

# Revisão de Teoria Musical

## Slides

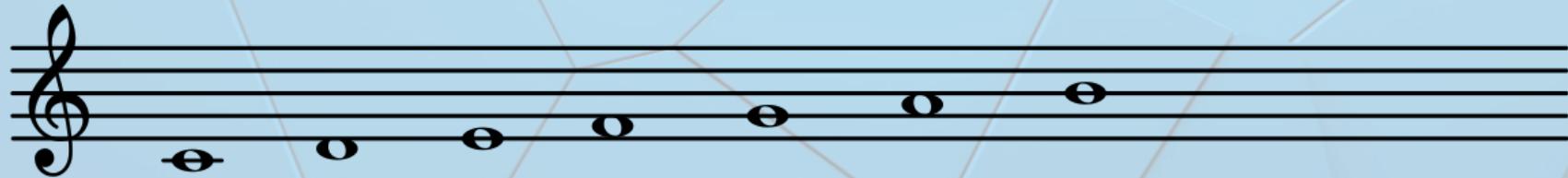
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5 de outubro de 2021

# **Teoria Musical**

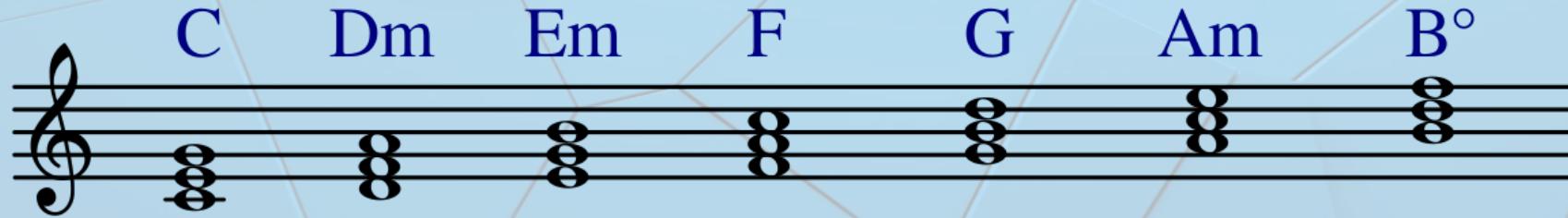
## **Revisão 05**

# Campo harmônico dó maior



Agrupando em terças...

# Campo harmônico dó maior



Agora em lá maior...

# Campo harmônico lá maior



Agrupando em terças...

# Campo harmônico lá maior

A

Bm

C#m

D

E

F#m

G#°



Em qualquer tonalidade, sempre teremos esse mesmo padrão:

1º Grau

Maior

2º Grau

Menor

3º Grau

Menor

4º Grau

Maior

5º Grau

Maior

6º Grau

Menor

7º Grau

Diminuto

No sistema tonal, escrevemos isso da seguinte forma:

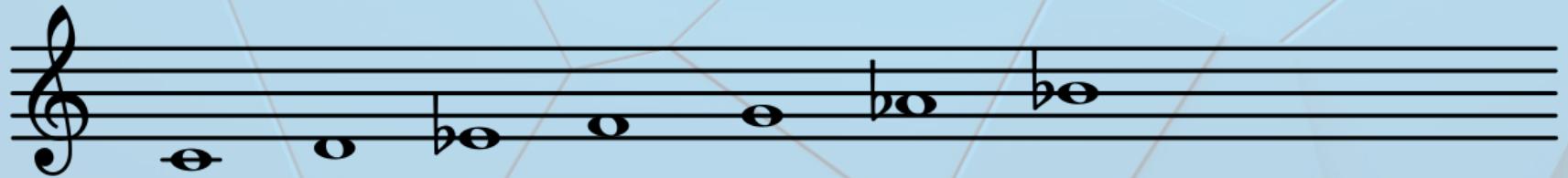
I    II<sup>m</sup>    III<sup>m</sup>    IV    V    VI<sup>m</sup>    VII<sup>m(b5)</sup>

I    II    III    IV    V    VI    VII    VIII

I    II<sub>m</sub>    III<sub>m</sub>    IV    V    VI<sub>m</sub>    VII<sub>m</sub>(b5)

I	IIm	IIIIm	IV	V	VIIm	VIIIm(b5)
C	Dm	Em	F	G	Am	Bm(b5)
F	Gm	Am	Bb	C	Dm	Em(b5)
G	Am	Bm	C	D	Em	F#m(b5)
Bb	Cm	Dm	Eb	F	Gm	Am(b5)

# Escala de dó menor natural

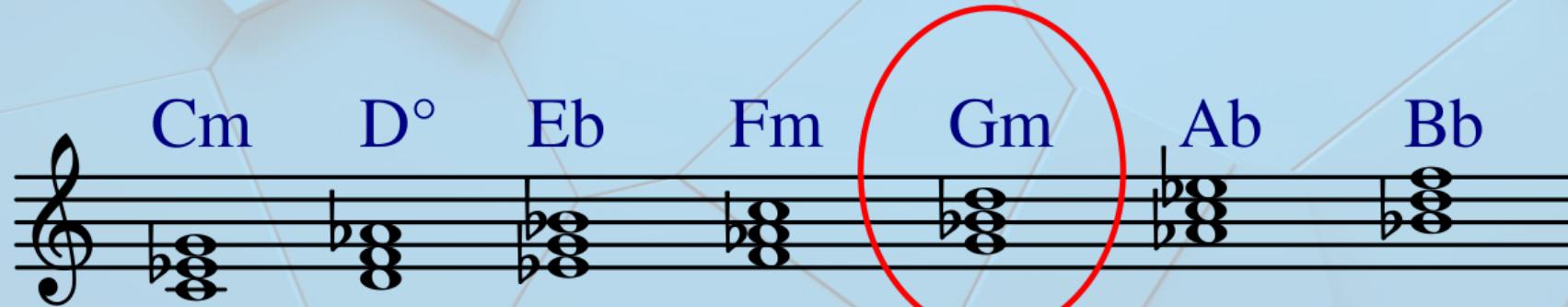


Agrupando em terças...

# Campo harmônico de dó menor natural



# Campo harmônico de dó menor natural



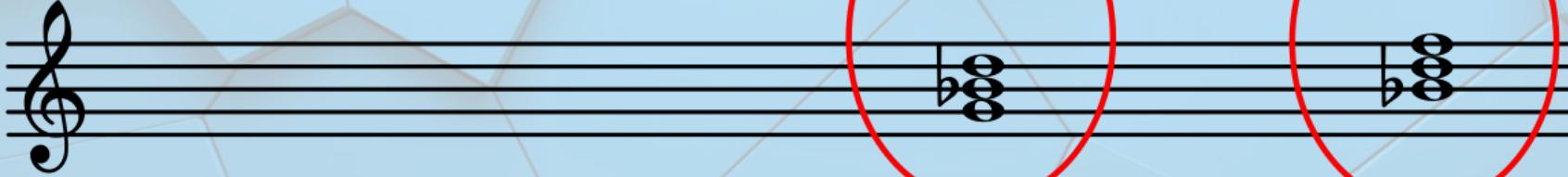
O acorde de quinto grau é menor, porém a resolução da sensível é essencial para a sonoridade tonal. Sem ela, há a sensação modal do eólio.



No sistema Tonal, essa alteração do si bemol para o si natural só é "necessária" nos acordes com função Dominante, ou seja, os acordes sobre o quinto e sétimo graus da escala, quando têm uma função cadencial



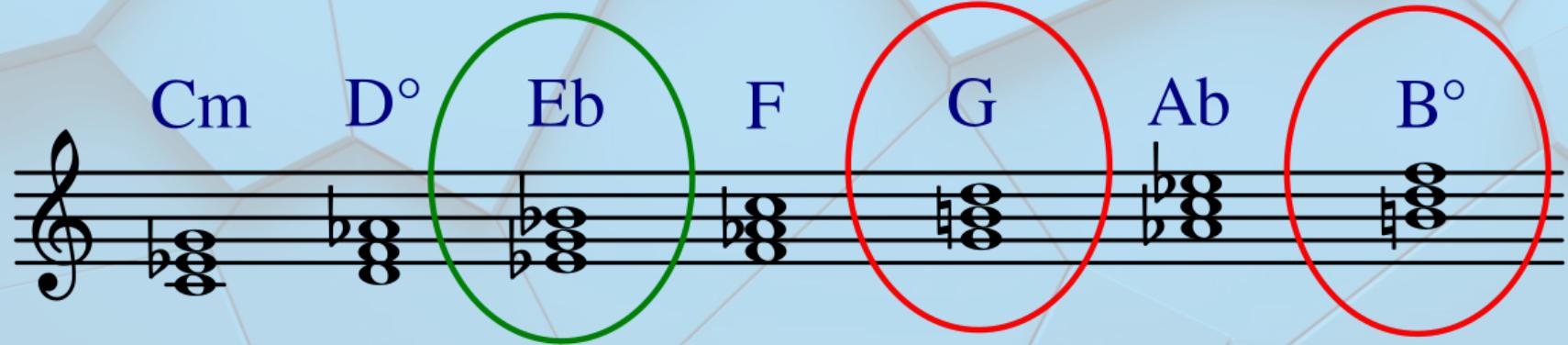
Alterando somente uma nota, transformamos a tríade de Sol menor em Sol maior e a tríade de Si bemol maior em Si diminuta.



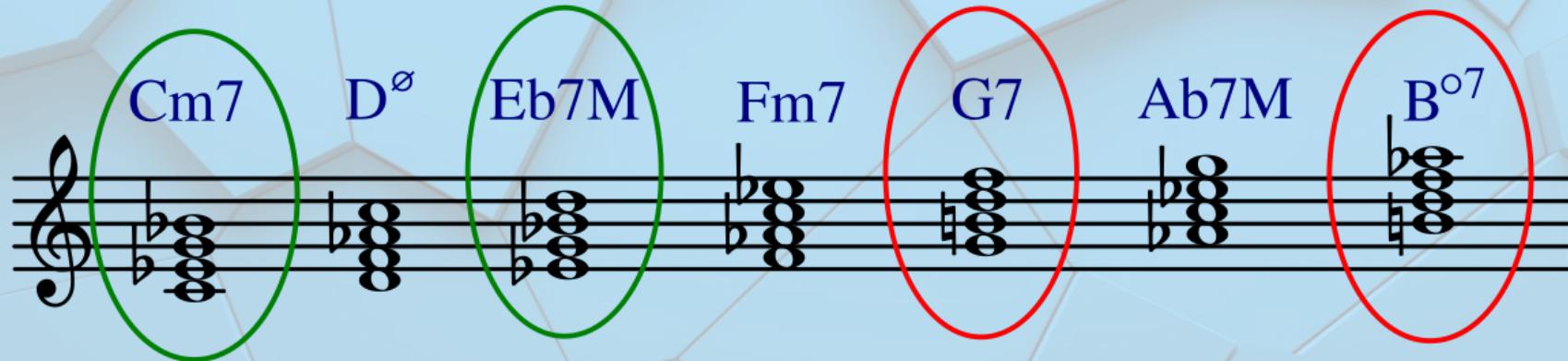
Alterando somente uma nota, transformamos a tríade de Sol menor em Sol maior e a tríade de Si bemol maior em Si diminuta.



Alterando somente uma nota, transformamos a tríade de Sol menor em Sol maior e a tríade de Si bemol maior em Si diminuta.



Importante notar que, tradicionalmente, essa alteração só deve acontecer nos acordes com função de Dominante. O acorde de terceiro grau, como não possui função de Dominante, permanece com o sétimo grau da escala natural.



Mesmo que os acordes contenham sétima (tétrade), essa alteração do si bemol para o si natural só deve acontecer nos acordes com função de Dominante. Tanto os acordes de terceiro grau e de primeiro grau permanecem utilizando o si bemol da escala menor natural.

# Harmonização da escala de Ré Menor natural



O campo harmônico de uma tonalidade menor é formado por acordes oriundos da escala menor natural...

# Harmonização da escala de Ré Menor natural



O campo harmônico de uma tonalidade menor é formado por acordes oriundos da escala menor natural, com os dois acordes de função Dominante...

# Campo harmônico da tonalidade de Ré Menor

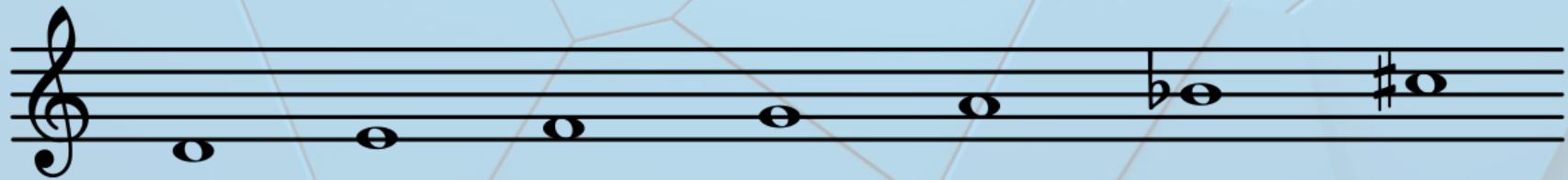


O campo harmônico de uma tonalidade menor é formado por acordes oriundos da escala menor natural, com os dois acordes de função Dominante contendo o sétimo grau da escala alterado ascendentemente.

A confusão que ocorre em relação à tonalidade menor é o fato de existir, teoricamente, três escalas diferentes: a escala menor natural, a escala menor harmônica e a escala menor melódica.

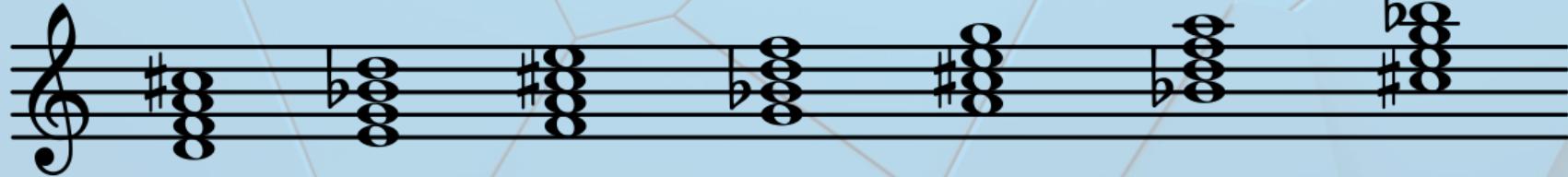
Todavia, na prática musical o que encontramos é uma mobilidade no sexto e sétimo grau da escala, que são utilizados em sua forma natural ou alterados ascendentemente em acordo com o contexto e intenção harmônica/melódica do compositor.

## Escala de Ré Menor harmônica



## Harmonização da escala de Ré Menor harmônica

Dm7M    E<sup>ø</sup>    Faum7M    Gm7    A7    Bb7M    C#<sup>ø7</sup>

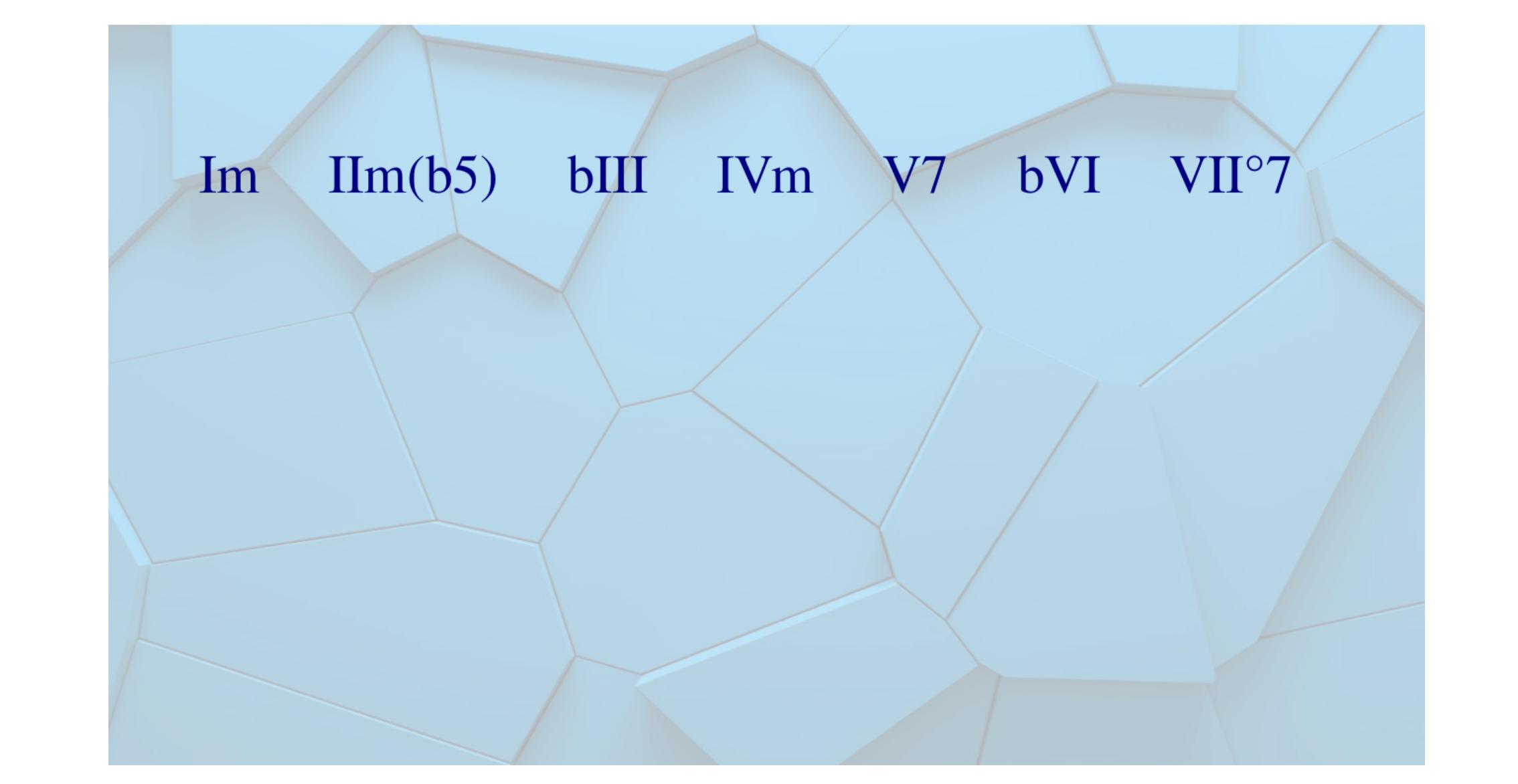


## Harmonização da escala de Ré Menor harmônica

A musical staff in G clef is shown with seven chords. The first two chords, Dm7M and E°, are highlighted with red boxes. The remaining five chords are Gm7, A7, Bb7M, and C#°7.

The chords are labeled as follows:

- Dm7M
- E°
- Faum7M
- Gm7
- A7
- Bb7M
- C#°7



Im

IIIm(b5)

bIII

IVm

V7

bVI

VII°7

Im	IIm(b5)	bIII	IVm	V7	bVI	VII°7
Cm	Dm(b5)	Eb	Fm	G7	Ab	B°7
Gm	Am(b5)	Bb	Cm	D7	Eb	F#°7
Bm	C#m(b5)	D	Em	F#7	G	A#°7
Abm	Bbm(b5)	Cb	Dbm	Eb7	Fb	G°7

Curso de Harmonia Tonal

# Notas Estranhas ao Acorde

[www.hugoribeiro.com.br](http://www.hugoribeiro.com.br)

# NEA

## Classificação

Nota de passagem

Bordadura

Antecipação

Ritardo

Ascendente / Descendente

Superior / Inferior

Bordadura dupla

Apojatura

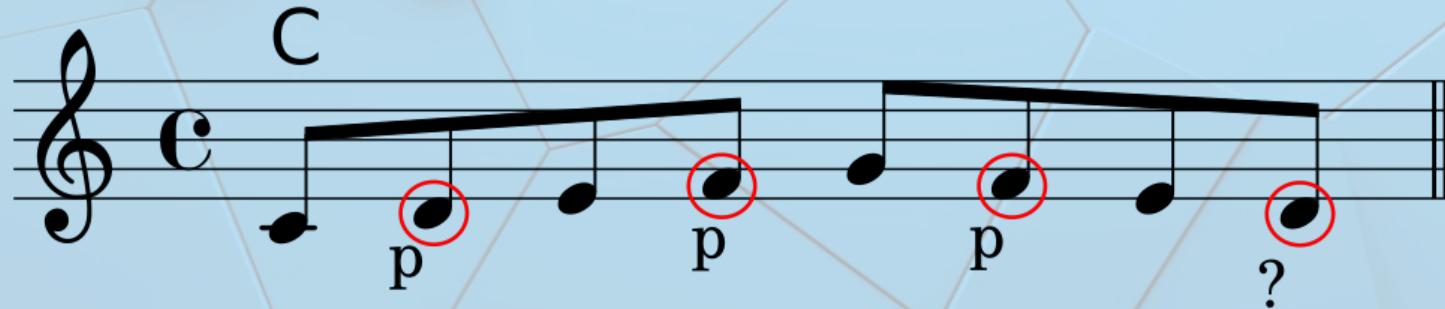
Escapada

Pedal

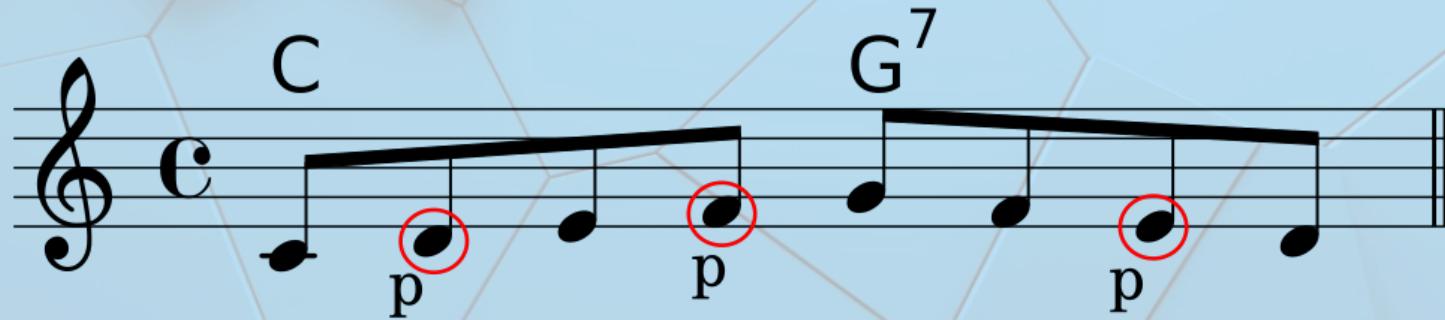
Ascentuada / Não ascentuada

Diatônica / Cromática

# Nota de passagem (p)



# Nota de passagem (p)



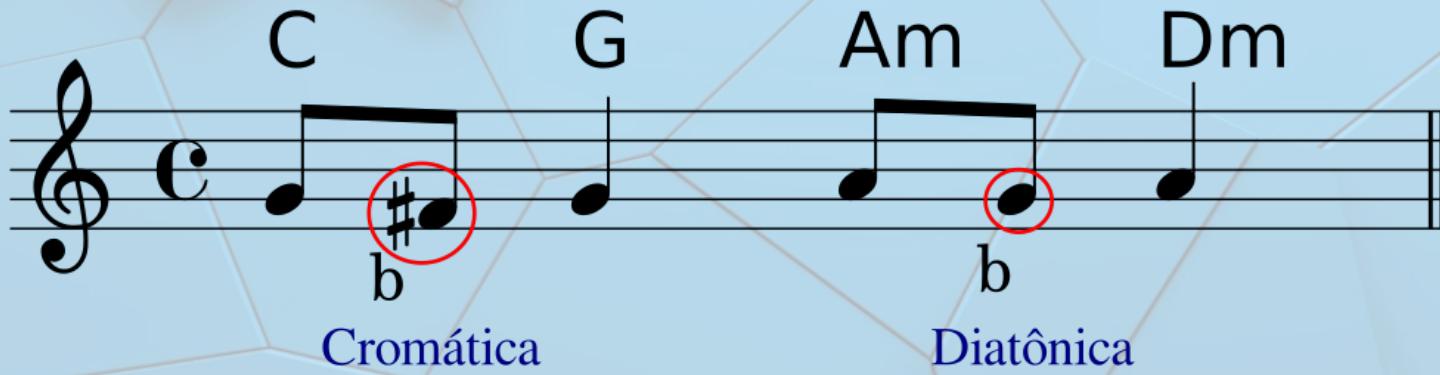
# Bordadura (b)



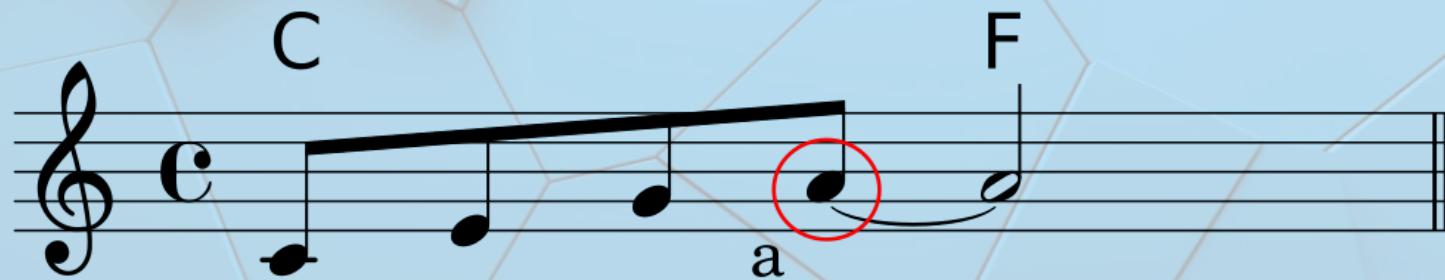
# Bordadura (b)



# Bordadura (b)



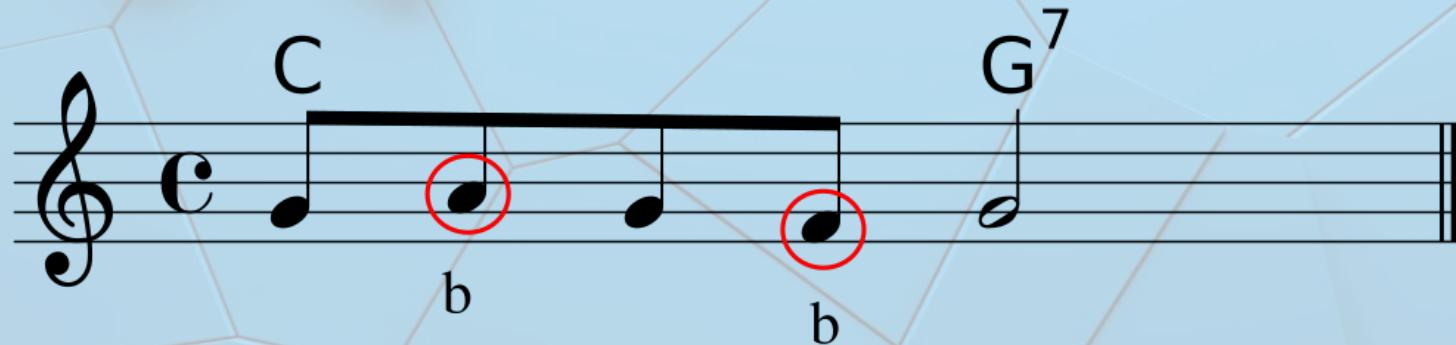
# Antecipação (a)



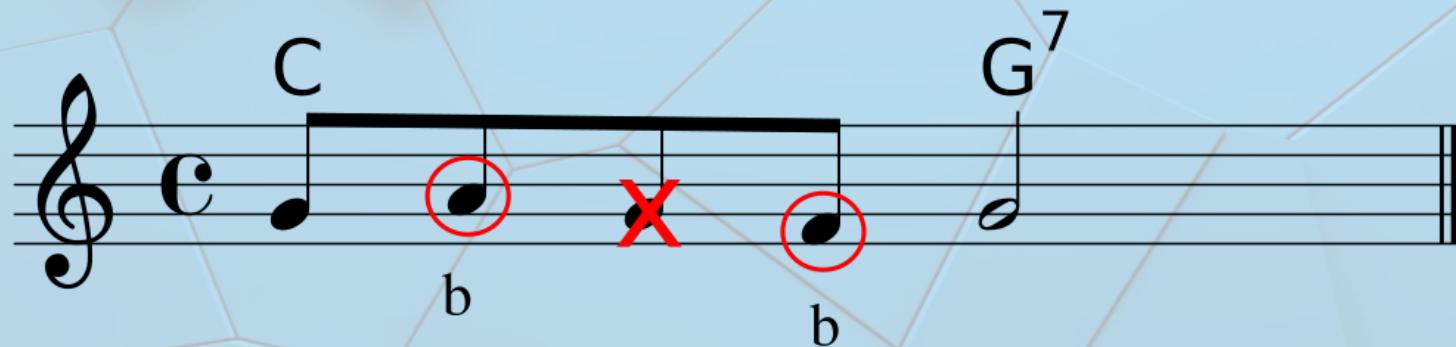
# Ritardo (r)



# Bordadura Dupla (bd)



# Bordadura Dupla (bd)



# Bordadura Dupla (bd)



# Bordadura Dupla (bd)



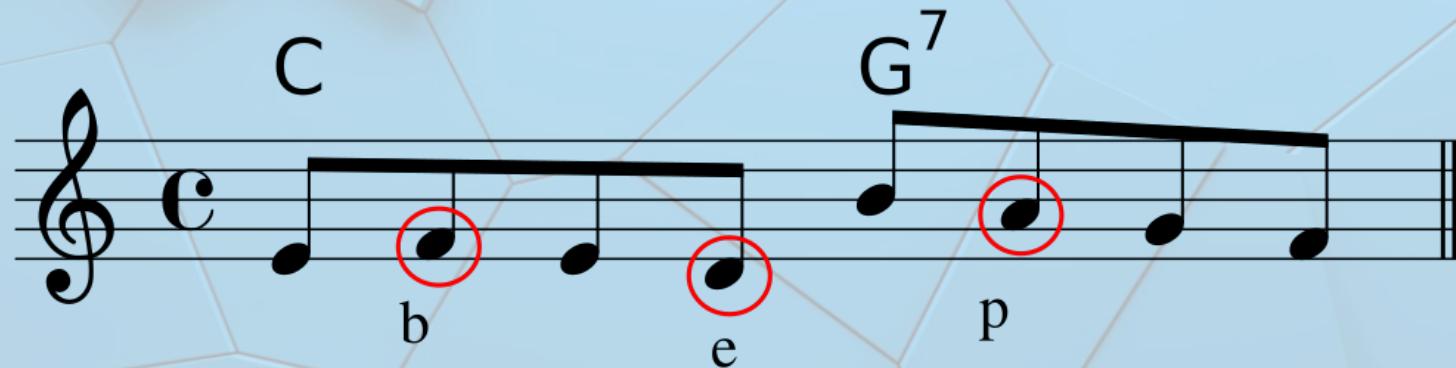
# Bordadura Dupla (bd)



# Apojatura (ap)

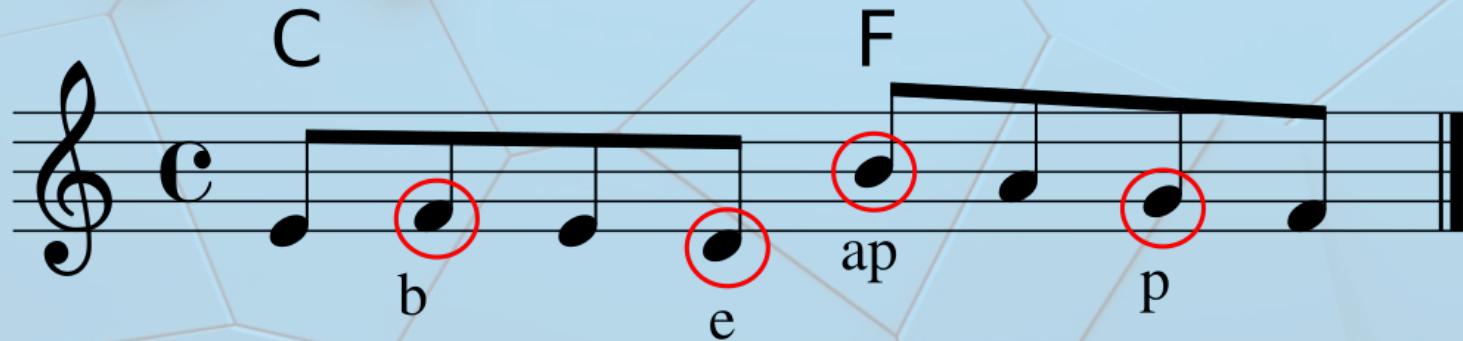


# Escapada (e)



# Combinando duas NEA

Escapada com apojatura



# Nota pedal (ped)



# Doce de Côco

Jacob do Bandolim

The musical score consists of four staves of music, each starting with a treble clef and a key signature of one sharp (F#). The time signature is 2/4 throughout.

- Staff 1:** Starts with G<sup>7M</sup>. Chords: G<sup>7M</sup>, C/E, G<sup>7M</sup>, Dm/F, E<sup>7</sup>.
- Staff 2:** Starts with Am. Chords: Am, Am/G, E, Am, Am, D<sup>7</sup>.
- Staff 3:** Starts with G<sup>7M</sup>. Chords: G<sup>7M</sup>, F#<sup>7</sup>, F<sup>7M</sup>, E<sup>7</sup>.
- Staff 4:** Starts with Am. Chords: Am, E<sup>7/B</sup>, Am<sup>7</sup>, Cm/Eb, D<sup>7</sup>.

Measure numbers are indicated on the left side of the staves: 1, 5, 9, and 13.

# Análise de NEA

## Doce de Côco

Jacob do Bandolim

The musical score consists of four staves of music in 2/4 time, major key, with a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. Annotations are present in several measures:

- Measure 1:** The first measure starts with a G<sup>7M</sup> chord. The notes are circled in red with labels: 'a' under the first note, 'b' under the second note, 'p' under the third note, and 'a' under the fourth note.
- Measure 2:** The second measure starts with a C/E chord. The notes are circled in red with labels: 'b' under the first note, 'p' under the second note, and 'a' under the third note.
- Measure 3:** The third measure starts with a G<sup>7M</sup> chord. The notes are circled in red with labels: 'a' under the first note, 'a' under the second note, and 'e' under the third note.
- Measure 4:** The fourth measure starts with a Dm/F chord. The notes are circled in red with labels: 'D<sup>7</sup>' above the first note, 'E<sup>7</sup>' above the second note, and 'a' under the third note.
- Measure 5:** The fifth measure starts with an Am chord. The notes are circled in red with labels: 'b' under the first note and 'p' under the second note.
- Measure 6:** The sixth measure starts with an Am/G chord. The notes are circled in red with labels: 'p' under the first note and 'a' under the second note.
- Measure 7:** The seventh measure starts with an E chord. The notes are circled in red with labels: 'a' under the first note and 'a' under the second note.
- Measure 8:** The eighth measure starts with an Am chord. The notes are circled in red with labels: 'e' under the first note and 'a' under the second note.
- Measure 9:** The ninth measure starts with a G<sup>7M</sup> chord. The notes are circled in red with labels: 'p' under the first note.
- Measure 10:** The tenth measure starts with an F#<sup>7</sup> chord. The notes are circled in red with labels: 'p' under the first note.
- Measure 11:** The eleventh measure starts with an F<sup>7M</sup> chord. The notes are circled in red with labels: 'p' under the first note.
- Measure 12:** The twelfth measure starts with an E<sup>7</sup> chord. The notes are circled in red with labels: 'a' under the first note.
- Measure 13:** The thirteenth measure starts with an Am chord. The notes are circled in red with labels: 'p' under the first note.
- Measure 14:** The fourteenth measure starts with an E<sup>7/B</sup> chord. The notes are circled in red with labels: 'a' under the first note and 'a' under the second note.
- Measure 15:** The fifteenth measure starts with an Am<sup>7</sup> chord. The notes are circled in red with labels: 'p' under the first note.
- Measure 16:** The sixteenth measure starts with a Cm/E<sub>b</sub> chord. The notes are circled in red with labels: 'a' under the first note.
- Measure 17:** The seventeenth measure starts with a D<sup>7</sup> chord.

# Autumn Leaves

solo de Chet Baker no disco 'She was good to me' (1974)

Musical score for 'Autumn Leaves' solo by Chet Baker, showing four staves of music with chords indicated above each staff.

The score consists of four staves of music, each starting with a key signature of one flat (F major or C minor). The chords indicated are:

- Staff 1: Cm<sup>7</sup>, F<sup>7</sup>, B<sub>b</sub><sup>7M</sup>, E<sub>b</sub><sup>7M</sup>
- Staff 2: A<sup>Ø</sup>, D<sup>7</sup>, Gm<sup>7</sup>
- Staff 3: Cm<sup>7</sup>, F<sup>7</sup>, B<sub>b</sub><sup>7M</sup>, E<sub>b</sub><sup>7M</sup>
- Staff 4: A<sup>Ø</sup>, D<sup>7</sup>, Gm<sup>7</sup>

Measure numbers 1, 5, 9, and 13 are marked on the left side of the staves.

# Autumn Leaves

solo de Chet Baker no disco 'She was good to me' (1974)

Musical score for 'Autumn Leaves' solo by Chet Baker, showing four staves of music with various performance markings and red circled notes.

The score consists of four staves of music, each with a key signature of one flat (F#) and a time signature of common time (C). The staves are numbered 1, 5, 9, and 13 from top to bottom.

Performance markings include:

- Dynamic:** p (piano), ap (accidental pitch).
- Articulation:** a, a?, ap?, ?, e.
- Other:** r, bd.

Chords indicated above the staves are:

- Staff 1: Cm<sup>7</sup>, F<sup>7</sup>, B♭<sup>7M</sup>, E♭<sup>7M</sup>
- Staff 5: AØ, D<sup>7</sup>, Gm<sup>7</sup>
- Staff 9: Cm<sup>7</sup>, F<sup>7</sup>, B♭<sup>7M</sup>, E♭<sup>7M</sup>
- Staff 13: AØ, D<sup>7</sup>, Gm<sup>7</sup>

Red circles highlight specific notes in measures 1, 5, 9, and 13, likely indicating points of interest or analysis.

compassos 01 a 16

# Mozart, Sinfonia no. 41 (“Jupiter”), K. 551, I

A musical score for orchestra, page 59, showing measures 59 and 60. The score consists of five staves: Bassoon (Bass clef), Flute 1 (Treble clef), Flute 2 (Treble clef), Double Bass (Clef), and Trombone/Bassoon (Bass clef). Measure 59 starts with a dynamic *tr*. The Flute 1 and Flute 2 parts play eighth-note patterns. The Double Bass and Trombone/Bassoon provide harmonic support. Measure 60 begins with a dynamic *p*. The Flute 1 and Flute 2 continue their eighth-note patterns. The Double Bass and Trombone/Bassoon provide harmonic support. The score is set against a background of abstract geometric shapes.

Análise harmônica (exemplos do livro Harmonia Tonal de Kostka e Payne)

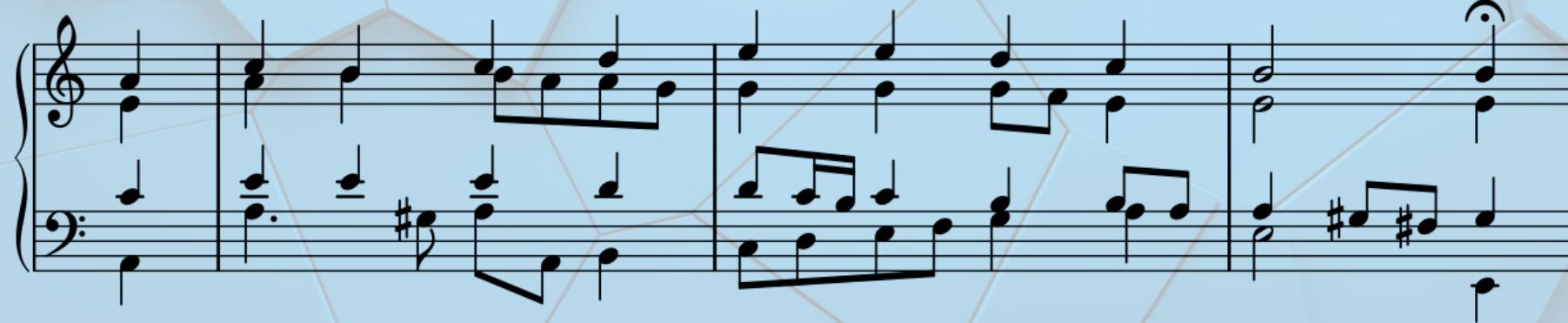
## Mozart, Sinfonia no. 41 (“Jupiter”), K. 551, I

59

$I^6$        $V_5^6$       I      V  
MC

Análise harmônica (exemplos do livro Harmonia Tonal de Kostka e Payne)

Bach, Danket dem Herrem, denn Er ist sehr freundlich



Análise harmônica (exemplos do livro Harmonia Tonal de Kostka e Payne)

# Bach, Danket dem Herrem, denn Er ist sehr freundlich

A musical score for two voices (Soprano and Bass) and piano. The piano part is shown in the bass clef staff. The vocal parts are labeled Am, E, Am, G, C, G, Am, E. The piano part shows chords V<sup>6</sup>, r, V<sup>6</sup>, C: vi, I, 6, V<sup>(7)</sup>, a:, i, vi, V. The vocal parts show melodic lines with various notes and rests. Red circles highlight specific notes in the melody: one in the Am section, two in the G section (labeled 'r'), one in the C section (labeled 'r'), one in the G section (labeled 'b'), one in the Am section, and one in the E section. Brackets indicate harmonic changes: [C: vi] over the V<sup>6</sup> chord, [i] over the C: vi chord, and [a: i] over the V<sup>(7)</sup> chord.

Análise harmônica (exemplos do livro Harmonia Tonal de Kostka e Payne)

# **Teoria Musical**

## *Revisão 05*