

Cromatismos

- Assista no You Tube e inscreva-se no nosso canal
- Aulas de violão e guitarra (básico, intermediário e avançado) – Presenciais e via Skype
- Aulas de harmonia tradicional (clássica) e contraponto
- Visite nosso site

Contato:

(11) 975929948 (Whats App)

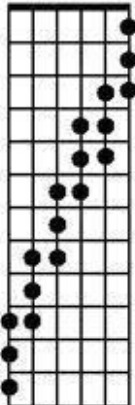
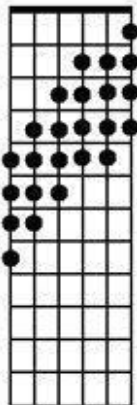
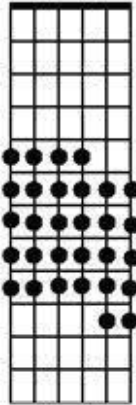
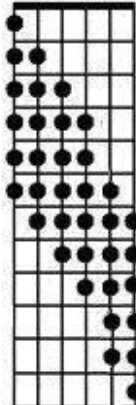
(11) 32225530 (São Paulo – Capital)

E-mail: srsolimando@hotmail.com

NOTAS ALVO

| OS ARPEJOS | “SOAM” COMO OS INTERVALOS |
|------------|---------------------------|
| C7M | T 3 5 7M de dó |
| Em7 | 3 5 7M 9 de dó |
| G7M | 5 7M 9 #11 de dó |
| Bm7 | 7M 9 #11 6 de dó |
| D7 | 9 #11 6 T de dó |
| F#m7(b5) | #11 6 T 3 de dó |
| Am7 | 6 T 3 5 de dó |

DIGITAÇÕES

| ESCALA CROMÁTICA | | | |
|--|--|---|--|
| 3 NOTAS POR CORDA | 4 NOTAS POR CORDA | 5 NOTAS POR CORDA | 6 NOTAS POR CORDA |
|  |  |  |  |

EXEMPLO 1
(Alvo trítono)

Diagrama musical para o Exemplo 1, mostrando a escala cromática com o Alvo trítono. A música é escrita em 4/4 e utiliza a escala cromática de Dó maior (Dó, Ré, Mi, Fá, Sol, Lá, Si, Dó).

Primeira linha:

- Acordes: Dm7(b5) e G7(b13).
- Intervalo: intervalo (T) e nota alvo (b5).
- Figuras: 3 3 3 3 (quatro grupos de tríades).
- Figuras de baixo: (4) 3 2 1 5 4 (3) 2 5 4 3 2 (6).

Segunda linha:

- Acordes: Cm6 e (3m).
- Figuras: 3 3 3 3 (quatro grupos de tríades).
- Figuras de baixo: (5) 4 3 2 6 5 (4) 3 6 5 4 3 (7).

EXEMPLO 2
(Alvo tríade aumentada)

G7(#5)

(#5) (3) (T) (#5)

T
A
B

4 3 2 1 4 3 2 1 5 4 3 2 6

C7(9/#5)

(3) (T) (#5) (3)

T
A
B

5 4 3 2 5 4 3 2 6 5 4 3 7

EXEMPLO 3
(Alvo acorde diminuto)

A7(13)

(7) (5) (3) (b9) (7)

B^bo

(3m) (T) (7dim) (b5) (3m)

T
A
B

3 2 1 5 4 3 6 5 4 8 7 6 10 6 5 4 8 7 6 10 9 8 12 11 10 9

EXEMPLO 4
(Alvo escala Hexafônica)

G7(#5)

(#5) (b5) (3) (9) (T) (7) (#5)

T ④ 3 ② 1 ④ 3 ② 1 ⑤ 4 ③ 2 ⑥

A

B

C7(9#5)

(3) (9) (T) (7) (#5) (5) (3)

T ⑤ 4 ③ 2 ⑤ 4 ③ 2 ⑥ 5 ④ 3 ⑦

A

B

ESCALAS BEBOP

| | | | |
|------------------------------|--------------------------------|---------------------------|---------------------------|
| Be Bop Dominante em G | adicionar 7M ao modo Mixolidio | G A B C D E F (F#) | Notas alvo G B D F |
| Be Bop Menor em D | adicionar 7M ao modo Dórico | D E F G A B C (C#) | Notas alvo D F A C |
| Be Bop Maior em C | adicionar #5 ao modo Jônio | C D E F G (G#) A B | Notas alvo C E G A |

| |
|---|
| Note então que |
| Adicionando a nota F# aos cinco modelos da escala maior em “C” teremos Be Bop Dominante em G |
| Adicionando a nota C# aos cinco modelos da escala maior em “C” teremos Be Bop Menor em D |
| Adicionando a nota G# aos cinco modelos da escala maior em “C” teremos Be Bop Maior em D |

EXEMPLO 5 (Escala Be-bop)

Importante notar que todas as adições foram praticadas utilizando a escala maior em dó Modelo A. Memorize então as três formas de escala Be-bop nos cinco modelos.

PADRÕES CROMÁTICOS

| Dedo "alvo" | Padrão para 3 notas | Padrão para 4 notas |
|-------------|---------------------|---------------------|
| 1 | (1)32(1) | 432(1) |
| 2 | (2)43(2) | 143(2) |
| 3 | (3)12(3) | 412(3) |
| 4 | (4)23(4) | 123(4) |

EXEMPLO 6 (Padrão com 3 dedos)

Padrão 4234 Padrão 1321 Padrão 2432 Padrão 1321

Padrão 4234 Padrão 3123

EXEMPLO 7
(Padrão com 4 dedos)

APROXIMAÇÕES SUPERIORES E INFERIORES
(Exemplos sobre o arpejo Am Modelo E)

| APROXIMAÇÃO ½ TOM ABAIXO | APROXIMAÇÃO ½ TOM ACIMA |
|--------------------------|-------------------------|
| | |

| DUPLA APROXIMAÇÃO INFERIOR | DUPLA APROXIMAÇÃO SUPERIOR |
|----------------------------|----------------------------|
| | |

| APROXIMAÇÃO INFERIOR/ SUPERIOR | APROXIMAÇÃO SUPERIOR/ INFERIOR |
|--------------------------------|--------------------------------|
| | |

EXEMPLO 8

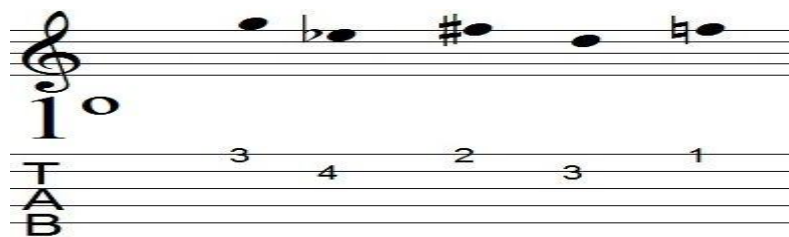
Alvos: Dm G7 Em

EXEMPLO 9

Alvos: Am Abm G

Annotations: ap. inferior, ap. superior, ap. superior, ap. superior, ap. superior

MOTIVOS CROMATIZADOS

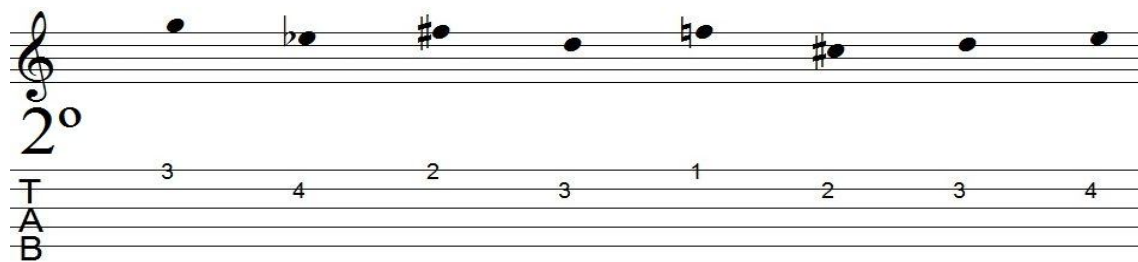


1º

TAB

3 4 2 3 1

Detailed description: This block shows the first chromatic motif. The musical staff is in treble clef with a key signature of one flat (Bb). The notes are B4, Bb4, B#4, B4, and Bb4. Below the staff, the fret numbers 3, 4, 2, 3, and 1 are indicated for the guitar TAB.

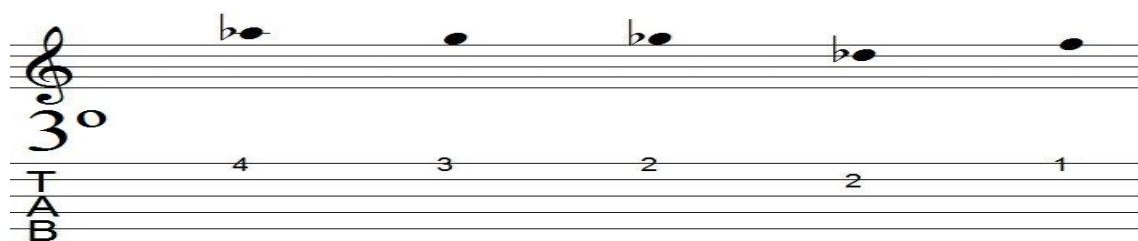


2º

TAB

3 4 2 3 1 2 3 4

Detailed description: This block shows the second chromatic motif. The musical staff is in treble clef with a key signature of one flat (Bb). The notes are B4, Bb4, B#4, B4, Bb4, B#4, B4, and Bb4. Below the staff, the fret numbers 3, 4, 2, 3, 1, 2, 3, and 4 are indicated for the guitar TAB.

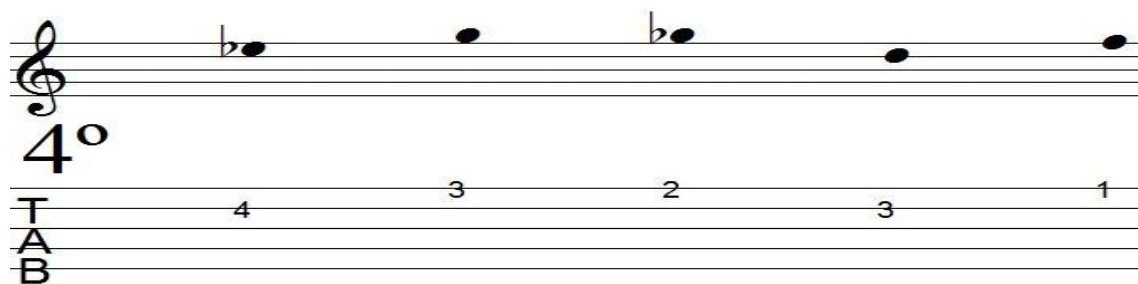


3º

TAB

4 3 2 2 1

Detailed description: This block shows the third chromatic motif. The musical staff is in treble clef with a key signature of one flat (Bb). The notes are Bb4, B4, Bb4, Bb4, and B4. Below the staff, the fret numbers 4, 3, 2, 2, and 1 are indicated for the guitar TAB.

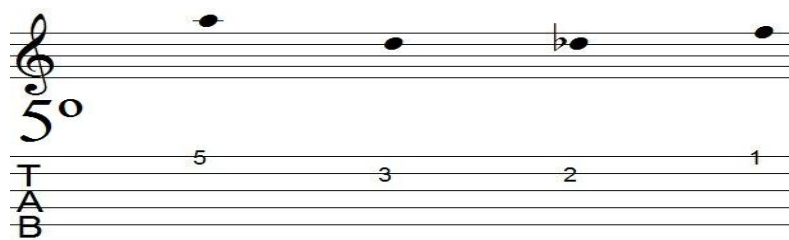


4º

TAB

4 3 2 3 1

Detailed description: This block shows the fourth chromatic motif. The musical staff is in treble clef with a key signature of one flat (Bb). The notes are Bb4, B4, Bb4, B4, and Bb4. Below the staff, the fret numbers 4, 3, 2, 3, and 1 are indicated for the guitar TAB.



5º

TAB

5 3 2 1

Detailed description: This block shows the fifth chromatic motif. The musical staff is in treble clef with a key signature of one flat (Bb). The notes are B4, Bb4, Bb4, and B4. Below the staff, the fret numbers 5, 3, 2, and 1 are indicated for the guitar TAB.

EXEMPLO 10

The musical notation for the guitar solo is presented in two systems. The first system covers measures 11 to 13, and the second system covers measures 14 to 15. The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat (Bb). The solo begins with a whole rest in measure 11, followed by a series of eighth and sixteenth notes in measures 12 and 13. The notes are grouped into three measures, each labeled 'Motivo 5'. The second system continues the solo in measures 14 and 15, with notes grouped into two measures, each labeled 'Motivo 1'. The notation includes various accidentals (sharps, flats, naturals) and a double bar line at the end of measure 15.

Chords: E7(#9), Db7(b9), E7(#9)

Motivos: Motivo 5, Motivo 5, Motivo 5, Motivo 1, Motivo 1

TAB: 11 10 9, 8 10 9 8 7, 9 8 7 6, 5 6 4 5 3, 6 7 5 6

G7(#5/9) A7(#5/#9)

Motivo 1 Motivo 1 Motivo 2 Motivo 2

TAB 4 7 6 7 5 7 8 6 7 5 5 6 4 5 3 4 5 6 7 8 6 7

A7(b9/13) Dm6/9

Motivo 5 Motivo 5

TAB 6 5 4 3 5 3 3 2 3

LINHAS COM CROMATISMOS

Aplica-las sobre Dó maior

IIm7 V7 I7M

Dm7 G7 C7M

Subdominante relativa (Sr) Dominante (D) Tônica (T)

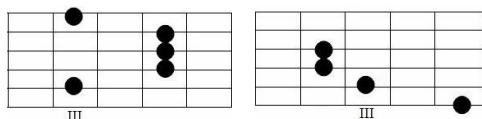
e Lá menor:

IIm7(b5) V7 Im6

Bm7(b5) E7 Am6

Subdominante com sexta (S6) Dominante (D) Tônica (T)

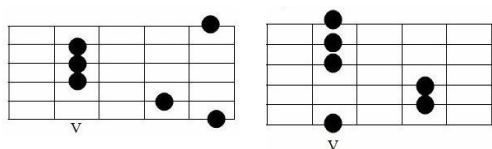
Bm7(b5) = Dm6



Linha 1 - C (Modelo A) e Am (Modelo G)

T A B

6 3 5 2 3 4 5 2 3 4 5 4 1 2 5 4 3 2 1 5 4 2 1 2



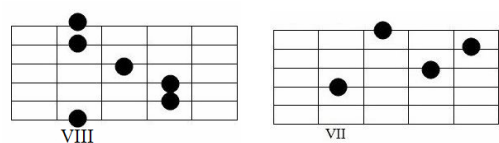
Linha 2 - C (Modelo G) e Am (Modelo E)

Musical notation for the second line, showing a C major scale (Modelo G) and an A minor scale (Modelo E) across four measures. The notation includes a treble clef, a key signature of one flat (Bb), and a common time signature (C). The scales are written in a single line, with the C major scale in the first two measures and the A minor scale in the last two measures. Below the staff, the fret numbers for the scales are listed:

T 6 5 7 6 5 6 7 5 7 6 5 4 7 4 7 6 5 4 7 6 5 6 7 4 5

A

B



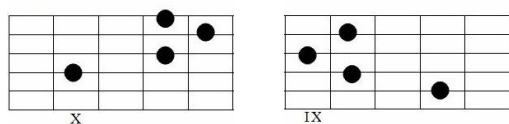
Linha 3 - C (Modelo E) e Am (Modelo D)

Musical notation for the third line, showing a C major scale (Modelo E) and an A minor scale (Modelo D) across four measures. The notation includes a treble clef, a key signature of one flat (Bb), and a common time signature (C). The scales are written in a single line, with the C major scale in the first two measures and the A minor scale in the last two measures. Below the staff, the fret numbers for the scales are listed:

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

A

B



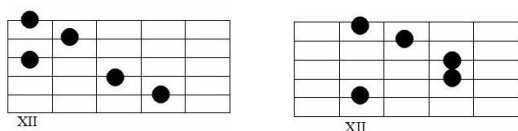
Linha 4 - C (Modelo D) e Am (Modelo C)

Musical notation for the fourth line, showing a C major scale (Modelo D) and an A minor scale (Modelo C) across four measures. The notation includes a treble clef, a key signature of one flat (Bb), and a common time signature (C). The scales are written in a single line, with the C major scale in the first two measures and the A minor scale in the last two measures. Below the staff, the fret numbers for the scales are listed:

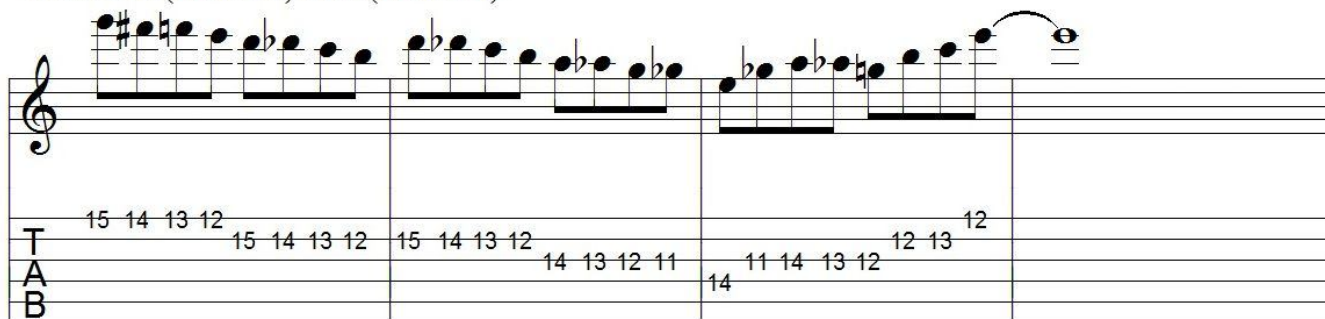
T 12 11 10 9 12 11 10 12 11 10 8 9 11 12 10 12 10 9 10 12 13 10 11 9

A

B



Linha 5 - C (Modelo C) e Am (Modelo A)



Passe as linhas para todos os tons baseando-se nos modelos.

Exemplo em Dm:

| Tom Dm | | | | | |
|---------|----|----|----|----|----|
| Modelos | Cm | Am | Gm | Em | Dm |
| Linhas | 4 | 5 | 1 | 2 | 3 |

E também, com base nos modelos, estude modulando através do “ciclo das quintas”.

Exemplo partindo de A

| Tom | A | D | G | C | F | Bb | Eb | Ab | Db | Gb | B | E |
|--------|---|---|---|---|---|----|----|----|----|----|---|---|
| Modelo | E | A | D | G | C | E | A | D | G | C | E | A |
| Linha | 3 | 1 | 4 | 2 | 5 | 3 | 1 | 4 | 2 | 5 | 3 | 1 |