervalos à raiz. O tipo de intervalos usados determina o tipo do acorde resultante. Vamos começar por aprender alguns acordes básico com três – notas construídos na raiz C.

Acordes **maiores** contêm a M3 e P5 sobre a raiz.



Depois de estares familiarizado com os tipos básicos de acordes e tonalidades outros acordes podem ser construídas simplesmente adicionando, subtraindo, aumentando, ou diminuindo intervalos.

As notas de um acorde podem também ser determinadas usando uma fórmula numérica, indicando os tons usados a partir da escala maior. Por exemplo baseado na escala de C maior, 1 – 3 – 5 quer dizer tocar a raiz C, a terceira menor (Eb), e a quinta (G) – o acorde de C menor! O quadro seguinte é um sumário da construção de tipos de acordes neste manual (baseados unicamente na tonalidade de C).

Escala	de	C	maior	=	C	–	D	–	E	–	F	–	G	–	A	–	B	–	C
					(1		2		3		4		5		6		7		1)

TIPO ACORDE	FÓRMULA	NOME NOTAS	NOME ACORDE
Maior	1 – 3 – 5	C – E – G	C
Menor	1 – b3 – 5	C – Eb – G	Cm
Aumentado	1 – 3 – #5	C – E – G#	C+
Quarta suspensa	1 – 4 – 5	C – F – G	Csus4
Nona adicionada	1 – 3 – 5 – 9	C – E – G – D	Cadd9
Menor nona adicionada	1 – b3 – 5 – 9	C – Eb – G – D	Cmadd9
Quinta	1 – 5	C – G	C5
Sexta	1 – 3 – 5 – 6	C – E – G – A	C6
Menor sexta	1 – b3 – 5 – 6	C – Eb – G – A	Cm6
Sexta, nona Adicionada	1 – 3 – 5 – 6 – 9	C – E – G – A – D	C6/9
Menor sexta, nona adicionada	1 – b3 – 5 – 6 – 9	C – Eb – G – A – D	Cm6/9
Sétima	1 – 3 – 5 – b7	C – E – G – Bb	C7
Sétima diminuta	1 – b3 – b5 – bb7	C – Eb – Gb – Bbb	C°7
Sétima, quarta suspensa	1 – 4 – 5 – b7	C – F – G – Bb	C7sus4
Sétima maior	1 – 3 – 5 – 7	C – E – G – B	Cmaj7
Menor sétima	1 – b3 – 5 – b7	C – Eb – G – Bb	Cm7
Menor, sétima maior	1 – b3 – 5 – 7	C – Eb – G – B	Cm(maj7)
Sétima maior, quinta bemol	1 – 3 – b5 – 7	C – E – Gb – B	Cmaj7(b5)
Menor sétima, quinta bemol	1 – b3 – b5 – b7	C – Eb – Gb – Bb	Cm7(b5)
Aumentado sétima	1 – 3 – #5 – b7	C – E – G# – Bb	C+7

TIPO ACORDE	FÓRMULA	NOME NOTAS	NOME ACORDE
Sétima, quinta bemol	1 – 3 – $\flat$ 5 – $\flat$ 7	C – E – G $\flat$ – B $\flat$	C7(b5)
Sétima, nona bemol	1 – 3 – 5 – $\flat$ 7 – $\flat$ 9	C – E – G – B $\flat$ – D $\flat$	C7(b9)
Sétima, nona sustenida	1 – 3 – 5 – $\flat$ 7 – $\sharp$ 9	C – E – G – B $\flat$ – D $\sharp$	C7(#9)
Aumentado sétima, nona bemol	1 – 3 – $\sharp$ 5 – $\flat$ 7 – $\flat$ 9	C – E – G $\sharp$ – B $\flat$ – D $\flat$	C+7(b9)
Nona	1 – 3 – 5 – b7 – 9	C – E – G – B $\flat$ – D	C9
Nona maior	1 – 3 – 5 – 7 – 9	C – E – G – B – D	Cmaj9
Nona menor	1 – b3 – 5 – b7 – 9	C – E $\flat$ – G – B $\flat$ – D	Cm9
Décima primeira	1 – 3 – 5 – b7 – 9 – 11	C – E – G – B $\flat$ – D – F	C11
Menor décima primeira	1 – b3 – 5 – b7 – 9 – 11	C – E $\flat$ – G – B $\flat$ – D – F	Cm11
Décima terceira	1 – 3 – 5 – b7 – 9 – 11 – 13	C – E – G – B $\flat$ – D – F – A	C13

CÁBULA: Como a guitarra só tem seis cordas, por vezes algumas notas são deixadas de lado. E algumas vezes notas são tocadas duas vezes. De uma maneira geral, a quinta e a raiz são as duas primeiras notas a serem omitidas caso seja necessário.

ESCOLHA DA MELHOR EXPRESSÃO

Cada acorde pode ter várias expressões diferentes. Uma expressão pode ser obtida através do arranjo das diferentes notas (quer isto dizer que tens que modificar a posição da tua mão e dos teus dedos). Para cada acorde individual, este manual apresenta **quatro** expressões para serem escolhidas...

Sê bem vindo!

DECISÕES, DECISÕES...

Embora (na teoria) possas usar qualquer expressão em qualquer situação, cada grupo sugere uma função especializada. Localização do acorde, dificuldade, tamanho, e o estilo musical são factores que contribuem para a sua determinação. De seguida é explicado quando escolher uma expressão e como usá-la.

EXPRESSÃO #1

Este diagrama é a expressão da posição topo mais comum. É também a mais apropriada para “strumming” (coça a barriga).

EXPRESSÃO #2

Este diagrama dá-te uma expressão utilizada em quase todos os arranjos musicais.

EXPRESSÃO #3

Este diagrama apresenta também uma expressão com muitas aplicações. Contudo esta expressão é descontínua, o acorde contém uma nota grave e duas ou três em cordas mais altas com pelo menos uma corda no interior omitida. Esta expressão resulta melhor em estilos como o jazz ou como blues como bom acompanhamento.

CÁBULA: Nem todas as três expressões são mostradas como acordes descontínuos. Para essas que o são, penso que é melhor percutir as cordas com os dedos do que com a palheta e simular o som tipo o do piano. Certifique-se que abafa as cordas omitidas.

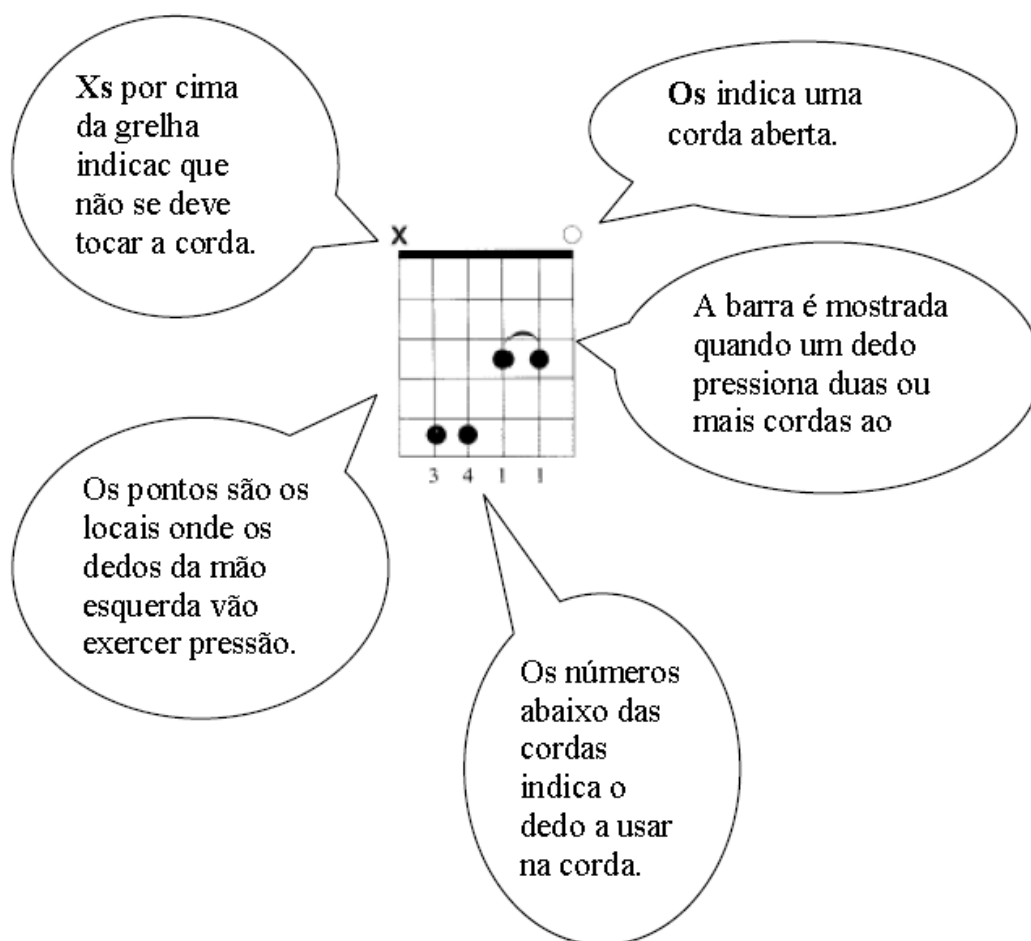
EXPRESSÃO #4

Expressões fechadas (ou arranjo de cordas adjacente) são usadas no quarto grupo. Estas expressões funcionam magnificamente com os estilos jazz, blues e rock. Devido à falta de notas mais graves, estas expressões produzem um som menos encorpado. Mas não é (necessariamente) mau, especialmente quando são tocadas com outro guitarrista ou como complemento do baixista.

DIAGRAMAS DO BRAÇO DA GUITARRA

Fica aqui um memorando de como ler as novas marcas nos diagramas braço da guitarra deste manual.

Pensa na tua mão esquerda como numerada de um a quatro.



CÁBULA: Traste número (“5fr”) na parte direita do primeiro traste de um diagrama de um acorde. Isto indica para deslizares com a mão até ao traste correspondente, posicionares os dedos, e dar-lhe gás. Se não for mostrado nenhum número, então a tua mão terá que estar posicionada no primeiro traste junto à mão da guitarra.

ALRIGHT, ESTÁS PRONTO!!!

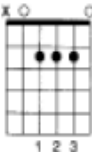
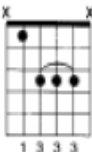
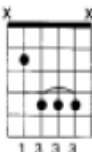
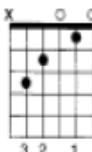
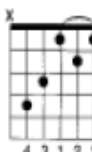
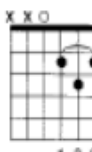
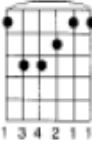
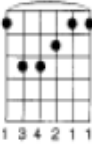
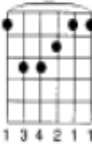
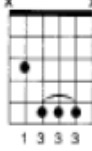
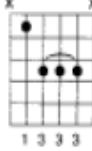
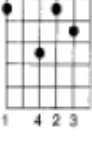
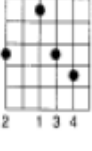
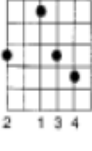
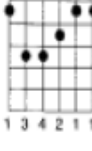
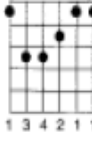
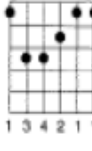
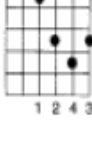
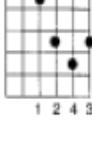
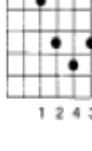
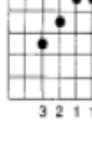
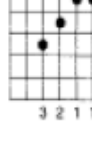
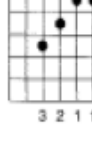
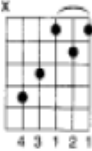
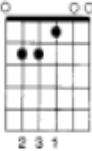
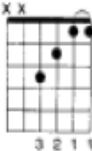
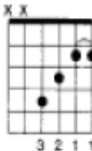
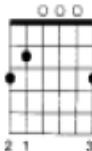
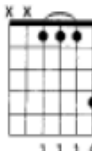
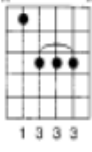
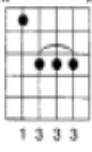
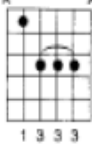
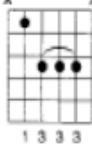
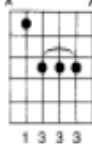
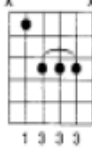
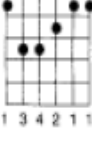
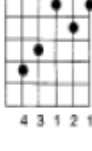
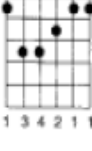
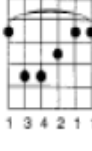
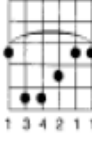
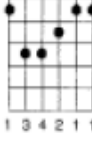
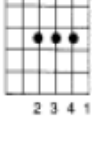
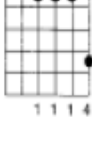
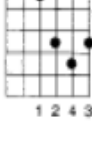
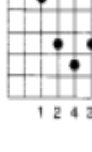
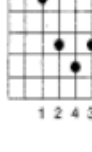
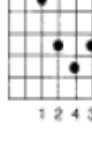
Não fiques desmotivado com esta teoria toda. Olha apenas para os acordes de que precisas e aprende a tocá-los. Constrói os teus próprios acordes, se soarem bem, toca-os! Se te deparares com um acorde que não está descrito neste manual (e vais de certeza), constrói o acorde com os intervalos escritos no sufixo ou reduz a um acorde de sétima ou nona comum.

2^a PARTE

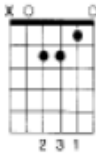
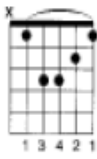
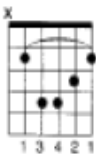
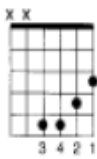
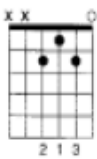
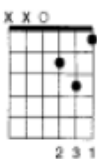
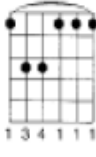
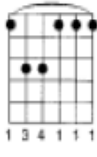
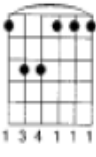
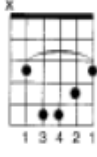
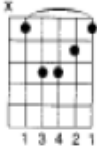
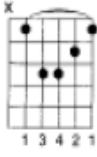
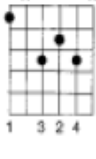
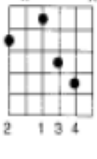
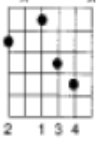
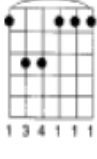
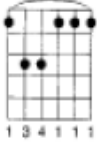
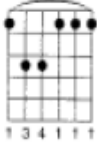
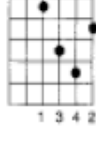
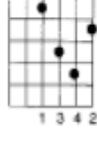
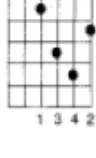
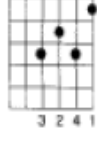
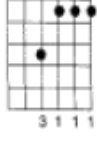
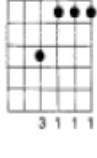
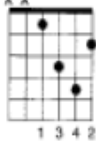
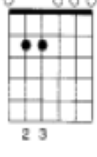
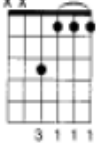
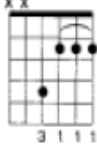
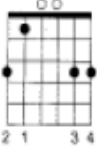
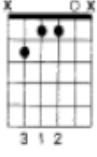
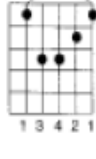
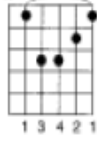
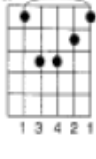
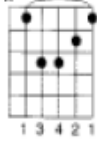
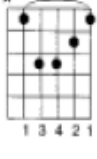
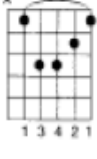
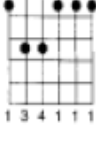
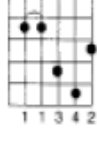
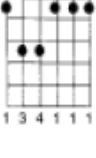
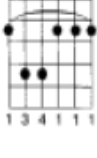
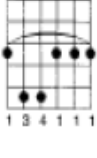
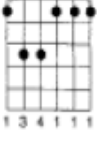
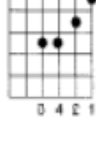
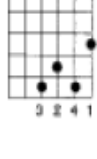
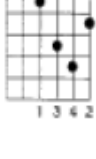
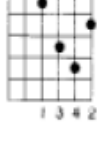
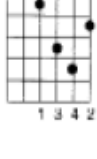
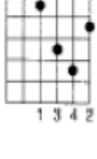
ACORDES



MAIOR

A	A [♯] /B [♭]	B	C	C [♯] /D [♭]	D
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 1 3 4 2 1 1	 1 3 4 2 1 1	 1 3 4 2 1 1	 1 3 3 3	 1 3 3 3	 1 3 3 3
 1 4 2 3	 2 1 3 4	 2 1 3 4	 1 3 4 2 1 1	 1 3 4 2 1 1	 1 3 4 2 1 1
 1 2 4 3	 1 2 4 3	 1 2 4 3	 3 2 1 1	 3 2 1 1	 3 2 1 1
D [♯] /E [♭]	E	F	F [♯] /G [♭]	G	G [♯] /A [♭]
 4 3 1 2 1	 2 3 1	 3 2 1 1	 3 2 1 1	 2 1 3	 1 1 1 4
 1 3 3 3	 1 3 3 3	 1 3 3 3	 1 3 3 3	 1 3 3 3	 1 3 3 3
 1 3 4 2 1 1	 4 3 1 2 1	 1 3 4 2 1 1	 1 3 4 2 1 1	 1 3 4 2 1 1	 1 3 4 2 1 1
 2 3 4 1	 1 1 1 4	 1 2 4 3	 1 2 4 3	 1 2 4 3	 1 2 4 3

MENOR

Am	A [♯] m/B [♭] m	Bm	Cm	C [♯] m/D [♭] m	Dm
 2 3 1	 1 3 4 2 1	 1 3 4 2 1	 3 4 2 1	 2 1 3	 2 3 1
 1 3 4 1 1 1	 1 3 4 1 1 1	 1 3 4 1 1 1	 1 3 4 2 1	 1 3 4 2 1	 1 3 4 2 1
 1 3 2 4	 2 1 3 4	 2 1 3 4	 1 3 4 1 1 1	 1 3 4 1 1 1	 1 3 4 1 1 1
 1 3 4 2	 1 3 4 2	 1 3 4 2	 3 2 4 1	 3 1 1 1	 3 1 1 1
D [♯] m/E [♭] m	Em	Fm	F [♯] m/G [♭] m	Gm	G [♯] m/A [♭] m
 1 3 4 2	 2 3	 3 1 1 1	 3 1 1 1	 2 1 3 4	 3 1 2
 1 3 4 2 1	 1 3 4 2 1	 1 3 4 2 1	 1 3 4 2 1	 1 3 4 2 1	 1 3 4 2 1
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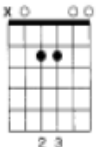
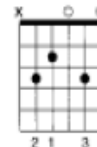
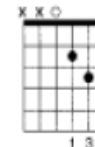
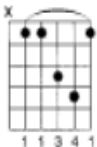
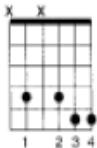
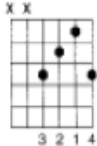
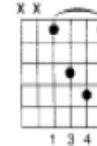
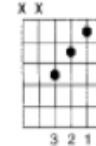
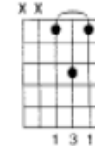
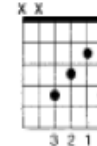
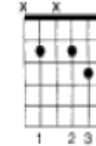
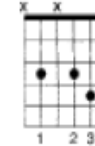
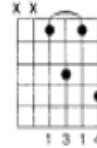
AUMENTADO

A+	A ⁺ +/B ^b +	B+	C+	C ⁺ +/D ^b +	D+
D ⁺ +/E ^b +	E+	F+	F ⁺ +/G ^b +	G+	G ⁺ +/A ^b +

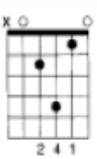
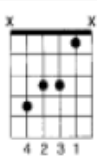
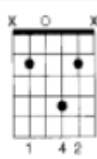
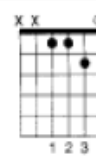
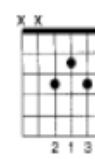
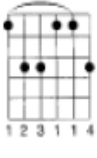
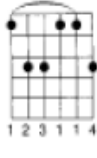
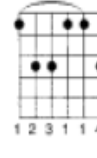
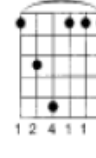
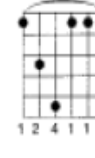
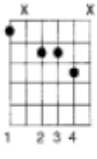
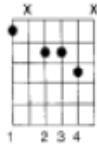
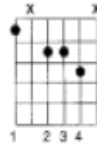
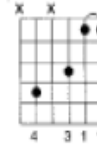
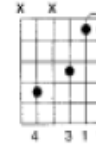
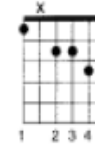
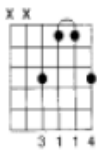
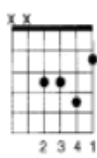
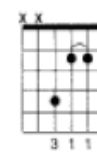
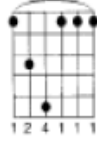
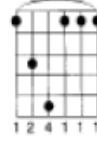
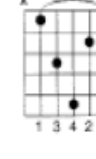
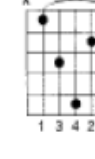
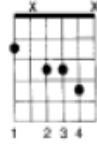
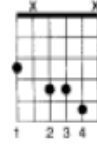
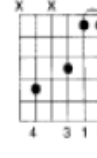
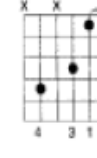
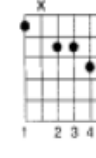
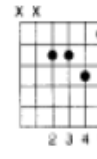
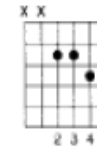
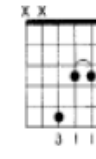
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 1 1 2 4	 1 1 2 4	 1 1 2 4	 1 3 4 4	 1 3 4 4	 1 1 2 4
D ⁺ sus4/E ^b sus4	Esus4	Fsus4	F ⁺ sus4/G ^b sus4	Gsus4	G ⁺ sus4/A ^b sus4
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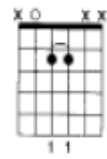
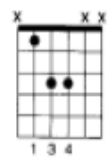
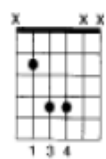
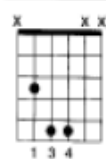
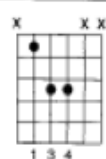
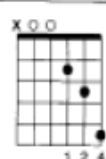
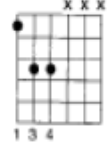
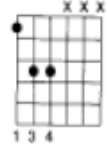
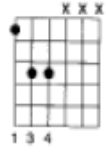
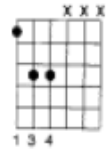
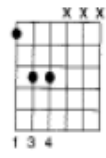
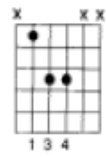
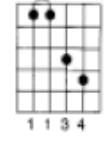
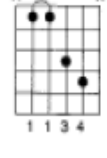
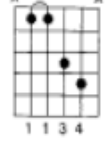
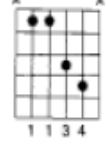
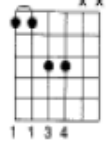
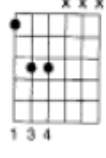
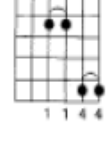
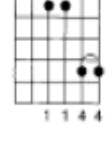
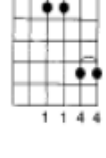
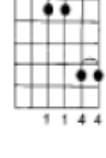
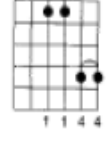
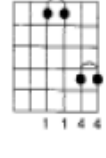
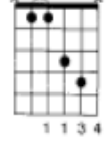
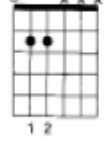
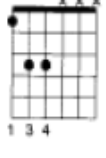
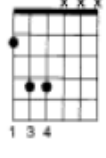
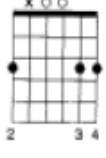
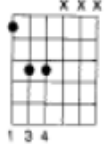
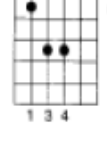
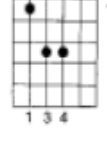
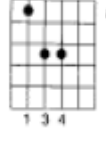
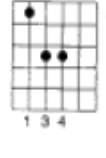
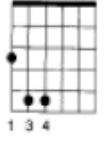
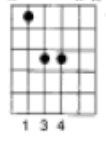
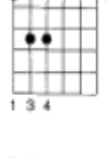
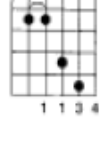
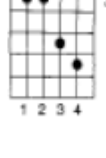
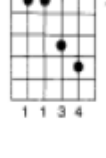
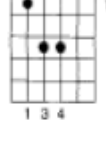
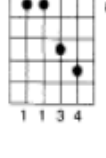
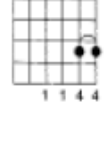
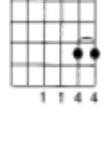
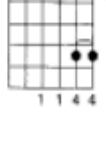
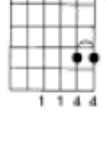
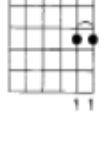
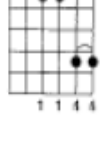
NONA ADICIONADA

A(add9)	A [♯] (add9)/B [♭] (add9)	B(add9)	C(add9)	C [♯] (add9)/D [♭] (add9)	D(add9)
					
					
					
					
D [♯] (add9)/E [♭] (add9)	E(add9)	F(add9)	F [♯] (add9)/G [♭] (add9)	G(add9)	G [♯] (add9)/A [♭] (add9)
					
					
					
					

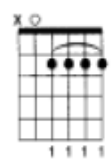
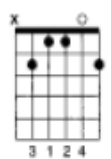
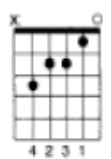
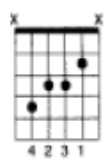
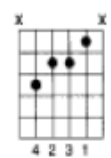
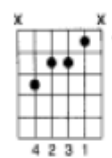
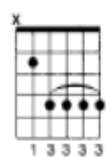
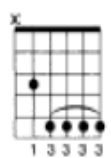
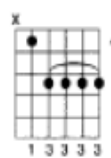
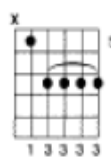
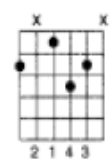
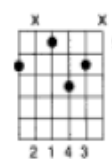
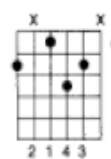
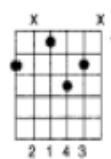
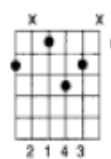
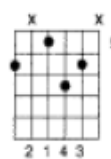
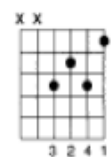
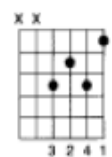
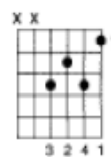
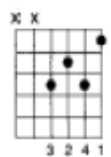
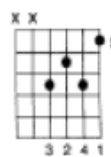
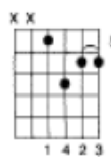
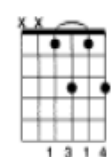
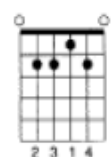
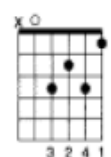
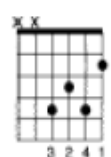
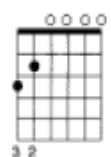
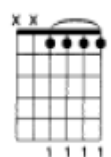
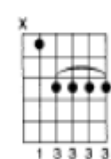
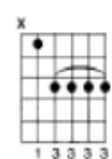
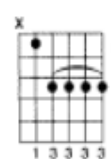
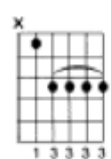
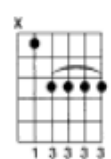
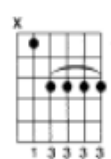
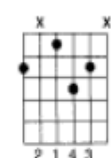
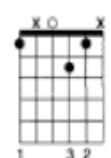
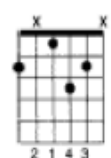
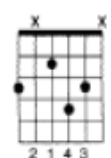
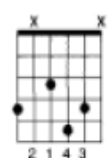
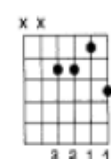
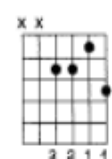
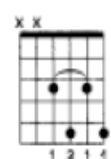
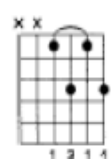
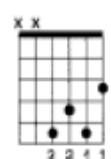
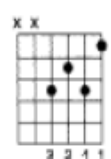
MENOR, NONA ADICIONADA

<i>Am(add9)</i>	<i>A[♯]m(add9)/B[♭]m(add9)</i>	<i>Bm(add9)</i>	<i>Cm(add9)</i>	<i>C[♯]m(add9)/D[♭]m(add9)</i>	<i>Dm(add9)</i>
					
2 4 1 1	4 2 3 1	1 4 2	2 1 3 4	1 2 3	2 1 3
					
1 2 3 1 1 4	1 2 3 1 1 4	1 2 3 1 1 4	1 2 3 1 1 4	1 2 4 1 1 1	1 2 4 1 1 1
					
1 2 3 4	1 2 3 4	1 2 3 4	4 3 1 1	4 3 1 1	1 2 3 4
					
3 1 1 4	3 2 4 1	4 1 1 1	2 3 4 1	3 1 1 4	2 3 4 1
<i>D[♯]m(add9)/E[♭]m(add9)</i>	<i>Em(add9)</i>	<i>Fm(add9)</i>	<i>F[♯]m(add9)/G[♭]m(add9)</i>	<i>Gm(add9)</i>	<i>G[♯]m(add9)/A[♭]m(add9)</i>
					
2 3 4 1	1 2 3	3 1 1 4	3 1 1 4	3 1 2 4	1 3 4
					
1 2 4 1 1 1	1 2 4 1 1 1	1 2 3 1 1 4	1 2 3 1 1 4	1 3 4 2 1	1 3 4 2 1
					
1 2 3 4	1 2 3 4	4 3 1 1	4 3 1 1	1 2 3 4	1 2 3 4
					
3 1 1 4	3 1 1 4	2 3 4 1	2 3 4 1	3 1 1 4	3 1 1 4

QUINTA

A5	A [♯] 5/B [♭] 5	B5	C5	C [♯] 5/D [♭] 5	D5
					
					
					
					
D [♯] 5/E [♭] 5	E5	F5	F [♯] 5/G [♭] 5	G5	G [♯] 5/A [♭] 5
					
					
					
					

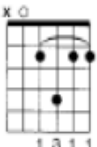
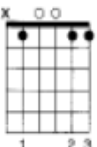
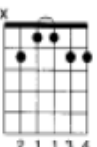
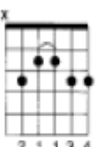
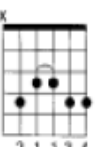
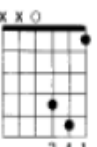
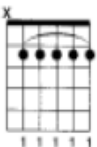
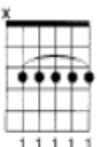
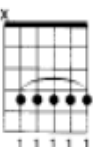
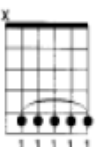
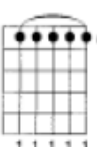
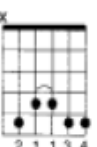
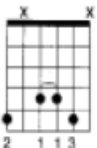
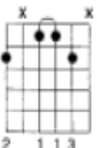
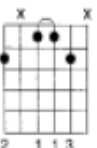
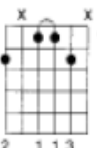
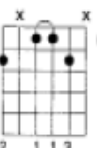
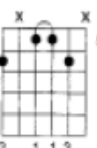
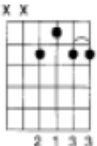
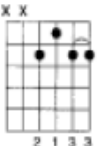
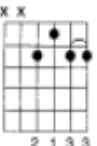
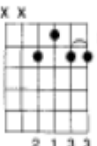
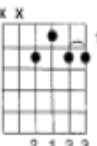
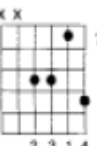
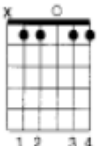
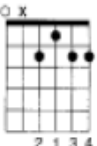
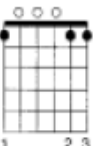
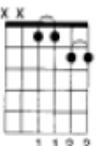
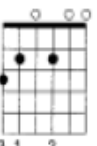
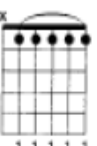
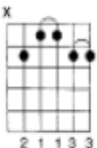
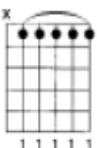
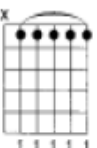
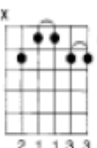
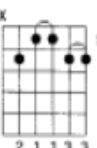
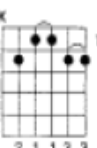
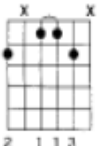
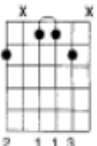
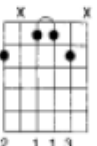
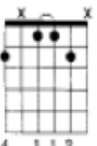
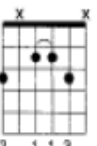
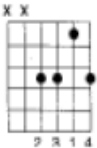
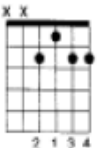
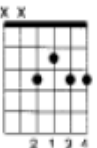
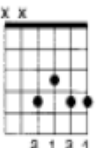
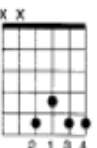
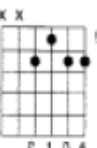
SEXTA

A6	A [♯] 6/B [♭] 6	B6	C6	C [♯] 6/D [♭] 6	D6
					
					
					
					
D [♯] 6/E [♭] 6	E6	F6	F [♯] 6/G [♭] 6	G6	G [♯] 6/A [♭] 6
					
					
					
					

MENOR SEXTA

Am6	A [#] m6/B ^b m6	Bm6	Cm6	C [#] m6/D ^b m6	Dm6
D [#] m6/E ^b m6	Em6	Fm6	F [#] m6/G ^b m6	Gm6	G [#] m6/A ^b m6

SEXTA, NONA ADICIONADA

A ⁶ /9	A ^{♯6} /9/B ^{♭6} /9	B ⁶ /9	C ⁶ /9	C ^{♯6} /9/D ^{♭6} /9	D ⁶ /9
					
					
					
					
D ^{♯6} /9/E ^{♭6} /9	E ⁶ /9	F ⁶ /9	F ^{♯6} /9/G ^{♭6} /9	G ⁶ /9	G ^{♯6} /9/A ^{♭6} /9
					
					
					
					

MENOR SEXTA, NONA ADICIONADA

$A m^{6/9}$	$A^{\sharp} m^{6/9}/B^{\flat} m^{6/9}$	$B m^{6/9}$	$C m^{6/9}$	$C^{\sharp} m^{6/9}/D^{\flat} m^{6/9}$	$D m^{6/9}$
$D^{\sharp} m^{6/9}/E^{\flat} m^{6/9}$	$E m^{6/9}$	$F m^{6/9}$	$F^{\sharp} m^{6/9}/G^{\flat} m^{6/9}$	$G m^{6/9}$	$G^{\sharp} m^{6/9}/A^{\flat} m^{6/9}$

SÉTIMA

A7	A ⁷ /B ^b 7	B7	C7	C ⁷ /D ^b 7	D7
D ⁷ /E ^b 7	E7	F7	F ⁷ /G ^b 7	G7	G ⁷ /A ^b 7

SÉTIMA DIMINUTA

A ^o 7	A [♯] 7/B ^b 7	B ^o 7	C ^o 7	C [♯] 7/D ^b 7	D ^o 7
D [♯] 7/E ^b 7	E ^o 7	F ^o 7	F [♯] 7/G ^b 7	G ^o 7	G [♯] 7/A ^b 7

SÉTIMA, QUARTA SUSPensa

A7sus4	A [♯] 7sus4/B [♭] 7sus4	B7sus4	C7sus4	C [♯] 7sus4/D [♭] 7sus4	D7sus4
D [♯] 7sus4/E [♭] 7sus4	E7sus4	F7sus4	F [♯] 7sus4/G [♭] 7sus4	G7sus4	G [♯] 7sus4/A [♭] 7sus4

SÉTIMA MAIOR

A $\sharp$ maj7	A $\natural$ maj7/B $\flat$ maj7	Bmaj7	Cmaj7	C $\sharp$ maj7/D $\flat$ maj7	Dmaj7
D $\sharp$ maj7/E $\flat$ maj7	E $\flat$ maj7	F $\sharp$ maj7	F $\natural$ maj7/G $\flat$ maj7	G $\sharp$ maj7	G $\natural$ maj7/A $\flat$ maj7

MENOR SÉTIMA

Am7	A [#] m7/B ^b m7	Bm7	Cm7	C [#] m7/D ^b m7	Dm7
D [#] m7/E ^b m7	Em7	Fm7	F [#] m7/G ^b m7	Gm7	G [#] m7/A ^b m7

MENOR, SÉTIMA MAIOR

Am(maj7)	A [♯] m(maj7)/B [♭] m(maj7)	Bm(maj7)	Cm(maj7)	C [♯] m(maj7)/D [♭] m(maj7)	Dm(maj7)
D [♯] m(maj7)/E [♭] m(maj7)	Em(maj7)	Fm(maj7)	F [♯] m(maj7)/G [♭] m(maj7)	Gm(maj7)	G [♯] m(maj7)/A [♭] m(maj7)

SÉTIMA MAIOR, QUINTA BEMOL

A [♯] maj7(♭5)	A [♯] maj7(♭5)/B [♭] maj7(♭5)	Bmaj7(♭5)	Cmaj7(♭5)	C [♯] maj7(♭5)/D [♭] maj7(♭5)	Dmaj7(♭5)

D [♯] maj7(♭5)/E [♭] maj7(♭5)	E [♯] maj7(♭5)	F [♯] maj7(♭5)	F [♯] maj7(♭5)/G [♭] maj7(♭5)	G [♯] maj7(♭5)	G [♯] maj7(♭5)/A [♭] maj7(♭5)

MENOR SÉTIMA, QUINTA BEMOL

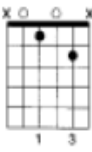
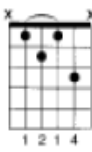
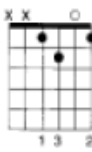
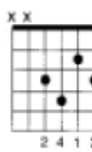
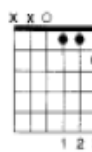
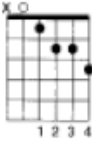
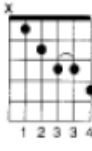
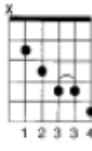
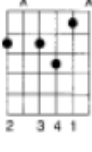
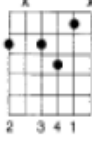
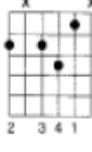
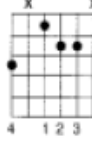
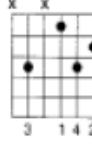
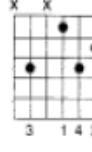
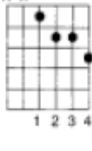
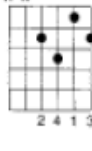
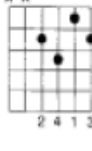
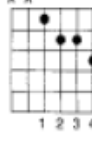
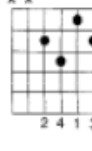
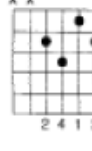
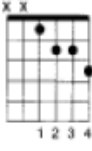
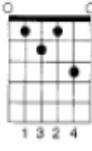
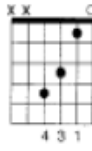
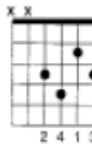
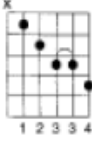
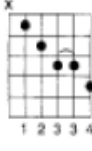
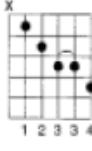
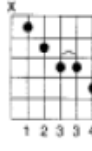
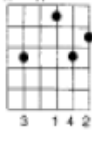
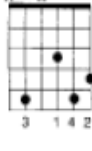
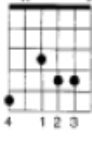
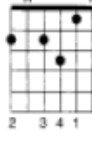
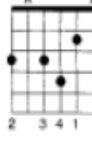
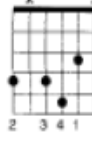
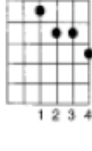
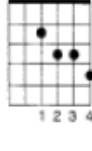
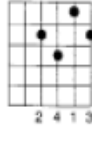
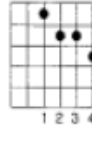
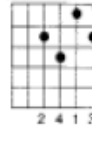
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D♯m7(♭5)/E♭m7(♭5)	Em7(♭5)	Fm7(♭5)	F♯m7(♭5)/G♭m7(♭5)	Gm7(♭5)	G♯m7(♭5)/A♭m7(♭5)

AUMENTADO SÉTIMA

A+7	A [♯] +7/B [♭] +7	B+7	C+7	C [♯] +7/D [♭] +7	D+7
D [♯] +7/E [♭] +7	E+7	F+7	F [♯] +7/G [♭] +7	G+7	G [♯] +7/A [♭] +7

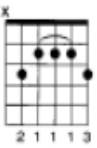
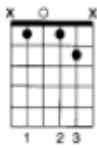
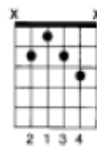
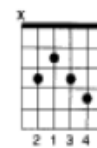
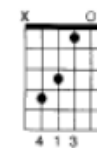
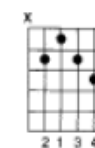
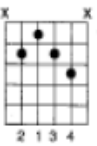
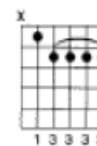
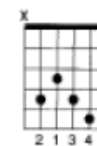
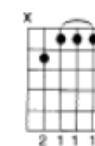
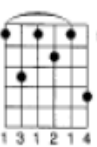
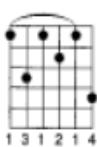
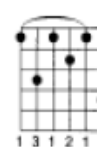
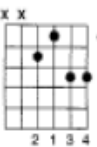
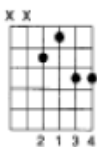
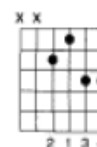
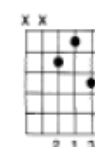
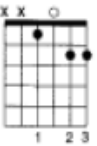
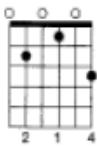
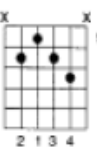
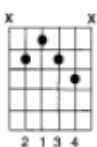
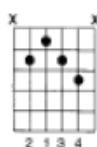
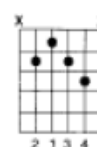
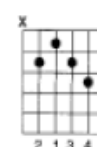
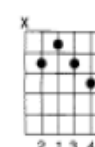
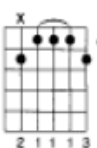
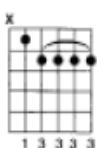
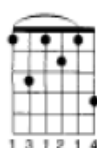
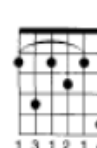
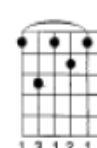
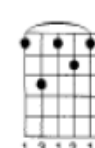
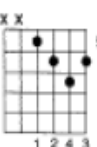
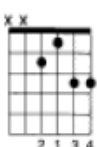
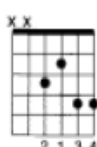
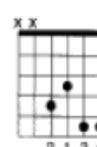
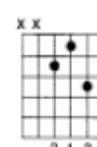
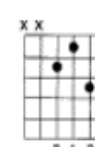
SÉTIMA, QUINTA BEMOL

A7(♭5)	A♯7(♭5)/B♭7(♭5)	B7(♭5)	C7(♭5)	C♯7(♭5)/D♭7(♭5)	D7(♭5)
 1 3	 1 2 1 4	 1 3 2	 2 4 3 1	 2 4 1 3	 1 2 3
 1 2 3 4	 1 2 3 3 4	 1 2 3 3 4	 1 2 3 3 4	 1 2 3 3 4	 1 2 3 3 4
 2 3 4 1	 2 3 4 1	 2 3 4 1	 4 1 2 3	 3 1 4 2	 3 1 4 2
 1 2 3 4	 2 4 1 3	 2 4 1 3	 1 2 3 4	 2 4 1 3	 2 4 1 3
D♯7(♭5)/E♭7(♭5)	E7(♭5)	F7(♭5)	F♯7(♭5)/G♭7(♭5)	G7(♭5)	G♯7(♭5)/A♭7(♭5)
 1 2 3 4	 1 3 2 4	 1 3 2	 4 3 1	 2 4 1 3	 1 2 3
 1 2 3 3 4	 1 2 3 3 4	 1 2 3 3 4	 1 2 3 3 4	 1 2 3 3 4	 1 2 3 3 4
 3 1 4 2	 3 1 4 2	 4 1 2 3	 2 3 4 1	 2 3 4 1	 2 3 4 1
 1 2 3 4	 1 2 3 4	 2 4 1 3	 1 2 3 4	 2 4 1 3	 1 2 3 4

SÉTIMA, NONA BEMOL

A7(b9)	A [♯] 7(b9)/B [♭] 7(b9)	B7(b9)	C7(b9)	C [♯] 7(b9)/D [♭] 7(b9)	D7(b9)
D [♯] 7(b9)/E [♭] 7(b9)	E7(b9)	F7(b9)	F [♯] 7(b9)/G [♭] 7(b9)	G7(b9)	G [♯] 7(b9)/A [♭] 7(b9)

SÉTIMA, NONA SUSTENIDA

A7(♯9)	A♯7(♯9)/B♭7(♯9)	B7(♯9)	C7(♯9)	C♯7(♯9)/D♭7(♯9)	D7(♯9)
 2 1 1 1 3	 1 2 3	 2 1 3 4	 2 1 3 4	 4 1 3	 2 1 3 4
 2 1 3 4	 2 1 1 1 3	 2 1 1 1 3	 1 3 3 3 3	 2 1 3 4	 2 1 1 1 3
 1 3 1 2 1 4	 1 3 1 2 1 4	 1 3 1 2 1 4	 1 3 1 2 1 4	 1 3 1 2 1 4	 1 3 1 2 1 4
 2 1 3 4	 2 1 3 4	 2 1 3 4	 2 1 3 4	 1 2 4 3	 2 1 3 4
D♯7(♯9)/E♭7(♯9)	E7(♯9)	F7(♯9)	F♯7(♯9)/G♭7(♯9)	G7(♯9)	G♯7(♯9)/A♭7(♯9)
 1 2 3	 2 1 4	 1 2 1 4	 2 1 3 3 3	 2 1 3 3 3	 2 1 1 1 3
 2 1 3 4	 2 1 3 4	 2 1 3 4	 2 1 3 4	 2 1 3 4	 2 1 3 4
 2 1 1 1 3	 1 3 3 3 3	 1 3 1 2 1 4	 1 3 1 2 1 4	 1 3 1 2 1 4	 1 3 1 2 1 4
 1 2 4 3	 2 1 3 4	 2 1 3 4	 2 1 2 1	 2 1 3 4	 2 1 3 4

AUMENTADO SÉTIMA, NONA BEMOL

A+7(♭9)	A♯+7(♭9)/B♭+7(♭9)	B+7(♭9)	C+7(♭9)	C♯+7(♭9)/D♭+7(♭9)	D+7(♭9)
 2 3 1 4	 1 2 3	 2 1 3 1 4	 2 1 3 1 4	 2 1 3 1 4	 1 3 1 2
 2 1 3 1 4	 2 3 1 4	 2 3 1 4	 2 3 1 4 4	 1 2 3 3 3	 2 1 3 1 4
 1 2 3 4 4	 1 2 3 4 4	 1 2 3 4 4	 2 1 3 1	 2 1 3 1	 1 2 3 4 4
 1 3 3 3	 1 3 3 3	 2 3 1 4	 1 3 3 3	 1 3 3 3	 2 3 1 4
D♯+7(♭9)/E♭+7(♭9)	E+7(♭9)	F+7(♭9)	F♯+7(♭9)/G♭+7(♭9)	G+7(♭9)	G♯+7(♭9)/A♭+7(♭9)
 4 1	 3 1 1 1	 1 2 3 4 4	 2 1 4	 3 2 1 1 4 1	 3 2 1 1 4 1
 2 1 3 1 4	 2 1 3 1 4	 2 1 3 1 4	 2 1 3 1 4	 2 1 3 1 4	 2 1 3 1 4
 1 2 3 4 4	 2 1 3 1	 2 1 3 1	 1 2 3 4 4	 1 2 3 4 4	 1 2 3 4 4
 1 3 1 2	 1 2 2 2	 1 3 1 2	 2 2 1 1	 1 3 1 1	 2 2 1 1

NONA

A9	A#9/Bb9	B9	C9	C#9/Db9	D9
D#9/Eb9	E9	F9	F#9/Gb9	G9	G#9/Ab9

NONA MAIOR

A ⁺ maj9	A ⁺ maj9/B ^b maj9	Bmaj9	Cmaj9	C ⁺ maj9/D ^b maj9	Dmaj9

D ⁺ maj9/E ^b maj9	E ⁺ maj9	Fmaj9	F ⁺ maj9/G ^b maj9	Gmaj9	G ⁺ maj9/A ^b maj9

MENOR NONA

Am9	A [♯] m9/B [♭] m9	Bm9	Cm9	C [♯] m9/D [♭] m9	Dm9
D [♯] m9/E [♭] m9	Em9	Fm9	F [♯] m9/G [♭] m9	Gm9	G [♯] m9/A [♭] m9

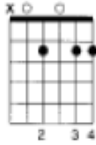
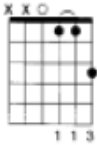
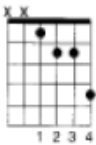
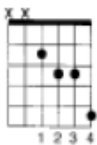
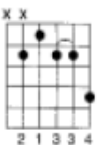
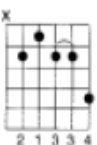
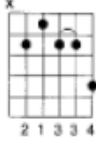
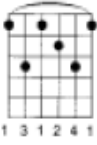
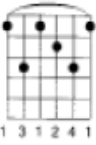
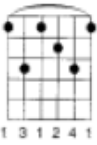
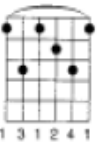
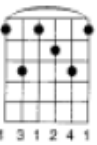
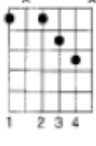
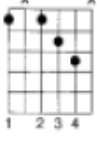
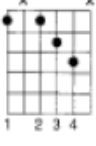
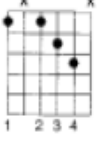
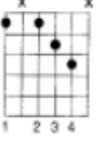
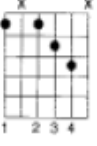
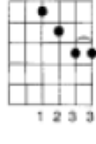
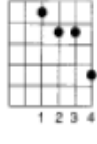
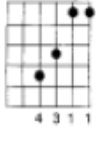
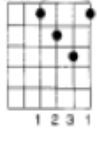
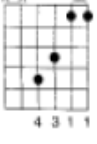
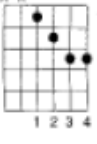
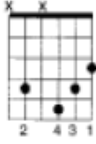
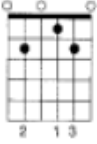
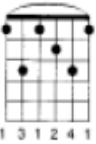
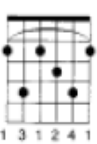
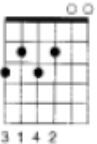
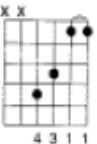
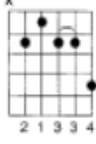
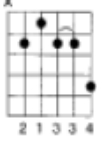
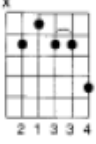
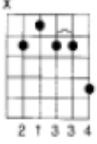
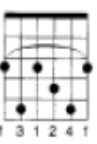
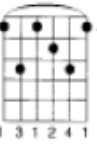
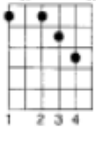
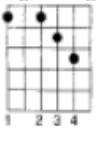
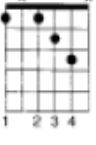
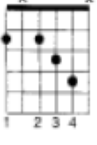
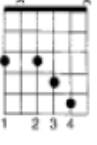
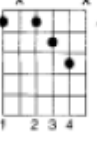
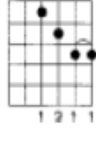
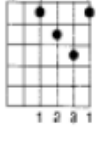
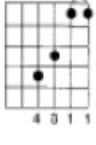
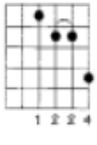
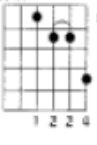
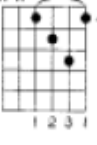
DÉCIMA PRIMEIRA

A11	A [♯] 11/B [♭] 11	B11	C11	C [♯] 11/D [♭] 11	D11
D [♯] 11/E [♭] 11	E11	F11	F [♯] 11/G [♭] 11	G11	G [♯] 11/A [♭] 11

MENOR DÉCIMA PRIMEIRA

Am11	A [♯] m11/B [♭] m11	Bm11	Cm11	C [♯] m11/D [♭] m11	Dm11
D [♯] m11/E [♭] m11	Em11	Fm11	F [♯] m11/G [♭] m11	Gm11	G [♯] m11/A [♭] m11

DÉCIMA TERCEIRA

A13	A [♯] 13/B [♭] 13	B13	C13	C [♯] 13/D [♭] 13	D13
 2 3 4	 1 1 3	 1 2 3 4	 1 2 3 4	 2 1 3 3 4	 2 1 3 3 4
 2 1 3 3 4	 1 3 1 2 4 1	 1 3 1 2 4 1	 1 3 1 2 4 1	 1 3 1 2 4 1	 1 3 1 2 4 1
 1 2 3 4	 1 2 3 4	 1 2 3 4	 1 2 3 4	 1 2 3 4	 1 2 3 4
 1 2 3 3	 1 2 3 4	 4 3 1 1	 1 2 3 1	 4 3 1 1	 1 2 3 4
D [♯] 13/E [♭] 13	E13	F13	F [♯] 13/G [♭] 13	G13	G [♯] 13/A [♭] 13
 2 4 3 1	 2 1 3	 1 3 1 2 4 1	 1 3 1 2 4 1	 3 1 4 2	 4 3 1 1
 2 1 3 3 4	 2 1 3 3 4	 2 1 3 3 4	 2 1 3 3 4	 1 3 1 2 4 1	 1 3 1 2 4 1
 1 2 3 4	 1 2 3 4	 1 2 3 4	 1 2 3 4	 1 2 3 4	 1 2 3 4
 1 2 1 1	 1 2 3 1	 4 3 1 1	 1 2 2 4	 1 2 2 4	 1 2 3 1

3ª PARTE

ESCALAS



ESCALAS

Escala: Progressão de notas numa ordem específica.

As escalas são muito importantes, principalmente na altura de tocar solos. Esta secção é uma referência fácil para construir, localizar e tocar todas as escalas essenciais na tua guitarra. No final desta secção, vais estar apto a usar as escalas para improvisar na “Jam Session”.

EXPLICAÇÃO DOS MODELOS

Vais aprender três maneiras de construir cada escala.

1. MODELO DE TONS (ex. W – H – W – W – H - W+H – H)

Este modelo diz quantos tons são necessários para passar de um tom para o seguinte numa escala, usando abreviaturas para um tom (W), meio-tom (H) e um tom e meio (W+H). Simplesmente começa numa nota e vai caminhando de acordo com o modelo.

Exemplo começando na raiz A:

Modelo de tons = W – W – H – W – W – W – H

Resultado = A – B – C. – D – E – F. – G. – A

2. FÓRMULA (ex. 1 – 2 – b3 – 4 – 5 – b6 – b7 – 8)

Agarra nos números da fórmula (que correspondem a uma escala particular) e altera-os conforme indicado nos sustenidos e nos bemóis.

Tenta isto...

Escala maior = A – B – C# – D – E – F# – G# – A

Fórmula = 1 – 2 – b3 – 4 – 5 – b6 – b7 – 8

Resultado = A – B – C – D – E – F – G – A

CÁBULA: Estas fórmulas são sempre baseadas na escala maior (incluindo qualquer sustenido ou bemol) e não no nome das notas. A 3ª no tom de E maior é G# (e não G). Então se a fórmula pede uma 3ª, toca G (meio tom abaixo de G#) e não Gb.

3. NOME DA NOTA (ex. A – B – C – D – E – F – G – A)

Embora não exista espaço para mostrar todas as escalas em todas as doze notas raiz (dezassete se incluirmos as notas inarmônicas), o nome das notas no exemplo são relativos à nota raiz utilizada. Claro está, que numa escala construída usando outra raiz, terá uma lista de nomes de notas diferentes.

TORNA-TE ORGANIZADO

Neste manual são apresentadas para cada escala diversas localizações no braço da guitarra. Usa a mais confortável para ti. (Podes também decorar todas!).

SISTEMA ENGAIOLADO

Neste sistema geralmente aplica-se uma posição dos dedos um – dedo – por – traste, ficando com uma posição específica de quatro trastes. Em alguns casos, será necessário alcançar um traste acima ou abaixo da posição básica. (Tenta não te aleijares a ti próprio!). São apresentados dois modelos móveis para cada escala – um é com a raiz na sexta corda, e o outro é com a raiz na quinta corda.

SISTEMA TRÊS – NOTAS – POR – CORDA

Este sistema requer um pouco mais de área, mas geralmente expande-se por duas oitavas e meia. São apresentados dois modelos móveis para cada escala – um é com a raiz na sexta corda, e o outro é com a raiz na quinta corda.

SISTEMA HORIZONTAL

Dependendo das escalas, estes são chamados de escalas deslizantes, ou sistema quatro – notas – por – corda. As posições dos dedos neste sistema propagam-se por dezasseis trastes (Ouch!), mas tornam acessível a ligação de áreas distantes do braço da guitarra, bem como a transferência de uma posição para outra. Tal como nos sistemas engaiolado e três – notas – por – corda, são apresentados dois modelos móveis para cada escala no sistema horizontal.

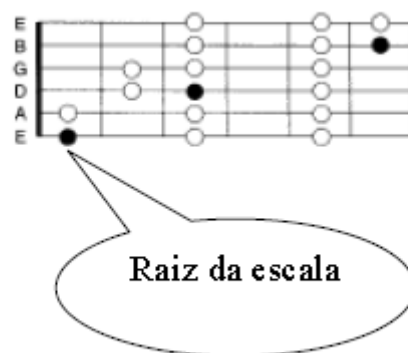
SINCRONIZA-TE

Praticar escalas requer que ambas as mãos trabalhem em conjunto em perfeita sincronização. Ataca cada corda com clareza e precisão, certificando-te que o palhetar e o pisar da nota são exactamente ao mesmo tempo. Lembra-te de usares sempre um palhetar alternado (sucessivos cursos para baixo e para cima) para evitar tensões excessivas na mão.

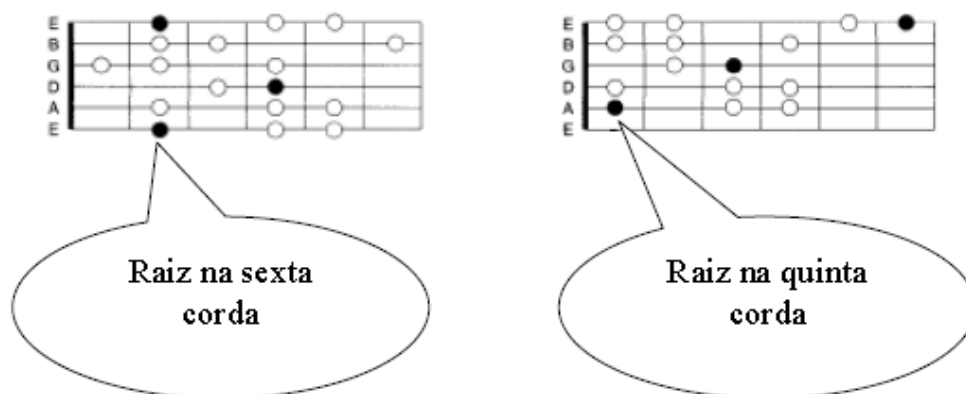
CÁBULA: Certifica-te que tocas cada escala para frente e para trás. E, como sempre, começa devagar e vai aumentando a velocidade, conforme a tua confiança vai aumentando.

MODELOS MÓVEIS

Todos os modelos de escalas apresentados neste manual são móveis, isto é, podem ser movidos facilmente para cima ou para baixo no braço da guitarra para acomodar qualquer tonalidade ou raiz. Para fazeres isto, toma nota das notas (raiz) a preto.



Pode-se usar cada uma destas raízes como ponto de referência para mover os modelos. Todavia, as raízes localizadas na quinta e na sexta corda são as mais fáceis para começar.



Para tocar um modelo de uma escala em qualquer tonalidade particular, fazer corresponder uma das raízes com a respectiva nota no braço da guitarra. Por exemplo, a tonalidade de C têm como raiz C. O resto do modelo flui conformemente. – é tão simples como deslocar a forma.

MODELO MÓVEL DA ESCALA MAIO	TRASTE DE INICIO (TRASTE ONDE ESTÁ A RAIZ)	ESCALA RESULATANTE
	Traste 1	Escala de F Maior
	Traste 3	Escala de G Maior
	Traste 6	Escala de Bb Maior
	Traste 10	Escala de D Maior
	Traste 12	Escala de E Maior

TIRA A FOTOGRAFIA...

Usa a carta do braço da guitarra representada na página seguinte para te ajudar a localizar facilmente qualquer nota nos doze primeiros trastes. Como descrito na página seguinte, esta carta vai ser especialmente útil assim que comeces a usar os modelos móveis de escalas nas páginas seguintes.

E É TUDO... BOA SORTE!

GRÁFICO DO BRAÇO DA GUITARRA

The diagram illustrates the fretboard of a guitar, showing the relationship between frets and chords. The frets are numbered 1 through 12, and the corresponding chords are listed for each fret. The frets are labeled as follows:

- 1ª (1st)
- 2ª (2nd)
- 3ª (3rd)
- 4ª (4th)
- 5ª (5th)
- 6ª (6th)

The fretted chords are listed in the table below:

Fret	Chords
1ª	E, B, C, D, F, G
2ª	F, C, D, E, G, A
3ª	G, D, E, F, A, B
4ª	A, E, F, G, B, C
5ª	B, F, G, A, C, D
6ª	C, G, A, B, D, E

The fretted chords are also labeled as follows:

- 1ª (1st)
- 2ª (2nd)
- 3ª (3rd)
- 4ª (4th)
- 5ª (5th)
- 6ª (6th)

The fretted chords are listed in the table below:

Fret	Chords
1ª	E, B, C, D, F, G
2ª	F, C, D, E, G, A
3ª	G, D, E, F, A, B
4ª	A, E, F, G, B, C
5ª	B, F, G, A, C, D
6ª	C, G, A, B, D, E

ESCALA MAIOR

A escala mais comum usada na música é a escala maior, por isso aprende-a bem! Consiste em oito notas consecutivas subindo ou descendo.

Modelo de tons

W-W-H-W-W-W-H

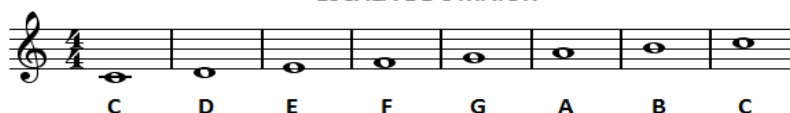
Fórmula

1-2-3-4-5-6-7-1

Notas

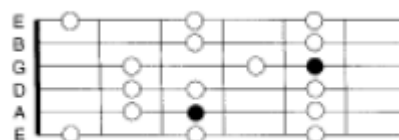
C-D-E-F-G-A-B-C

ESCALA DE C MAIOR



CÁBULA: Modelos de escala tocados na guitarra cobrem com todas as notas numa certa área do braço. Por outras palavras, as notas na escala são repetidas em diferentes oitavas para uma prática mais completa do “fingering” (pisar das cordas com a mão esquerda).

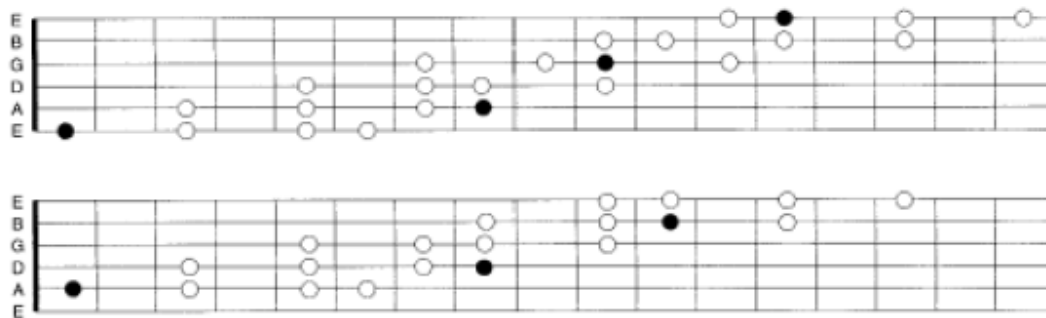
SISTEMA ENGAIOLADO



SISTEMA TRÊS – NOTAS – POR – CORDA



SISTEMA HORIZONTAL



ESCALA MENOR NATURAL

Esta escala é usada em quase todos os estilos de música “western”. Por vezes é referenciada por como “menor pura”, “relativa menor” ou “modo Eólico”.

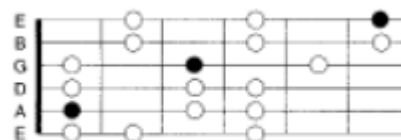
Modelo de tons
W-H-W-W-H-W-W

Fórmula
1-2-b3-4-5-b6-b7-8

Notas
C-D-Eb-F-G-Ab-Bb-C



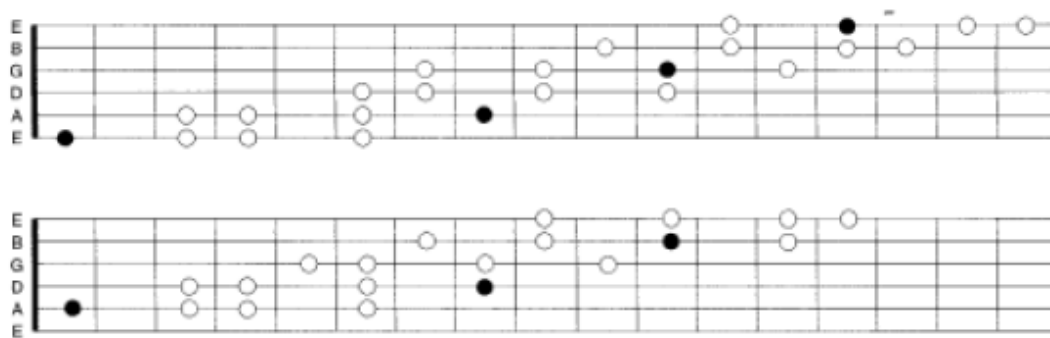
SISTEMA ENGAIOLADO



SISTEMA TRÊS – NOTAS – POR – CORDA



SISTEMA HORIZONTAL

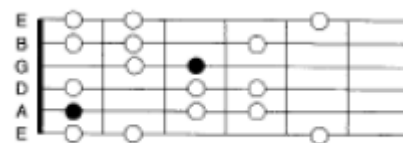
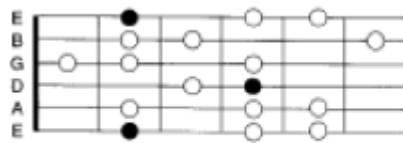


ESCALA MENOR HARMÓNICA

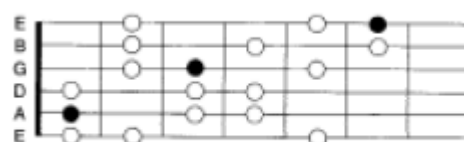
Esta escala é outro tipo de escala menor e é muito comum em música clássica.

Modelo de tons W-H-W-W-H-W+H-H Fórmula 1-2-b3-4-5-b6-7-8 Notas C-D-Eb-F-G-Ab-B-C	ESCALA DE C MENOR HARMÓNICA C D Eb F G A Bb C
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SISTEMA ENGAIOLADO



SISTEMA TRÊS – NOTAS – POR – CORDA



SISTEMA HORIZONTAL



ESCALA MENOR MELÓDICA

Esta escala também pode ser tocada sobre acordes menores e é referenciada como a escala menor de jazz.

Modelo de tons W-H-W-W-W-W-H Fórmula 1-2-.3-4-5-6-7-8 Notas C-D-E.-F-G-A-B-C	ESCALA DE C MENOR MELÓDICA 
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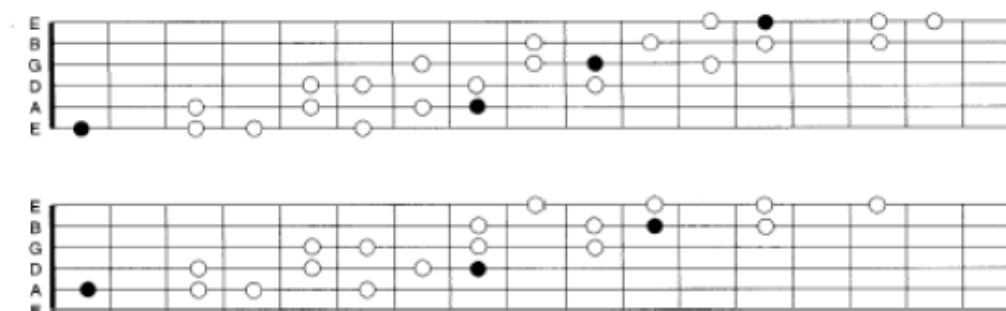
SISTEMA ENGAIOLADO



SISTEMA TRÊS – NOTAS – POR – CORDA



SISTEMA HORIZONTAL



ESCALA MENOR PENTATÓNICA

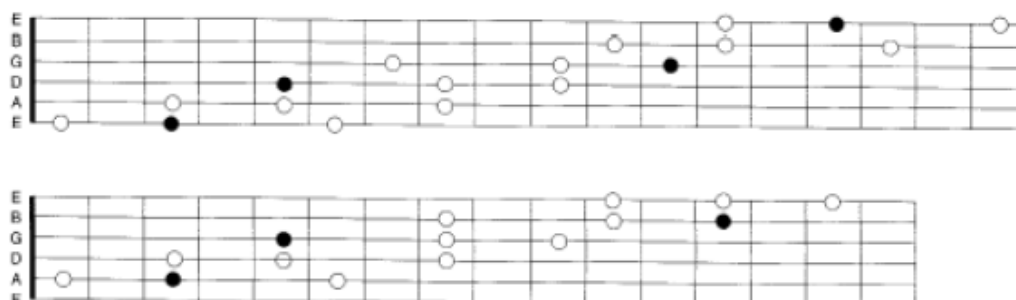
Esta é a escala que mais prevalece entre músicos de rock e blues. Tal como o nome indica (“penta” significa cinco), esta escala contém apenas cinco tons diferentes.

Modelo de tons W-H-W-W-W+H-W Fórmula 1-b3-4-5-b7 Notas C-Eb-F-G-Bb	ESCALA DE C MENOR PENTATONICA  C Eb F G Bb
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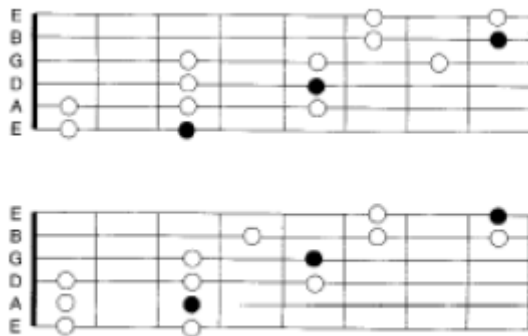
SISTEMA ENGAIOLADO



SISTEMA TRÊS – NOTAS – POR – CORDA



SISTEMA HORIZONTAL



ESCALA MAIOR PENTATÓNICA

Esta escala é outra escala de cinco tons (pentatónica), comum em muitos estilos de musica. Tem um timbre “brilhante” que fica especialmente bem na musica country.

Modelo de tons
W-W-W+H-W-W+H

Fórmula
1-2-3-5-6-1

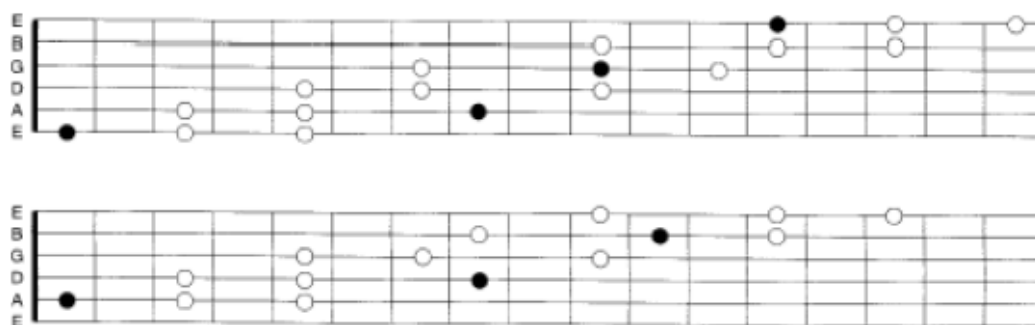
Notas
C-D-E-G-A-C



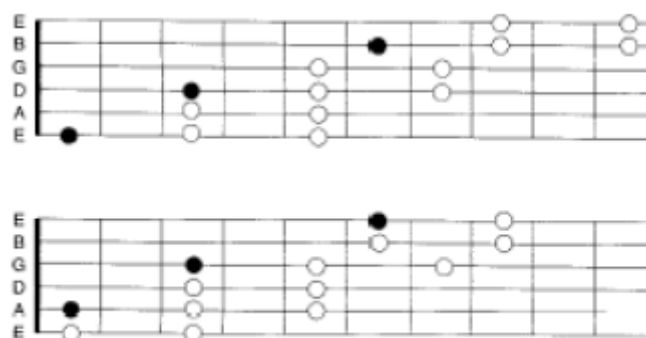
SISTEMA ENGAIOLADO



SISTEMA TRÊS – NOTAS – POR – CORDA



SISTEMA HORIZONTAL



ESCALA DE BLUES

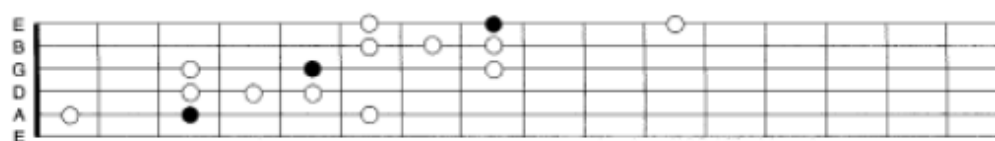
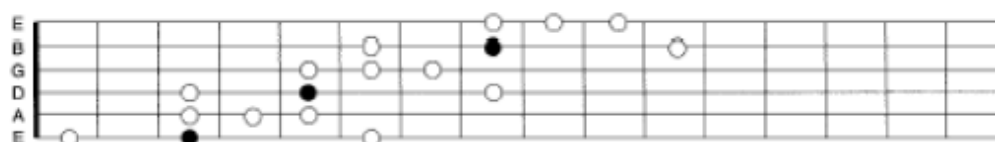
A escala de blues é comum no jazz, rock, e (adivinha!) no blues. Ela tem adicionada uma nota de blues (b5) a partir da escala menor pentatônica, mas tem apenas seis tons.

Modelo de tons W+H-W+H-H-W+H-W Fórmula 1-b3-4-b5-5-b7-1 Notas C-Eb-Gb-G-Bb-C	ESCALA DE BLUES EM C  C Eb Gb G Bb C
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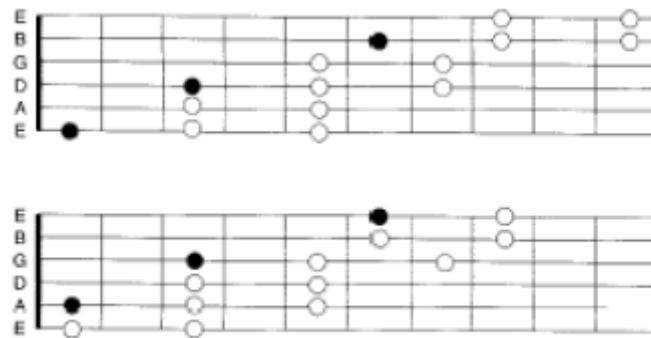
SISTEMA ENGAIOLADO



SISTEMA TRÊS – NOTAS – POR – CORDA



SISTEMA HORIZONTAL



ESCALA DIMINUTA

Esta escala é popular no jazz e no heavy metal (dá-lhe gás!) NOTA: Não é um erro de tipografia, existem mesmo oito tons diferentes nesta escala.

Modelo de tons
W-H-W-H-W-H-W-H

Fórmula

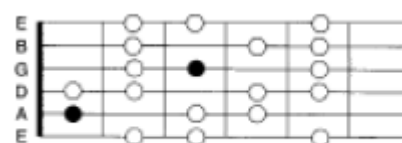
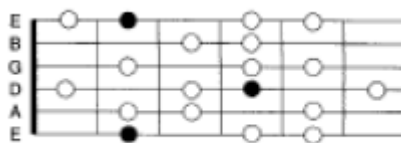
1-2-b3-4-b5-b6-6-7-8

Notas

C-D-Eb-F-Gb-Ab-A-B-C



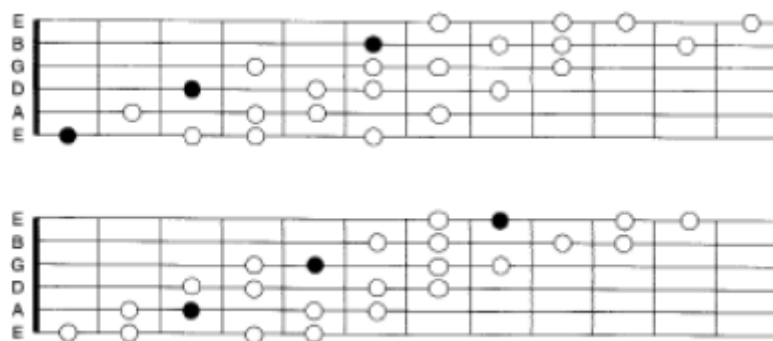
SISTEMA ENGAIOLADO



SISTEMA TRÊS – NOTAS – POR – CORDA



SISTEMA HORIZONTAL



4^a PARTE

MODOS



MODOS

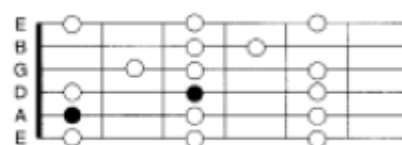
Os modos são como as escalas – cada um usa um modelo de tons e meios-tons. A diferença é que os modos não estão relacionados com a tonalidade através da raiz. Isto é, o modo Dórico construído em C não está na tonalidade C. Os setes modos hoje em dia são uma prática comum e derivam das sete notas da escala maior.

C Jónico (o mesmo que C maior)	
C Dórico	
C Frígio	
C Lídio	
C Mixolídio	
C Eólico (o mesmo que C menor)	
C Lócrio	

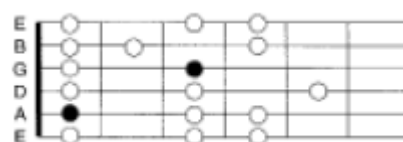
Como podes ver, cada modo é uma variação da escala maior. Diferem unicamente no arranjo dos intervalos.

Nas páginas seguintes são apresentados dois modelos para cada um dos sete modos.

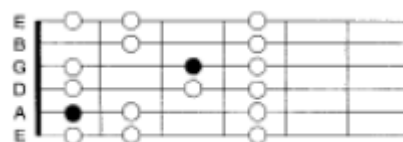
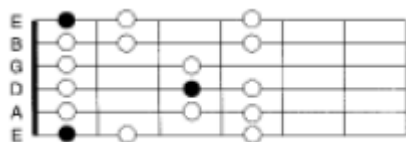
JÓNICO



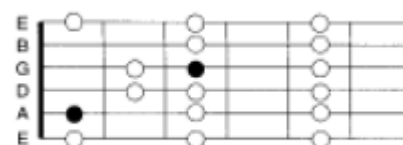
DÓRICO



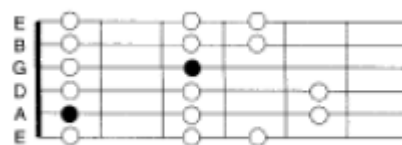
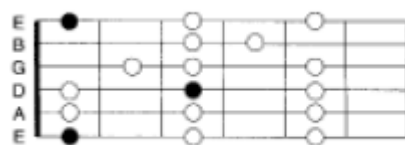
FRÍGIO



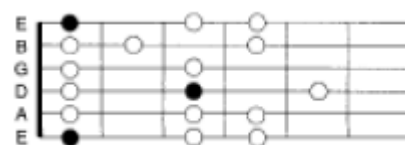
LÍDIO



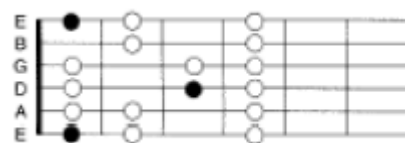
MIXOLÍDIO



EÓLICO



LÓCRIO



5ª PARTE

JAM SESSION



JAM SESSOM

Chegou a altura de ligar a ignição...

Chegou a altura de usar os acordes e escalas deste manual e fazer musica pujante!

Esta secção apresenta vinte progressões de acordes que se podem encontrar em variados estilos musicais.

Pronto???? Agarra no teu machado e vamos malhar...

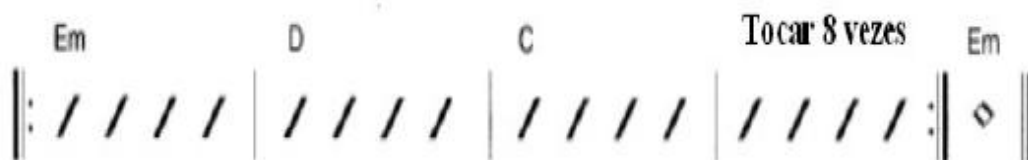
HEAVENLY BALLAD

Escalas sugeridas: G maior, G maior pentatónica, E menor pentatónica.



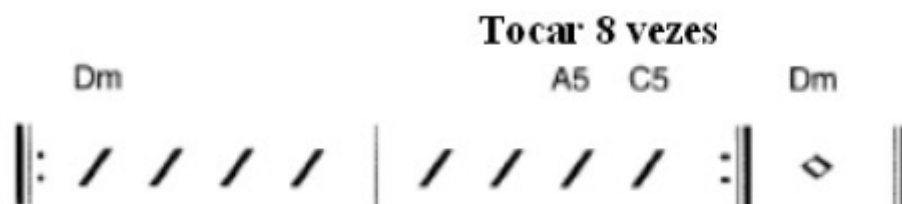
MEDIUM ROCK

Escalas sugeridas: E menor, E menor pentatónica.



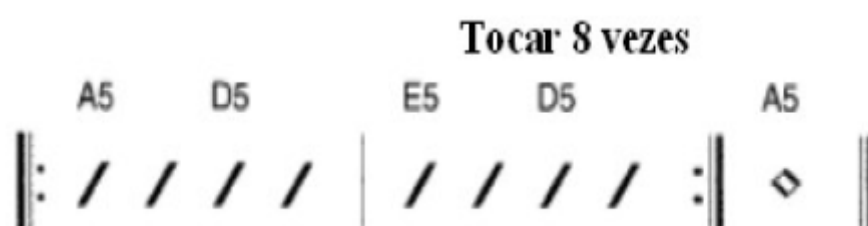
WALL OF FAME

Escalas sugeridas: D menor, D menor pentatónica, D blues.



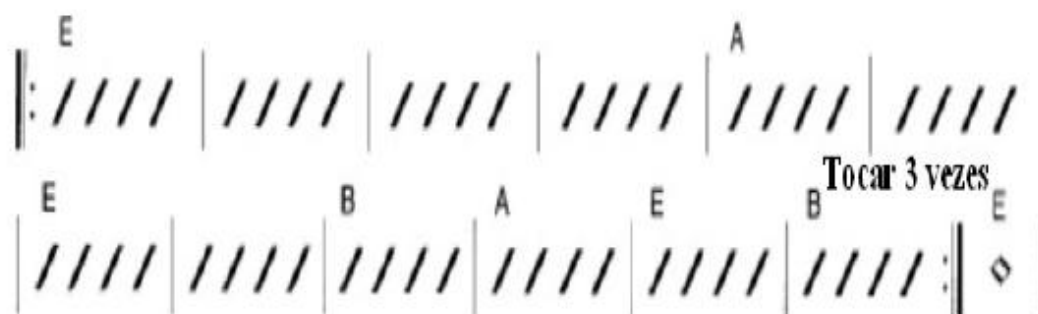
WILD AND CRAZY

Escalas sugeridas: A menor pentatónica, A blues.



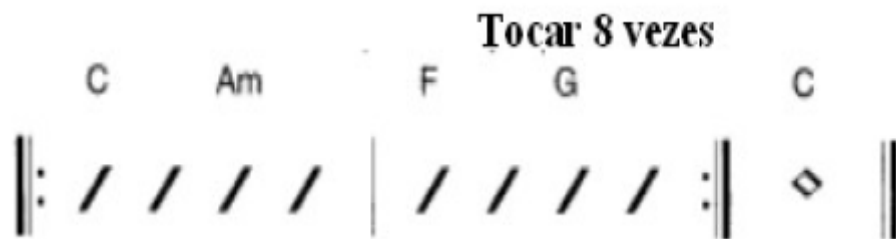
FULL DECK SHUFFLE

Escalas sugeridas: E blues, E menor pentatónica.



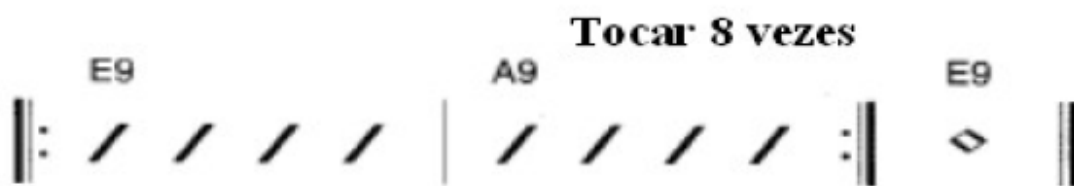
GENERIC POP

Escalas sugeridas: C maior, C maior pentatônica.



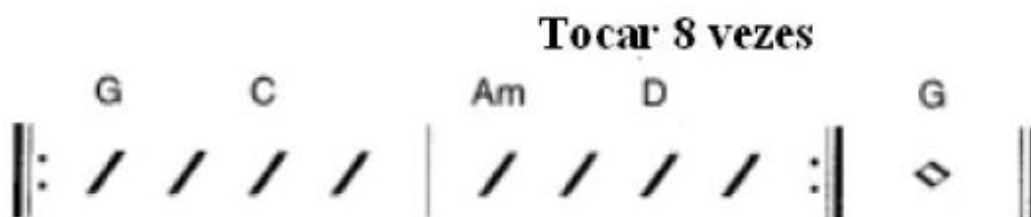
FUNKY FEELING

Escalas sugerida: E blues, E menor pentatônica.



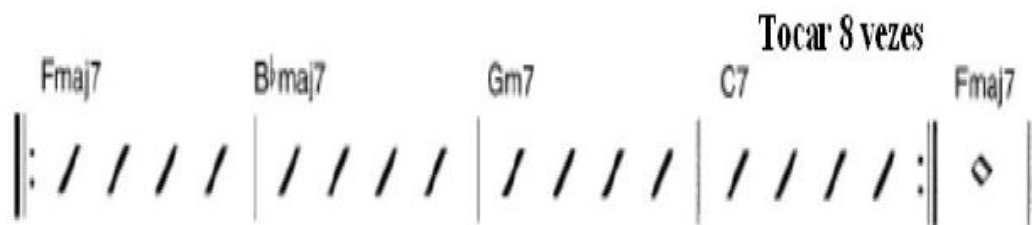
DON'T STOP

Escalas sugeridas: G maior, G maior pentatônica.



SMOOTH JAZZ

Escalas sugeridas: F maior, F maior pentatônica.



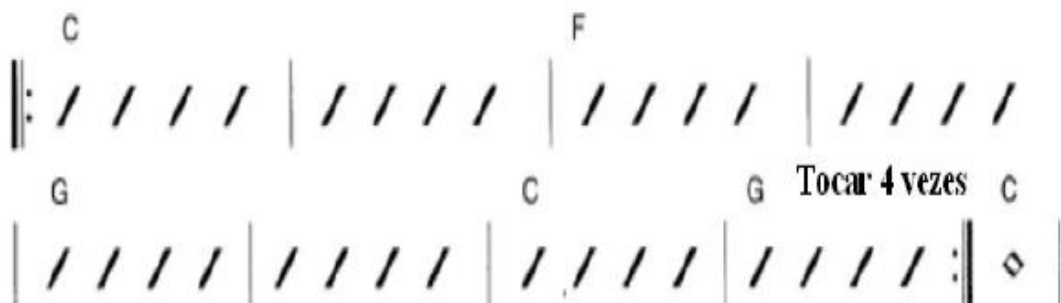
OVERTIME

Escalas sugeridas: C blues, C menor pentatônica.



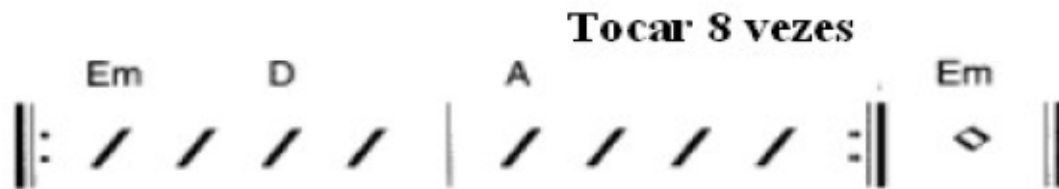
NASHVILLE DREAMIN'

Escalas sugeridas: C maior pentatônica, C maior.



HEAVY ROCK

Escalas sugeridas: E dórica, E menor pentatónica.



ALLEY CAT

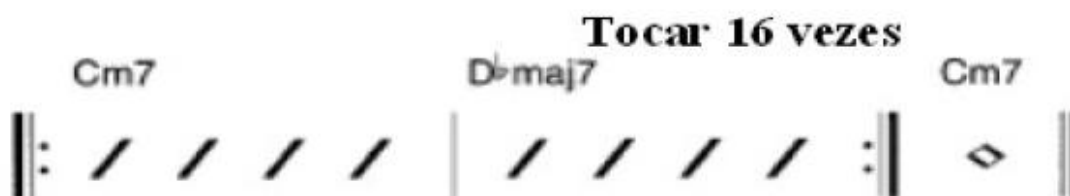
Escalas sugeridas (compassos 1, 2, 3): A menor, A menor pentatónica.

Escalas sugeridas (compasso 4): A menor harmónica.



FUSION

Escalas sugeridas: C frígio, C menor pentatónica.



SOUTH OF THE BORDER

Escalas sugeridas: G blues, G menor, G menor pentatónica, G harmónica menor.

Tocar 8 vezes

Gm7 Am7^{b5} D7^{b9} Gm7

The notation shows a sequence of chords: Gm7, Am7^{b5}, D7^{b9}, and Gm7. Each chord is represented by four diagonal slashes. The sequence is enclosed in a double bar line with repeat dots at the beginning and end. A diamond symbol is placed after the final Gm7 chord.

SCARE US

Escalas sugeridas: B. Lídia, A menor pentatónica.

Tocar 8 vezes

B^b maj7^{b5} Am Gm Am B^b maj7^{b5}

The notation shows a sequence of chords: B^b maj7^{b5}, Am, Gm, Am, and B^b maj7^{b5}. Each chord is represented by four diagonal slashes. The sequence is enclosed in a double bar line with repeat dots at the beginning and end. A diamond symbol is placed after the final B^b maj7^{b5} chord.

SWING IT!

Escalas sugeridas: C jónica, C maior.

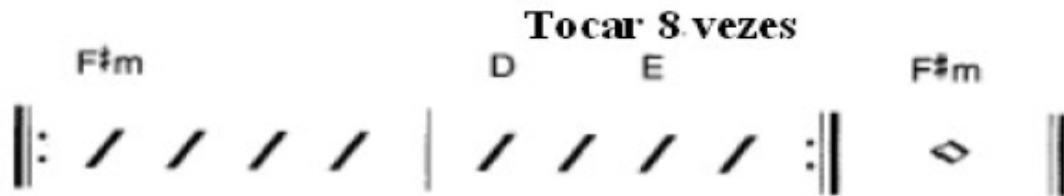
Tocar 8 vezes

Dm7 G7 Cmaj7

The notation shows a sequence of chords: Dm7, G7, and Cmaj7. Each chord is represented by four diagonal slashes. The sequence is enclosed in a double bar line with repeat dots at the beginning and end.

METAL MIX

Escalas sugeridas: F. eólica, F. menor pentatónica.



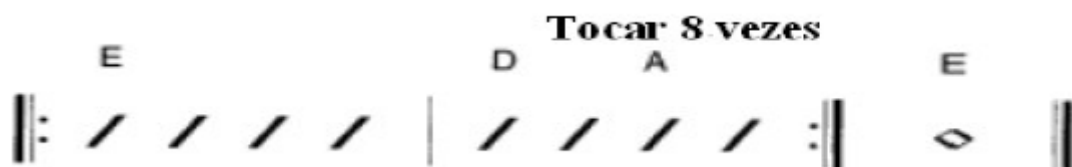
ROCK ' N' ROLL

Escalas sugeridas: D maior, D maior pentatónica.



OUTTA HERE

Escalas sugeridas: E mixolídia, E maior pentatónica.



Boa Mike!

Estás pronto para os grandes palcos...