

Revisão de Teoria Musical

Slides

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5 de outubro de 2021

Teoria Musical

Revisão 06

Acordes estranhos à tonalidade

Dominantes secundárias

Sensíveis secundárias

Substituto do trítono (SubV7)

Mistura de modos (acordes de empréstimo modal)

Acorde de sexta napolitana

Acorde de sexta aumentada

Italiano

Francês

Alemão

Lógica tonal

T

D7

T

I

V7

I

Campo harmônico dó maior

A musical staff in treble clef showing the harmonic field of C major. The staff contains four chords: G7, C, D7, and F. The G7 chord is represented by a blue 'G7' label above the staff and a red 'V7' label below it. The C chord is represented by a blue 'C' label above the staff and a red 'I' label below it. The D7 chord is represented by a green 'D7' label below the staff. The F chord is represented by a green 'T' label below the staff. The notes for each chord are: G7 (B4, D5, F5, G4), C (C4, E4, G4), D7 (F4, A4, B4, D5), and F (C4, D4, F4).

Chord	Label	Notes
G7	V7	B4, D5, F5, G4
C	I	C4, E4, G4
D7	T	F4, A4, B4, D5
F		C4, D4, F4

Dominante individual



A musical staff with a treble clef. The staff contains two chord voicings. The first chord is E7, with notes G#4, B4, D5, and G#4. The second chord is Am, with notes A4, C5, and A4. The notes are represented by black circles on the staff lines.

E7 Am

E7 Im

D7 T

Se lá menor for a tônica, quem é a dominante?

O acorde dominante fica uma quinta justa ascendente (ou uma quarta justa descendente) da tônica.

Campo harmônico dó maior

A musical staff in treble clef showing the harmonic field of C major. The chords are represented by their letter symbols above the staff and their chord symbols below the staff. The chords are: C (I), Dm, Em, F, G7 (V7), Am, and B° (D7). The chord symbols I, V7, and D7 are highlighted in red and green respectively.

Chord Symbol	Chord Name	Function
C	C Major	I (Tônica)
Dm	D minor	
Em	E minor	
F	F Major	
G7	G Dominant Seventh	V7 (Dominante)
Am	A minor	
B°	B diminished	D7 (Dominante)

O campo harmônico tonal só possui uma função de Dominante, que poderíamos chamar de Dminante principal. De forma análoga, também só temos uma função de Tônica, que seria a Tônica principal.

Campo harmônico dó maior com dominantes secundárias

C A7 Dm B7 Em C7 F D7 G E7 Am B°

I V7/IIIm IIIm V7/IIIIm IIIIm V7/IV IV V7/V V V7/VIIm VIIm VII°

Assim sendo, todos os demais acordes do campo harmônico podem se tornar tônicas momentâneas ao se usar uma Dominante Secundária. O único acorde que não tem uma Dominante Secundária é o acorde diminuto pois, na música tonal, a função de tônica só pode ser ocupada por uma tríade maior ou menor.

Campo harmônico dó maior com dominantes secundárias

The diagram illustrates the harmonic field of D major with secondary dominants. It features a musical staff with a treble clef and a key signature of one sharp (F#). The notes are: C (I), Dm (IIIm), Em (IIIIm), F (IV), G (V), E7 (V7/VIIm), Am (VIIm), and B° (VII°). A red arrow points from the E7 chord to the Am chord, indicating a secondary dominant relationship.

Por exemplo, como vimos anteriormente, a Dominante Individual do acorde de Am é o acorde de E7. Na tonalidade de Dó maior o acorde de Am está no sexto grau da escala. Dessa forma, uma música que esteja na tonalidade de Dó maior pode usar o acorde de E7 como uma Dominante Secundária do sexto grau.

Campo harmônico dó maior com dominantes secundárias

The image displays a musical staff in treble clef with a key signature of one sharp (F#). The notes are: C, A7, Dm, Em, F, G, Am, B°. Below the staff, Roman numerals are provided for each chord: I, V7/IIIm, IIIm, IIIIm, IV, V, VIIm, VII°. A red arrow points from the A7 chord to the Dm chord, indicating a secondary dominant relationship.

De forma semelhante, se eu quiser "preparar" o acorde de Dm numa progressão harmônica na tonalidade de Dó maior, eu usarei o acorde de A7, que será analisado como uma Dominante Secundária do segundo grau.

Exemplo de progressão harmônica com dominantes secundárias

C	Am	Dm	G7
I	VIIm	IIIm	V7

Por isso que o acorde de ré diatônico ao campo harmônico de Dó maior não serve como uma Dominante Secundária, pois o acorde sobre o segundo grau dessa tonalidade é um acorde menor. Assim sendo, ou modificamos o acorde, ou acrescentamos um outro acorde.

Exemplo de progressão harmônica com dominantes secundárias

C	Am	D7	G7
I	VIIm	IIIm?	V7

Se escolhermos modificar o acorde, o novo acorde, um Ré maior com sétima menor, ocupará o mesmo espaço que antes era um Ré menor. Para isso acontecer, bastou modificar uma única nota do acorde: o fá natural virou um fá sustenido.

Exemplo de progressão harmônica com dominantes secundárias

The image displays a musical staff with a treble clef and a key signature of one sharp (F#). The progression consists of five chords: C, Am, D7, G7, and C. The D7 chord is highlighted with red lines, showing its relationship to the G7 chord. Below the staff, Roman numerals identify each chord: I, VIIm, V7/V, V7, and I.

Chord	Notes	Function
C	C4, E4, G4	I
Am	A3, C4, E4	VIIm
D7	D4, F#4, A4, C5	V7/V
G7	G4, B4, D5, F#4	V7
C	C4, E4, G4	I

E, com isso, o acorde deixou de ser analisado como segundo grau para ser identificado como uma Dominante Secundária da Dominante ou, simplesmente, Dominante da Dominante.

Acordes estranhos à tonalidade

Dominantes secundárias

Sensíveis secundárias

Substituto do trítono (SubV7)

Mistura de modos (acordes de empréstimo modal)

Acorde de sexta napolitana

Acorde de sexta aumentada

Italiano

Francês

Alemão

1

O acorde de VII substituindo o
acorde de V7

Schumann, Album for the Young, op. 68 no. 11 "Sicilienne"

The image shows a single staff of music in 6/8 time, starting with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: Measure 1: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 2: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 3: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 4: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). The chord symbols are: Measure 1: E7 (red) above, V7 (blue) and D7 (green) below. Measure 2: Am (red) above, Im (blue) and T (green) below. Measure 3: E7 (red) above, V7 (blue) and D7 (green) below. Measure 4: Am (red) above, Im (blue) and T (green) below.

Schumann, Album for the Young, op. 68 no. 11 "Sicilienne"

The image displays a musical score for the piece "Sicilienne" from Schumann's "Album for the Young, op. 68 no. 11". The score is presented in a grand staff format, consisting of a treble clef and a bass clef. The music is in 6/8 time and features a melodic line in the treble and a harmonic accompaniment in the bass. The score is divided into four measures. Above the treble staff, red text indicates the chords: G#°/B, Am/C, G#°/B, and Am/C. Below the bass staff, blue text indicates the chords: VII°, Im, VII°, and Im. The first measure begins with a rest in the bass staff, followed by a sequence of chords and notes across the four measures.

Função Dominante

A musical staff in treble clef showing the resolution of the dominant chord (E7) to the diminished seventh chord (G#°) in the key of C major. The E7 chord is shown with notes E4, G4, B4, and D5. The G#° chord is shown with notes G#4, B4, D5, and F#5. Red lines connect the notes: E4 to G#4, G4 to B4, B4 to D5, and D5 to F#5. Labels 'E7' and 'G#°' are placed above the staff. Below the staff, the text 'Lá maior: V7' and 'VII°' is written in green.

E7 G#°

Lá maior: V7 VII°

Esse trítono que fica entre a terça e a sétima do acorde de V7 e fica entre a fundamental e a quinta do acorde de VII, resolve na fundamental e terça do acorde de Tônica

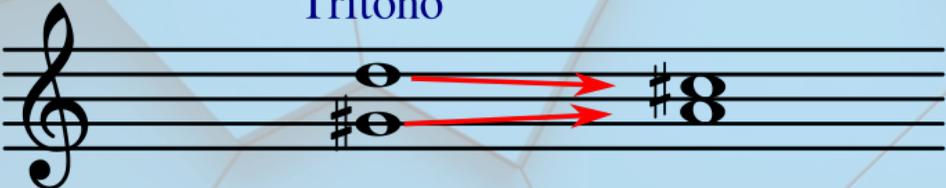
A musical staff in treble clef showing the resolution of the dominant chord (E7) to the diminished seventh chord (G#°) in the key of C minor. The E7 chord is shown with notes E4, G4, B4, and D5. The G#° chord is shown with notes G#4, B4, D5, and F#5. Red lines connect the notes: E4 to G#4, G4 to B4, B4 to D5, and D5 to F#5. Labels 'E7' and 'G#°' are placed above the staff. Below the staff, the text 'Lá menor: V7' and 'VII°' is written in green.

E7 G#°

Lá menor: V7 VII°

Resolução do Trítono

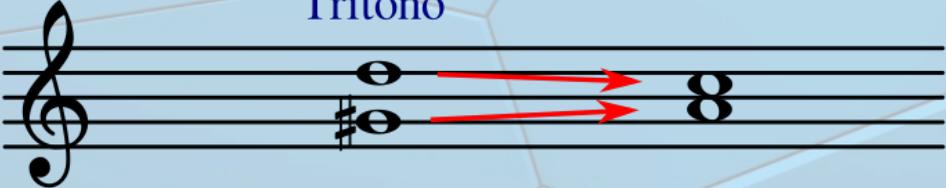
Trítono



Lá maior: V7 ou VII° I

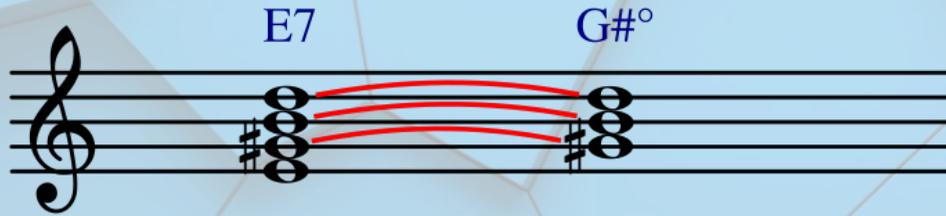
Esse trítono que fica entre a terça e a sétima do acorde de V7 e fica entre a fundamental e a quinta do acorde de VII, resolve na fundamental e terça do acorde de Tônica.

Trítono



Lá menor: V7 ou VII° Im

Função de Dominante

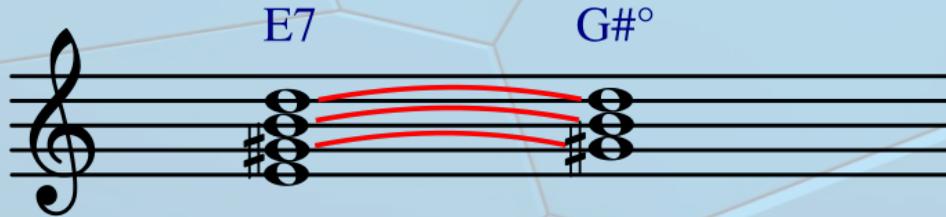


Lá maior: V7

VII°

D7

∅7



Lá menor: V7

VII°

Pelo fato da tríade de VII° ser formada pelas mesmas notas do acorde Dominante com sétima, alguns teóricos da harmonia funcional a chamam de "acorde dominante com sétima sem fundamental". O símbolo "sem fundamental" é representado por um traço cortando a letra D.

Vem Jantar

The first line of musical notation is in treble clef, key of D major (two sharps), and common time (C). It consists of two measures. The first measure contains a quarter note D4, followed by eighth notes E4 and F4, and a quarter note G4. The second measure contains a quarter note A4, followed by eighth notes B4 and C5, and a quarter note D5. The notes are beamed in pairs: (D, E), (F, G), (A, B), and (C, D). Chord symbols are placed above the notes: D above the first note, B7 above the second note, E7 above the third note, and A7 above the fourth note. Below the staff, Roman numerals are provided: I under the first measure, and V7/IIIm, V7/IV, and V7 under the second measure.

D B⁷ E⁷ A⁷ D B⁷ E⁷ A⁷

I V7/IIIm V7/IV V7 I V7/IIIm V7/IV V7

The second line of musical notation is in treble clef, key of D major (two sharps), and common time (C). It starts with a measure rest labeled '5'. The first measure contains a quarter note D4. The second measure contains a quarter note E4, followed by eighth notes F4 and G4, and a quarter note A4. The notes are beamed in pairs: (E, F), (G, A), and (B, C). The third measure contains a quarter note B4. The fourth measure contains a quarter rest, followed by eighth notes G4 and F4, and a quarter note E4. The notes are beamed in pairs: (G, F) and (E). The fifth measure contains a quarter note D4. The sixth measure contains a quarter note E4, followed by eighth notes F4 and G4, and a quarter note A4. The notes are beamed in pairs: (E, F), (G, A), and (B, C). The seventh measure contains a quarter note D4. Chord symbols are placed above the notes: D above the first note, D7 above the second note, G above the third note, B7 above the fourth note, Em above the fifth note, A7 above the sixth note, and D above the seventh note. Below the staff, Roman numerals are provided: I under the first measure, V7/IV, IV, V7/IIIm, IIIm, V7, and I under the subsequent measures.

D D⁷ G B⁷ Em A⁷ D

I V7/IV IV V7/IIIm IIIm V7 I

Vem Jantar

Dominantes estendidas

The first line of musical notation is in treble clef, key of D major (two sharps), and common time (C). It contains eight measures. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The chords are: I (D), V7/IIIm (B7), V7/IV (E7), V7 (A7), I (D), V7/IIIm (B7), V7/IV (E7), V7 (A7). A red box highlights the first four measures, specifically the notes and chords from the second measure to the fourth measure.

The second line of musical notation is in treble clef, key of D major (two sharps), and common time (C). It starts with a measure rest labeled '5'. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The chords are: I (D), V7/IV (D7), IV (G), V7/IIIm (B7), IIIm (Em), V7 (A7), I (D).

Vem Jantar

The image displays a musical score for the song "Vem Jantar". The notation is on a single staff in treble clef, with a key signature of two sharps (F# and C#) and a common time signature (C). The melody consists of the following notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The chord progression is as follows: D (I) for the first measure; B7 (V7/IIIm) for the second measure, which is highlighted with a red box; Em (IIIm) for the third measure; and A7 (V7) for the fourth measure.

Vem Jantar

A musical staff in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The notes are D4, E4, F#4, G4, A4, B4, C5. Chords are indicated above and below the staff: D (I) above the first note, B7 (V7/IIIm) above the second note, Em (IIIm) below the third note, and A7 (V7) below the fourth note. A red box highlights the B7 chord and its label.

Campo harmônico de Mi menor?

Em F#m7(b5) G Am B7 C D#°7

Vem Jantar

The first line of musical notation is in treble clef, key of D major (two sharps), and common time (C). It contains eight measures of music. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The chords are: I, VII^{o7}/II^m, V7/V, V7, I, V7/II^m, V7/V, V7. A red box highlights the notes F#4 and G4, which correspond to the VII^{o7}/II^m chord.

The second line of musical notation is in treble clef, key of D major (two sharps), and common time (C). It starts with a measure rest marked '5'. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The chords are: I, V7/IV, IV, V7/II^m, II^m, V7, I.

Acordes estranhos à tonalidade

Dominantes secundárias

Sensíveis secundárias

Substituto do trítono (SubV7)

Mistura de modos (acordes de empréstimo modal)

Acorde de sexta napolitana

Acorde de sexta aumentada

Italiano

Francês

Alemão

V7 e SubV7

The image shows a musical score for a three-chord progression in D major. The score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The chords are Dm, G7, and C. The notes for each chord are as follows:

Chord	Treble Clef Notes	Bass Clef Notes
Dm	F4, A4, C5	D3, F3
G7	B4, D5, F5	G2, B2
C	E4, G4, B4	C3, E3

Below the staff, the Roman numerals ii, V7, and I are aligned with the chords Dm, G7, and C respectively.

Imagine uma progressão harmônica simples em Dó maior.

Resolução do Trítono

The image displays a musical score for a piano, illustrating the resolution of a tritone. The score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The progression consists of three chords: Dm, G7, and C. The Dm chord is shown in the treble clef with notes F and A, and in the bass clef with notes D and F. The G7 chord is shown in the treble clef with notes B and F, and in the bass clef with notes G and B. The C chord is shown in the treble clef with notes E and G, and in the bass clef with notes C and E. Red lines connect the B and F notes of the G7 chord to the E and G notes of the C chord, highlighting the resolution of the tritone (B-F) to the interval of a sixth (E-G). The chords are labeled with Roman numerals: ii for Dm, V7 for G7, and I for C.

Dm G7 C

ii V7 I

No movimento do acorde de dominante para o acorde de primeiro grau nós temos a resolução do trítono. Nesse caso o trítono é uma quarta aumentada, resolvendo, "pra fora", numa sexta.

Resolução do Trítono

The image displays a musical score for a piano, illustrating the resolution of a tritone. The score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The progression consists of three chords: Dm, G7, and C. The notes for each chord are as follows:

- Dm:** Treble clef has notes D4 (middle line) and F4 (first space); Bass clef has notes F3 (second space) and D3 (first space).
- G7:** Treble clef has notes G4 (second line) and Bb4 (second space); Bass clef has notes Bb3 (second space) and G3 (first space).
- C:** Treble clef has notes C5 (third line) and Eb5 (third space); Bass clef has notes Eb4 (second space) and C3 (first space).

Red boxes highlight the tritone pairs in the treble clef: G4 and Bb4 in the G7 chord, and C5 and Eb5 in the C chord. Red lines connect G4 to C5 and Bb4 to Eb5, showing their resolution. Below the staff, the Roman numerals ii, V7, and I are aligned with the chords. The bass clef notes are not explicitly labeled with Roman numerals.

Mas, a depender da disposição das notas do acorde de dominante, o trítono pode ser uma quinta diminuta que resolve, "pra dentro", numa terça.

Inversão do Trítono

The diagram illustrates the resolution of a tritone in two directions on a treble clef staff. The top staff shows the resolution of a tritone from G7 to C. The G7 chord is represented by two notes: G4 (second line) and F#4 (second space). The C chord is represented by two notes: C4 (first line) and E4 (second space). Red lines connect G4 to C4 and F#4 to E4. Below the staff, the text 'quinta diminuta' is written under G7 and 'terça' under C, with an arrow pointing from G7 to C. The bottom staff shows the resolution of a tritone from V7 to I. The V7 chord is represented by two notes: V4 (second space) and V#4 (second line). The I chord is represented by two notes: I4 (first line) and F#4 (second space). Red lines connect V4 to I4 and V#4 to F#4. Below the staff, the text 'quarta aumentada' is written under V7 and 'sexta' under I, with an arrow pointing from V7 to I.

Ou seja, na tonalidade de Dó maior, o trítono é formado pelas notas Si e Fá, que pode resolver tanto "pra dentro" quanto "pra fora", a depender se estão dispostas como um intervalo de quarta aumentada ou de quinta diminuta.

Enarmonia do Trítono

The diagram illustrates the tritone resolution in two ways. The top staff shows the tritone interval between B \flat and F, which can be viewed as an augmented fourth (quarta aumentada) or a sixth (sexta). The bottom staff shows the tritone interval between F and B \flat , which can be viewed as a diminished fifth (quinta diminuta) or a third (terça). The notes are highlighted in red boxes, and red lines connect the notes between the two staves to show their resolution.

Este trítono, que está presente no acorde de Ré bemol maior com sétima menor, resolve na fundamental e na terça do acorde de tônica em Sol bemol maior. Se for soletrado como uma quarta aumentada, resolve abrindo para uma sexta e se for soletrado como uma quinta diminuta, resolve numa terça.

Resolução do Trítono

The image shows a musical staff with a treble clef. Two chords are highlighted with red boxes: $D\flat 7$ and $G\flat$. The $D\flat 7$ chord consists of the notes $D\flat$ (on the second line) and F (on the second space). The $G\flat$ chord consists of the notes $G\flat$ (on the second space) and $B\flat$ (on the second line). Red lines connect the F note of the first chord to the $G\flat$ note of the second chord, and the $D\flat$ note of the first chord to the $B\flat$ note of the second chord, illustrating the resolution of the tritone interval.

Vamos isolar o trítono e analisar sua resolução.

Resolução do SubV7

The image shows a musical staff with a treble clef. Two chords are shown: a $D\flat 7$ chord and a C major chord. The $D\flat 7$ chord consists of the notes F, $A\flat$, $C\flat$, and $E\flat$. The C major chord consists of the notes C, E, and G. Red lines connect the F note of the $D\flat 7$ chord to the F note of the C major chord, and the $C\flat$ note of the $D\flat 7$ chord to the E note of the C major chord. This illustrates the resolution of the tritone $F-C\flat$ to the interval $E-C$.

Como o trítono $F-C\flat$ soa exatamente igual ao trítono $F-B$, vamos fazer de conta que o trítono $F-C\flat$ é na verdade $F-B$ escondido, e resolver ele no intervalo $E-C$ que pertence ao acorde de Dó maior. Assim, podemos substituir o acorde de $G7$ pelo acorde de $D\flat 7$. Essa é a lógica por trás do acorde de SubV7.

Utilização do SubV7

The image displays a musical score for a piano, consisting of two staves (treble and bass clefs) and a grand staff brace. The score is divided into three measures, each representing a different chord. Above the treble staff, the chords are labeled: Dm, Db7, and C. Below the bass staff, they are labeled: ii, SubV7, and I. The notes for each chord are as follows:

Measure	Chord	Treble Clef Notes	Bass Clef Notes
1	Dm	F4, A4, C5	D3, F3, A3
2	Db7	Bb4, D5, F5	Bb3, D4, F4
3	C	E4, G4, Bb4	C3, E3, G3

Todavia, a utilização desse acorde surge da expansão do sistema tonal ao utilizar cromatismo e enarmonia para reinterpretar possibilidades harmônicas e o movimento das vozes. Por isso, não é possível limitá-lo à lógica da resolução do trítono dentro do sistema tonal tradicional.

Simplificando

O acorde de SubV7 substitui qualquer acorde de V7. Se o acorde de V7 está uma quarta abaixo do acorde alvo, o acorde de SubV7 está meio tom acima desse mesmo acorde.

Exemplo:

C - Dm - G7 - C
I II_m V7 I

C - Dm - Db7 - C
I II_m SubV7 I

Simplificando 2

Exemplos de inclusão e/ou substituição em uma progressão na tonalidade de Ré maior

D **Bm** **Em** **A7** **D**
I ii vi V7 I

Acorde de resolução

Acorde de preparação
(meio tom acima do acorde de resolução)

Progressão harmônica (e sua análise)

D

Eb7

D Bm Em Eb7 D
I vi ii SubV7 I

Em

F7

D F7 Em A7 D
I SubV7/ii ii V7 I

Bm

C7

D C7 Bm Em Eb7 D
I SubV7/vi vi ii SubV7 I

Acordes estranhos à tonalidade

Dominantes secundárias

Sensíveis secundárias

Substituto do trítono (SubV7)

Mistura de modos (acordes de empréstimo modal)

Acorde de sexta napolitana

Acorde de sexta aumentada

Italiano

Francês

Alemão

Mistura de modos ou Acorde de empréstimo modal

Campo harmônico de mi maior

E	F#m	G#m	A	B7	C#m	D#m7(b5)
I	II _m	III _m	IV	V7	VI _m	VII _m 7(b5)

Em	F#m7(b5)	G	Am	B7	C	D	D# ^{o7}
Im	II _m 7(b5)	bIII	IV _m	V7	bVI	bVII	VII ^{o7}

Campo harmônico de mi menor

Mistura de modos ou Acorde de empréstimo modal

9

Ab: vii^{o7} I vii^{o7} I vii^{o7} I V⁷

vii^{o7} I vii^{o7} I vii^{o7}/V V ii V⁷ I

Mistura de modos ou Acorde de empréstimo modal

g: V i ii⁰⁶ |
Bb: vii⁰⁶ I V₂⁴/IV IV⁶ iv⁶ (I₄⁶) vii⁰⁷/V V ⁷ I

Mistura de modos ou Acorde de empréstimo modal

Exemplos

A C#m D **Dm** A (Meu erro - Paralamas do Sucesso)
I IIIIm IV **IVm** I

Terça de picardia

Bm A G A Bm A G F# Bsus **B**
Im bVII bVI bVII Im bVII bVI V7 I

C **Bb** **Ab** C **Eb** F C G **Ab** Db G7 Cm
I **bVII** **bVI** I **bIII** IV I V **bVI** bII V Im

Mistura de modo X Mudança de modo

The image shows a musical score for a chord progression in C major, illustrating a mode change to D minor. The score consists of two staves of music in 4/4 time, with a treble clef and a common time signature (C). The first staff contains four measures with chords C, Em, A⁷, and Dm. The second staff starts with a measure rest (5) and contains four measures with chords Dm, F, G⁷, and C. The melody is written in eighth and quarter notes, with some dotted notes. The mode change occurs at the end of the first staff, where the key signature changes from one sharp (F#) to no sharps or flats.

Chord progression: C, Em, A⁷, Dm, Dm, F, G⁷, C

Mistura de modo X Mudança de modo

The image shows a musical exercise on a grand staff with two staves. The first staff begins with a treble clef and a common time signature (C). The melody consists of quarter and eighth notes. Above the staff, the following chords are indicated: C, C⁷, F, A⁷ b¹³, and Dm. The second staff begins with a treble clef and a common time signature. A measure rest labeled '5' is at the start. The melody continues with quarter and eighth notes. Above the staff, the following chords are indicated: B^b, F, G⁷, and C. The piece concludes with a double bar line.

Mistura de modo X Mudança de modo

The image shows a musical score in C minor, consisting of two staves. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The key signature has three flats (Bb, Eb, Ab). The progression of chords is as follows:

- Measure 1: Cm
- Measure 2: Eb
- Measure 3: Fm
- Measure 4: Bb
- Measure 5: Bb
- Measure 6: D^ø
- Measure 7: G⁷
- Measure 8: Cm

The notation includes a treble clef, a common time signature (C), and various note values such as quarter notes, eighth notes, and dotted notes. A measure rest is present in measure 5, indicated by the number '5' at the beginning of the staff.

Acordes estranhos à tonalidade

Dominantes secundárias

Sensíveis secundárias

Substituto do trítono (SubV7)

Mistura de modos (acordes de empréstimo modal)

Acorde de sexta napolitana

Acorde de sexta aumentada

Italiano

Francês

Alemão

Acorde Napolitano (sexta napolitana)

Em
Im

F#m7(b5)
IIm7(b5)

G
bIII

Am
IVm

Bm
Vm

C
bVI

D
bVII

The image shows a musical score for the Napolitano chord in F# major. It consists of three measures on a grand staff (treble and bass clefs). The first measure is labeled F#m7(b5) and contains notes F#4, A4, B4, and C#5 in the treble clef, and F#2 in the bass clef. The second measure is labeled F#m7(b5)/A and contains notes F#4, A4, B4, and C#5 in the treble clef, and A2 in the bass clef. The third measure is labeled F/A and contains notes F#4, A4, and C#5 in the treble clef, and A2 in the bass clef. Below the staff, the Roman numerals iiø, iiø6, and N6 bII6 are written.

Acorde Napolitano (sexta napolitana)

The image shows a musical score for three Napolitano chords in the key of G major. The score is written on a grand staff with a treble and bass clef. The key signature has one sharp (F#). The chords are: 1. F#m7(b5)/A, with a bass line of A and a treble line of F#, C, E, G. 2. B7/A, with a bass line of A and a treble line of B, D, F#, G. 3. Em/G, with a bass line of G and a treble line of E, G, B, D. Below the staff, the chord symbols are labeled as ii^ø6, V², and i⁶.

F#m7(b5)/A B7/A Em/G

ii^ø6 V² i⁶

Acorde Napolitano (sexta napolitana)

The image shows three measures of music on a grand staff (treble and bass clefs) in the key of D major. Each measure contains a chord with its name above and its Roman numeral below.

Measure	Chord Name	Roman Numeral
1	F/A	N ⁶ bII ⁶
2	B7/A	V ²
3	Em/G	i ⁶

Detailed description of the notation: The first measure shows the F/A chord with notes F4, A4, and C5 in the treble clef and F2 in the bass clef. The second measure shows the B7/A chord with notes B4, D5, and F#5 in the treble clef and B2 in the bass clef. The third measure shows the Em/G chord with notes E4, G4, and B4 in the treble clef and E2 in the bass clef.

Acorde Napolitano (sexta napolitana)

The image shows a musical score for a piano, consisting of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#), indicating the key of E major. The score is divided into two measures by a bar line. The first measure contains five chords: i (E2), ii^{o6} (F#3, G#4), V⁷ (B3, C#4, D#5, E6), i (E2), and VI (F#3, A4). The second measure contains four chords: VI (F#3, A4), N⁶ (F#3, G#4, A4, B4), V (B3, D#4, F#5), and i⁶ (E2, G#4, B4). The bass line consists of single notes: E2, F#3, G#4, A4, B4, F#3, A4, B4, E2.

e: i ii^{o6} V⁷ i VI N⁶ V i⁶

Acorde Napolitano (sexta napolitana)

Vivace moderato

p *p* *f* *p*

N⁶ V⁷ i N⁶ V⁷ i

Beethoven, bagatela op. 119, n. 9

Acorde Napolitano (sexta napolitana)

The image displays a musical score for a piece titled "Acorde Napolitano (sexta napolitana)". The score is written in G major (one sharp) and consists of two staves. The first staff contains a melodic line with the following chords: Em, Am/E, Em, Em/G, Am⁶, and B. The second staff contains a bass line with the following chords: Am, Am⁷, D⁷, D^{sus4}, G, G[△], C, F/A, B⁷, and Em⁷. Below the second staff, Roman numerals are provided for the chords: bVI, N⁶, V7, and Im. The piece is attributed to Nino Rota, "O poderoso chefão II".

Nino Rota, O poderoso chefão II

Acordes estranhos à tonalidade

Dominantes secundárias

Sensíveis secundárias

Substituto do trítono (SubV7)

Mistura de modos (acordes de empréstimo modal)

Acorde de sexta napolitana

Acorde de sexta aumentada

Italiano

Francês

Alemão

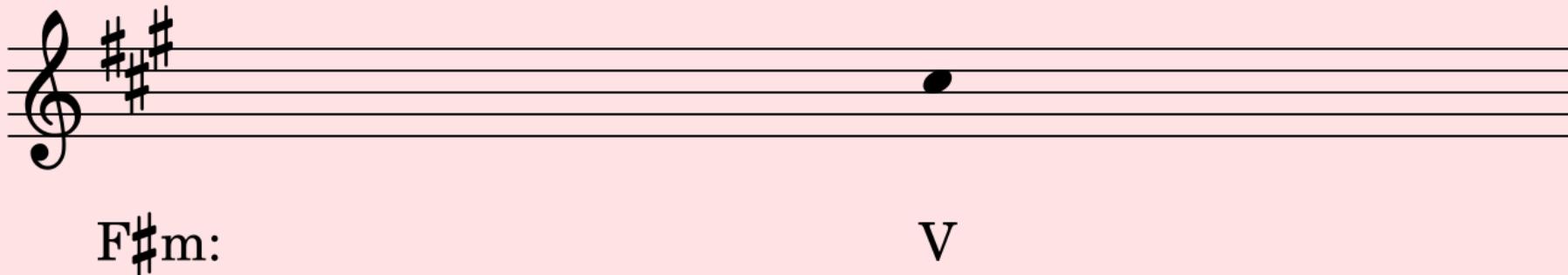
Acordes de sexta aumentada

- Acorde pré-dominante
- Característico do modo menor
- Intervalo de sexta aumentada que antecede o intervalo de oitava sobre a fundamental do acorde de Dominante.
- Não confundir o intervalo de sexta aumentada com uma sétima menor

Por isso, uma forma simples de entender um acorde de sexta aumentada é seguir esses passos:

1. Identifique a fundamental do acorde que você quer chegar.

No nosso caso, a quinta da escala de fá sustenido maior, a nota dó sustenido, que é a fundamental do acorde de dominante dessa tonalidade.

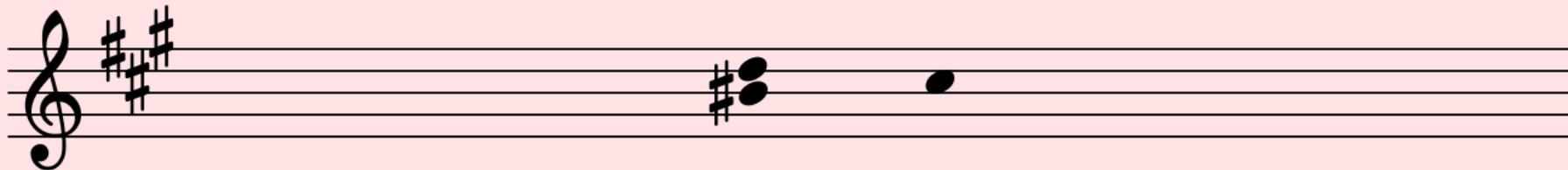


The image shows a musical staff with a treble clef and a key signature of three sharps (F#, C#, G#). A single note is placed on the second line of the staff, which is D# (F#m's fifth). Below the staff, the key signature is labeled as F#m: and the note is labeled as V.

Por isso, uma forma simples de entender um acorde de sexta aumentada é seguir esses passos:

1. Identifique a fundamental do acorde que você quer chegar.
2. Escreva as notas que ficam uma segunda menor acima e abaixo dessa nota, formando um intervalo de terça diminuta.

No nosso caso, as notas Ré natural (meio tom acima de Dó sustenido) e Sí sustenido (meio tom abaixo de Dó sustenido).



F#m:

3a. dim.

V

Por isso, uma forma simples de entender um acorde de sexta aumentada é seguir esses passos:

1. Identifique a fundamental do acorde que você quer chegar.
2. Escreva as notas que ficam uma segunda menor acima e abaixo dessa nota, formando um intervalo de terça diminuta.
3. Agora inverta esse intervalo, para obter uma sexta aumentada.

The image shows a musical staff with a treble clef and a key signature of three sharps (F#, C#, G#). Below the staff, the chord F#m: is indicated. The staff contains two pairs of notes: the first pair consists of F# (on the second line) and G# (on the first space), and the second pair consists of C# (on the first space) and D# (on the second line). Below the staff, the labels '6a. aug.' and 'V' are placed under the first and second pairs of notes, respectively.

F#m: 6a. aug. V

Tenha sempre em mente que o objetivo do intervalo de sexta aumentada é alcançar o intervalo de oitava da fundamental do acorde de dominante.

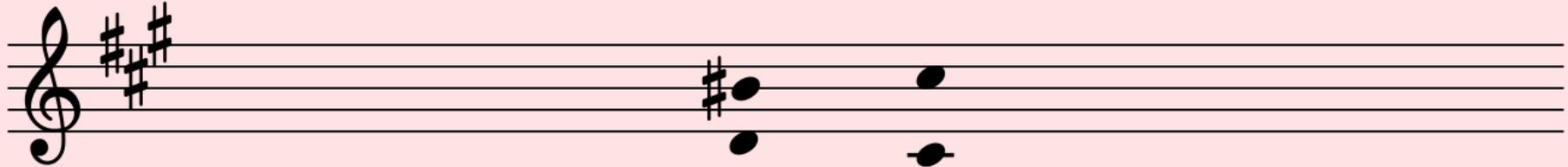
Essa é a origem do acorde de sexta aumentada e seu uso mais tradicional

The image shows a musical staff in treble clef with a key signature of three sharps (F#, C#, G#). On the left, the chord F#m is indicated by three sharps. In the center, the augmented sixth chord (6a. aum.) is shown as a dyad of notes: F#4 and C#5. On the right, the dominant chord (V) is shown as a dyad of notes: F#4 and C#5. This illustrates that the augmented sixth interval is the octave of the dominant chord's fundamental.

F#m: 6a. aum. V

Existem 3 acordes diferentes com esse intervalo de sexta aumentada, com "apelidos" interessantes: Italiano, Francês e Alemão (às vezes chamado de Germânico).

Um quarto acorde, chamado de Suíço não será abordado aqui pois ele é semelhante ao Alemão, com uma nota enarmonizada e o detalhe de não ser característico em tonalidades menores. Além disso, como estou seguindo o livro Harmonia Tonal de Kostka e Payne, irei utilizar somente os três tipos citados acima.



F#m: 6a. aug. V

O primeiro deles é o acorde de sexta aumentada italiano: It^{6+}
Esse é o mais simples pois consiste de somente três notas, e
serve de base para os outros dois.

Esse acorde é formado pelo intervalo de sexta aumentada
já discutido, acrescentado da tônica da tonalidade. No
nosso caso, da nota fá sustenido.

$F\#m:$ 6a. aum. Tônica It^{6+}

Este é o acorde utilizado no nosso exemplo inicial.

The image shows a musical score for a chord progression in the key of F# minor. The score is written on two staves: a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The progression consists of four measures. The first measure contains a D4 and F#4 dyad in the treble and an F#3 in the bass. The second measure contains a D#4 and F#4 dyad in the treble and a D3 in the bass. The third measure contains a D#4 and F#4 dyad in the treble and an E3 in the bass. The fourth measure contains a D#4 and F#4 dyad in the treble and an F#3 in the bass. The notes are: Measure 1: Treble (D4, F#4), Bass (F#3); Measure 2: Treble (D#4, F#4), Bass (D3); Measure 3: Treble (D#4, F#4), Bass (E3); Measure 4: Treble (D#4, F#4), Bass (F#3).

F#m: iv It⁶⁺ V (7) i

O segundo é o acorde de sexta aumentada francês: Fr^{6+}
Este é um acorde de quatro sons. Para formá-lo, basta usar o acorde de sexta aumentada italiano e acrescentar uma nova nota, nesse caso, uma segunda maior acima da tônica da tonalidade.

Nesse caso, a nota Sol sustenido

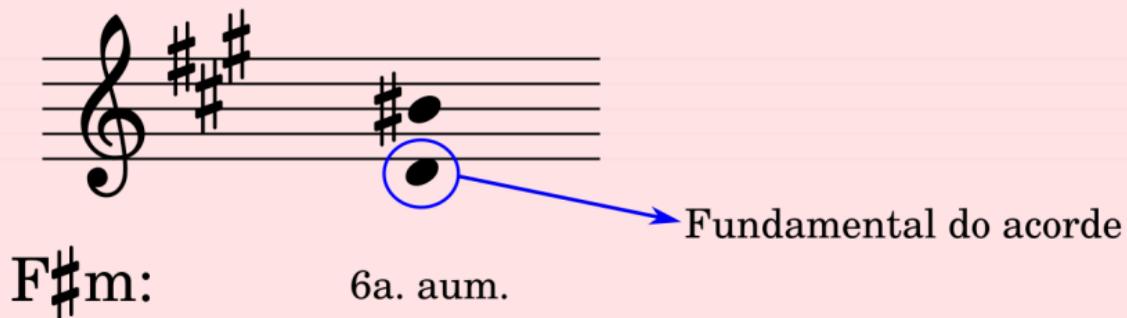
$F\#m:$ 6a. aum. Tônica It^{6+} Segunda maior Fr^{6+}

O terceiro é o acorde de sexta aumentada alemão: AI^{6+}
Este também é um acorde de quatro sons. Para formá-lo,
basta usar o acorde de sexta aumentada italiano e
acrescentar a terça menor acima da tônica da tonalidade.

Nesse caso, a nota Lá natural

$F\#m:$ 6a. aum. Tônica It^{6+} Segunda maior AI^{6+}

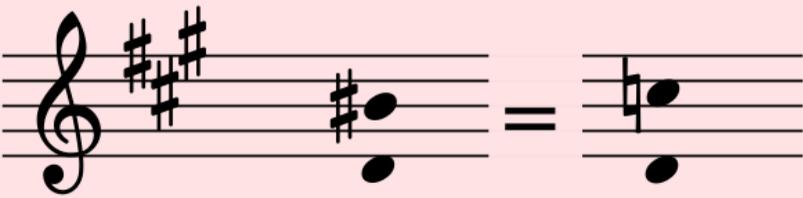
Um segundo método para se formar os acordes de sexta aumentada é utilizar a fundamental desse acorde e acrescentar intervalos a ele. Para isso, você deverá assumir que a nota mais grave do intervalo de sexta aumenta é a fundamental desse acorde.



The image shows a musical staff in treble clef with a key signature of three sharps (F#, C#, G#). The notes are F# (first space), C# (second space), and G# (third space). The lowest note, F#, is circled in blue. A blue arrow points from this circle to the text "Fundamental do acorde". Below the staff, the text "F#m:" is on the left and "6a. aum." is on the right.

Um terceiro método possível, mas pouco recomendável para os iniciantes, é usar a enarmonia e relacionar os acordes de sexta aumentada aos acordes de SubV7.

Para isso, basta enarmonizar o intervalo de sexta aumentada para uma sétima menor.



The image shows two musical staves on a five-line system. The left staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains two notes: a G#4 on the second line and a D#5 on the fourth space, forming an augmented sixth interval. The right staff is also in treble clef with the same key signature, but it contains two notes: a D#5 on the fourth space and a C#5 on the third space, forming a minor seventh interval. An equals sign (=) is placed between the two staves, indicating their enharmonic equivalence.

6a.aum. 7a. menor

O problema de usar essa enarmonia é que, na lógica tonal, um intervalo de sétima menor resolve de forma totalmente diferente de um intervalo de sexta aumentada.

The image shows a musical staff in treble clef with a key signature of three sharps (F#, C#, G#). It illustrates the resolution of two chords: I_t^{6+} and $C^\# (7)$ resolving to $D7$ and G . The I_t^{6+} chord consists of notes F# (root), A (third), and C# (sixth). The $C^\# (7)$ chord consists of notes C# (root), E (third), G# (fifth), and B (seventh). The $D7$ chord consists of notes D (root), F# (third), A (fifth), and C# (seventh). The G chord consists of notes G (root), B (third), and D (fifth). Arrows indicate the resolution of the intervals: the interval between F# and C# (labeled '6a.aum.') resolves to the interval between D and C# (labeled '7a.menor'); the interval between A and C# (labeled '8a.justa') resolves to the interval between G and C# (labeled '3a.').

I_t^{6+} $C^\# (7)$ $D7$ G

6a. aum. 8a. justa 7a. menor 3a.

Todavia, se você reinterpretar a sexta aumentada como uma sétima menor, você irá perceber que o acorde de sexta aumentada italiano é igual à um acorde dominante sem a quinta, meio tom acima da dominante da tonalidade, que é seu objetivo, antes de ir para a tônica.

The image shows a musical staff in treble clef with a key signature of three sharps (F#, C#, G#). The staff contains three chords: D7, C#(7), and F#m. Below the staff, the following labels are provided: F#m: (tonality), It⁶⁺ (Italian sixth), V (7) (dominant), and i (tonic). The text 'SubV7/V' is centered below the staff, indicating the relationship between the D7 chord and the C#(7) chord.

Utilizando a mesma lógica (reinterpretação enarmônica), o acorde de sexta aumentada alemão é exatamente um acorde dominante completo, meio tom acima da dominante da tonalidade.

The image shows a musical staff in treble clef with a key signature of three sharps (F#, C#, G#). The staff contains four chords: F#m, D7, C#(7), and F#m. The D7 chord is shown as a triad of D, F#, and A. The C#(7) chord is shown as a triad of C#, E, and G. The F#m chord is shown as a triad of F#, A, and C. Below the staff, the following labels are provided: F#m: (tonality), D7 (chord), C# (7) (chord), F#m (chord), A1⁶⁺ (chord), V (7) (chord), and i (chord). The label SubV7/V is centered below the staff.

F#m: D7 C# (7) F#m

F#m: A1⁶⁺ V (7) i

SubV7/V

Já o acorde de sexta aumentada francês tem duas interpretações possíveis. Na primeira, ele pode ser lido literalmente como uma dominante da dominante, porém, com a quinta diminuta. Isto é, uma dominante alterada.

The image displays a musical staff in treble clef with a key signature of three sharps (F#, C#, G#). The staff contains four chords represented by black dots on the lines and spaces. Above the staff, the chords are labeled as G#7(b5), C# (7), and F#m. Below the staff, the chords are labeled as F#m:, Fr⁶⁺, V (7), and i. At the bottom of the image, the label V7(b5)/V is centered.

Esse é um dos casos interessantes de simetria na música.
Como o acorde dominante com quinta diminuta é formado
por dois trítonos, ele é simétrico.

Por isso, o acorde de G#7(b5) é igual ao acorde D7(b5).

The image shows a musical staff with a treble clef and a key signature of three sharps (F#, C#, G#). The staff contains three chord symbols and their corresponding chord diagrams:

- F#m:** A minor triad with notes F#, A, and C#.
- G#7(b5):** A dominant seventh chord with a diminished fifth, with notes G#, B, D, and F.
- D7(b5):** A dominant seventh chord with a diminished fifth, with notes D, F, A, and C.

Below the staff, the following labels are provided:

- Fr⁶⁺** is positioned under G#7(b5).
- Fr** is positioned under D7(b5).
- V7/V** is positioned below Fr⁶⁺.
- SubV7(b5)/V** is positioned below Fr.

Logo, a sexta aumentada francesa pode ser pensada tanto como uma espécie de SubV7(b5)/V, resolvendo um semitom atrás.

The image shows a musical staff in treble clef with a key signature of three sharps (F#, C#, G#). The progression consists of three chords:

- D7(b5)**: A dominant seventh chord with a flat fifth. The notes are D, F, A, and Bb. Below it is the label **Fr⁶⁺**.
- C#⁽⁷⁾**: A dominant seventh chord with a natural fifth. The notes are C#, E, G#, and B. Below it is the label **V⁽⁷⁾**.
- F#m**: A minor triad. The notes are F#, A, and C#.

Below the staff, the overall structure is labeled as **SubV7(b5)/V**.

Teoria Musical

Revisão 06