

Revisão de Teoria Musical

Slides

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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

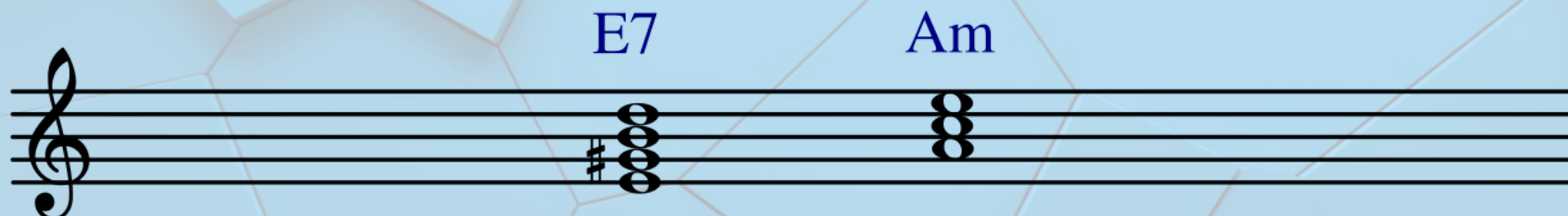
I

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, A4).

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

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 G4. 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 colored red, green, 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.

Chord	Roman Numeral
C	I
A7	V7/IIIm
Dm	IIIm
Em	IIIIm
F	IV
G	V
Am	VIIm
B°	VII°

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 notes for each chord are as follows:

- C: C4, E4, G4
- Am: A3, C4, E4
- D7: D4, F#4, A4, C5
- G7: G4, B4, D5, F#4
- C: C4, E4, G4

Red lines connect the notes of the D7 chord to the notes of the G7 chord, showing that D7 functions as a secondary dominant of G7. Below the staff, Roman numerals identify the chords: I, VIIm, V7/V, V7, and 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"



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). Measure 2: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 3: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 4: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The notes are grouped into pairs of eighth notes in each measure. Chord annotations are placed above and below the staff. Above the staff: E7 (red) above measure 1, Am (red) above measure 2, E7 (red) above measure 3, Am (red) above measure 4. Below the staff: V7 (blue) below measure 1, Im (blue) below measure 2, V7 (blue) below measure 3, Im (blue) below measure 4. Below the V7 annotations: D7 (green) below measure 1, T (green) below measure 2, D7 (green) below measure 3, T (green) below measure 4.

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 with a treble and bass clef, a 6/8 time signature, and a key signature of one sharp (F#). The melody in the treble clef consists of a sequence of notes: F#4, G4, A4, B4, A4, G4, F#4, E4. The bass clef accompaniment features a steady eighth-note pattern: F#3, G3, A3, B3, A3, G3, F#3, E3. The piece is annotated with four measures, each with a red chord symbol above and a blue Roman numeral below. The annotations are: Measure 1: G#°/B (VII°); Measure 2: Am/C (Im); Measure 3: G#°/B (VII°); Measure 4: Am/C (Im).

Chord annotations (red text):

- Measure 1: G#°/B
- Measure 2: Am/C
- Measure 3: G#°/B
- Measure 4: Am/C

Chord annotations (blue text):

- Measure 1: VII°
- Measure 2: Im
- Measure 3: VII°
- Measure 4: Im

Função Dominante

A musical staff in treble clef showing the resolution of a tritone. On the left, the E7 chord is shown with notes G#4, B4, D5, and E5. On the right, the G#° chord is shown with notes G#4, Bb4, and D5. Red lines connect the G#4 of E7 to the G#4 of G#°, and the B4 of E7 to the Bb4 of G#°. Below the staff, the text 'Lá maior: V7' is written in green, and 'VII°' is written in blue.

E7 G#°

Lá maior: V7 VII°

Esse trítano 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 a tritone. On the left, the E7 chord is shown with notes G#4, B4, D5, and E5. On the right, the G#° chord is shown with notes G#4, Bb4, and D5. Red lines connect the G#4 of E7 to the G#4 of G#°, and the B4 of E7 to the Bb4 of G#°. Below the staff, the text 'Lá menor: V7' is written in green, and 'VII°' is written in blue.

E7 G#°

Lá menor: V7 VII°

Resolução do Trítono

Trítono



Lá maior: V7 ou VII° I

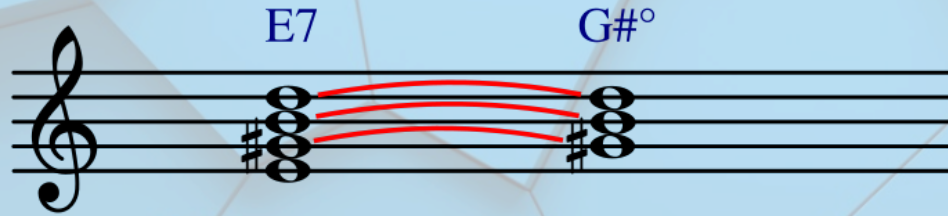
Esse trítono que fica entre a terça e a sétima do acorde de V7 e fica entre a fundamental e a quinta do acorde de VII, resolve na fundamental e terça do acorde de Tônica.

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 D, followed by eighth notes E and F#, and a quarter note G. The second measure contains a quarter note A, followed by eighth notes B and C#, and a quarter note D. The notes are beamed together in pairs. Chord symbols are placed above the notes: D, B⁷, E⁷, A⁷, D, B⁷, E⁷, A⁷. Roman numerals are placed below the notes: I, V7/II^m, V7/IV, V7, I, V7/II^m, 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 D, followed by eighth notes E and F#, and a quarter note G. The second measure contains a quarter note A, followed by eighth notes B and C#, and a quarter note D. The notes are beamed together in pairs. The third measure contains a quarter note G, followed by eighth notes F# and E, and a quarter note D. The fourth measure contains a quarter note C#, followed by eighth notes B and A, and a quarter note G. The notes are beamed together in pairs. The fifth measure contains a quarter note F#, followed by eighth notes E and D, and a quarter note C#. The sixth measure contains a quarter note B, followed by eighth notes A and G, and a quarter note F#. The notes are beamed together in pairs. The seventh measure contains a quarter note E, followed by eighth notes D and C#, and a quarter note B. The eighth measure contains a quarter note A, followed by eighth notes G and F#, and a quarter note E. The notes are beamed together in pairs. The ninth measure contains a quarter note D, followed by eighth notes C# and B, and a quarter note A. The notes are beamed together in pairs. The tenth measure contains a whole note D. Chord symbols are placed above the notes: D, D⁷, G, B⁷, Em, A⁷, D. Roman numerals are placed below the notes: I, V7/IV, IV, V7/II^m, II^m, 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 consists of two measures. The first measure contains a D note with a chord symbol 'I' below it. The second measure contains a B7 note with a chord symbol 'V7/IIIm' below it. The third measure contains an E7 note with a chord symbol 'V7/V' below it. The fourth measure contains an A7 note with a chord symbol 'V7' below it. The fifth measure contains a D note with a chord symbol 'I' below it. The sixth measure contains a B7 note with a chord symbol 'V7/IIIm' below it. The seventh measure contains an E7 note with a chord symbol 'V7/V' below it. The eighth measure contains an A7 note with a chord symbol 'V7' below it. A red rectangular box highlights the notes and chord symbols for the B7, E7, and A7 chords in the second 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 first measure contains a D note with a chord symbol 'I' below it. The second measure contains a D7 note with a chord symbol 'V7/IV' below it. The third measure contains a G note with a chord symbol 'IV' below it. The fourth measure contains a B7 note with a chord symbol 'V7/IIIm' below it. The fifth measure contains an Em note with a chord symbol 'IIIm' below it. The sixth measure contains an A7 note with a chord symbol 'V7' below it. The seventh measure contains a D note with a chord symbol 'I' below it.

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 below the staff is: D (I), B7 (V7/IIIm), Em (IIIm), and A7 (V7). A red rectangular box highlights the B7 chord and its corresponding notation "V7/IIIm".

D B⁷ Em A⁷

I V7/IIIm IIIm V7

Vem Jantar

Musical notation for the first part of the song "Vem Jantar". The key signature is two sharps (F# and C#) and the time signature is common time (C). The notation shows a treble clef with a sequence of notes: D4, E4, F#4, G4, A4, B4, C5. Below the staff, the chords are labeled: I (D), V7/IIIm (B7), IIIm (Em), and V7 (A7). 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**

A diagram showing the harmonic field of E minor. The chords are arranged in a sequence: Em, F#m7(b5), G, Am, B7, C, and D#°7. The B7 and D#°7 chords are highlighted with red boxes. Red curved arrows indicate a cycle between B7 and D#°7.

Vem Jantar

Musical notation for the first part of the piece. The key signature is two sharps (F# and C#) and the time signature is common time (C). The notation shows a treble clef with a sequence of notes: D4, E4, F#4, G4, A4, B4, C5. Below the staff, Roman numerals are provided: I, V7/IIIm, IIIm, and V7. A red box highlights the B7 chord and its Roman numeral V7/IIIm. A red arrow points from this box to the B7 chord in the second line of chords below.

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, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The chords are: I, VII^{o7}/II^m, V7/V, V7, I, V7/II^m, V7/V, V7. A red box highlights the notes of the second measure, which correspond to the chord VII^{o7}/II^m.

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, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. 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 simple harmonic progression in D major. It consists of two staves: a treble clef staff and a bass clef staff. The progression is divided into three measures. Above the treble staff, the chords are labeled Dm, G7, and C. Below the bass staff, the Roman numerals are labeled ii, V7, and I. The notes are as follows: Measure 1 (Dm): Treble has F4 and A4; Bass has D3 and F3. Measure 2 (G7): Treble has B4 and D5; Bass has G3 and B3. Measure 3 (C): Treble has E4 and G4; Bass has C3 and E3.

Imagine uma progressão harmônica simples em Dó maior.

Resolução do Trítono

The image displays a musical score for 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 C, 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, demonstrating the resolution of the tritone (B-F) to a sixth (E-G). The notes B and F in the G7 chord and E and G in the C chord are highlighted with red boxes. Below the staff, the Roman numerals ii, V7, and I are aligned with the chords. The chord symbols Dm, G7, and C are placed above the treble staff.

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 of the G7 chord (Bb and F) are highlighted with red boxes, and red lines connect them to the notes of the C chord (F and Cb), demonstrating the tritone resolution. The Roman numerals ii, V7, and I are written below the bass staff.

Dm G7 C

ii V7 I

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 a G7 chord (G4 and Bb4) resolving to a C chord (C4 and E4). The interval between G and Bb is labeled 'quinta diminuta' (diminished fifth), and the interval between C and E is labeled 'terça' (third). Red lines connect G to C and Bb to E, showing the inward resolution. The bottom staff shows a V7 chord (D4 and Fb4) resolving to a I chord (D4 and F4). The interval between D and Fb is labeled 'quarta aumentada' (augmented fourth), and the interval between D and F is labeled 'sexta' (sixth). Red lines connect D to D and Fb to F, showing the outward resolution.

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 the 3rd and 7th notes of a $D\flat 7$ chord (F \flat and C \flat) resolving to the 6th and 2nd notes of a $G\flat$ chord (F \flat and G \flat). The bottom staff shows the tritone interval between the 5th and 7th notes of a $V 7$ chord (B \flat and D \flat) resolving to the 3rd and 1st notes of a I chord (B \flat and D \flat). Red lines connect the notes between the two chords, and arrows indicate the resolution direction.

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 $D\flat$ note of the first chord to the $G\flat$ note of the second chord, and the F 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 and a bass clef. The treble clef staff contains two chords: $D\flat 7$ and C . The $D\flat 7$ chord is represented by two notes: F (middle line) and $C\flat$ (below the staff). The C chord is represented by two notes: E (below the staff) and C (middle line). Red lines connect F to E and $C\flat$ to C , illustrating the resolution of the tritone. The bass clef staff is empty.

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 on the left. The score is divided into three measures, each with a chord symbol above and a Roman numeral below. The first measure is labeled 'Dm' above and 'ii' below. The second measure is labeled 'Db7' above and 'SubV7' below. The third measure is labeled 'C' above and 'I' below. The notes for each chord are: Dm (F, A, C), Db7 (Bb, Db, F, Ab), and C (C, E, G). The notes are placed on the appropriate lines and spaces of the staves.

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)

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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	IIIm	IIIIm	IV	V7	VIIm	VIIIm7(b5)

Em	F#m7(b5)	G	Am	B7	C	D	D# ^{o7}
Im	IIIm7(b5)	bIII	IVm	V7	bVI	bVII	VII ^{o7}

Campo harmônico de mi menor

Mistura de modos ou Acorde de empréstimo modal

9

3

3

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

The image shows a musical score for piano in G minor. The score consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb and Eb). The time signature is 4/4. The score is divided into four measures. The first measure contains a G major chord (V) in the treble and a G minor chord (i) in the bass. The second measure contains a G minor chord (i) in the treble and a Bb major chord (vii^{o6}) in the bass. The third measure contains a G minor chord (i) in the treble and a Bb major chord (vii^{o6}) in the bass. The fourth measure contains a G minor chord (i) in the treble and a Bb major chord (vii^{o6}) in the bass. A vertical grey bar highlights the fourth measure, indicating a modal mixture. The number '4' is written above the first measure.

g: V i ii^{o6} |
Bb: vii^{o6} I V₂⁴/IV IV⁶ iv⁶ (I₄⁶) vii^{o7}/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. It consists of two staves of music in treble clef, with 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 number '5' and contains four measures with chords Dm, F, G⁷, and C. The notes are as follows: Staff 1: Measure 1 (C): C4, E4, G4; Measure 2 (Em): E4, G4, Bb4; Measure 3 (A⁷): A4, C5, E5, G4; Measure 4 (Dm): D4, F4, Ab4. Staff 2: Measure 5 (Dm): D4, F4, Ab4; Measure 6 (F): F4, Ab4, C5; Measure 7 (G⁷): G4, Bb4, D5, F5; Measure 8 (C): C4, E4, G4.

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 notes: C4, D4, E4, F4, G4, A4, B4, and C5. Chord symbols are placed above the staff: C (above C4), C7 (above D4), F (above E4), A7b13 (above F4), and Dm (above G4). The second staff begins with a treble clef and a common time signature. It starts with a measure containing a Bb4 note, with a '5' written to the left of the staff and a Bb chord symbol above. The melody continues with quarter notes: C5, D5, E5, F5, G5, A5, B5, and C6. Chord symbols are placed above the staff: Bb (above Bb4), F (above C5), G7 (above D5), and C (above E5). The piece concludes with a double bar line.

Mistura de modo X Mudança de modo

The image displays a musical score in treble clef with a key signature of three flats (Bb, Eb, Ab) and a common time signature (C). The score consists of two staves. The first staff contains four measures of music with the following chords: Cm, Eb, Fm, and Bb. The second staff begins with a measure number '5' and contains four measures with the following chords: Bb, Dø, G7, and Cm. The notation includes quarter notes, eighth notes, and dotted notes.

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 ii∅, ii∅6, 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 notation is presented in a grand staff with a treble and bass clef. Above the staff, the chords are labeled as F#m7(b5)/A, B7/A, and Em/G. Below the staff, they are labeled with Roman numerals: ii^ø6, V², and i⁶. The notes for each chord are: F#m7(b5)/A (F#, A, C, E), B7/A (B, D, F#, A), and Em/G (E, G, B, D).

Chord	Notes	Roman Numeral
F#m7(b5)/A	F#, A, C, E	ii ^ø 6
B7/A	B, D, F#, A	V ²
Em/G	E, G, B, D	i ⁶

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 Napolitano chord (a triad with a lowered second degree). Above each measure is a slash notation, and below is a Roman numeral notation.

Measure	Slash Notation	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 (F/A) shows a triad of F4, A4, and C5 in the treble clef, with an F2 in the bass clef. The second measure (B7/A) shows a triad of B4, D5, and F#5 in the treble clef, with an A2 in the bass clef. The third measure (Em/G) shows a triad of E4, G4, and B4 in the treble clef, with an 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: E major (i), E minor (ii^{o6}), E7 (V⁷), E major (i), and E major (i). The second measure contains four chords: E major (VI), Napolitano (N⁶), E major (V), and E major (i⁶). The Napolitano chord is characterized by a major triad with a lowered second degree (F#-G-A).

e: i ii^{o6} V⁷ i VI N⁶ V i⁶

Acorde Napolitano (sexta napolitana)

Vivace moderato

The image shows a musical score for Beethoven's Bagatelle Op. 119, No. 9. The score is in 3/4 time and features a piano accompaniment. The tempo is marked 'Vivace moderato'. The score is divided into two systems. The first system consists of three measures: a piano (p) Napolitano chord (N⁶), a piano (p) dominant seventh chord (V⁷), and a piano (p) triad (i). The second system also consists of three measures: a piano (p) Napolitano chord (N⁶), a piano (p) dominant seventh chord (V⁷), and a piano (p) triad (i). The Napolitano chords in both systems are highlighted with red boxes. The notes in these chords are B \flat , D, and F \sharp . The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of piano (p) and forte (f).

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, there are Roman numeral annotations: bVI, N⁶, V7, and Im, which correspond to the chords C, F/A, B⁷, and Em⁷ respectively. The score includes various musical notations such as treble clefs, a key signature of one sharp, and various note values and rests.

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

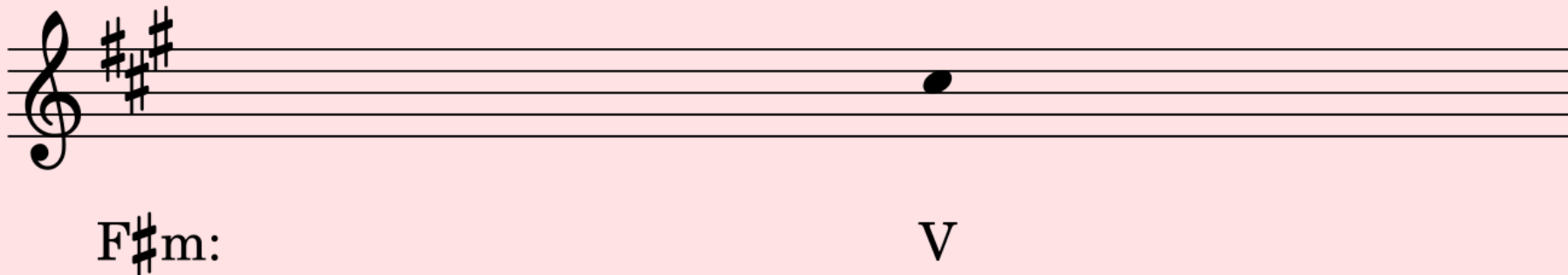
Acordes de sexta aumentada

- 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.

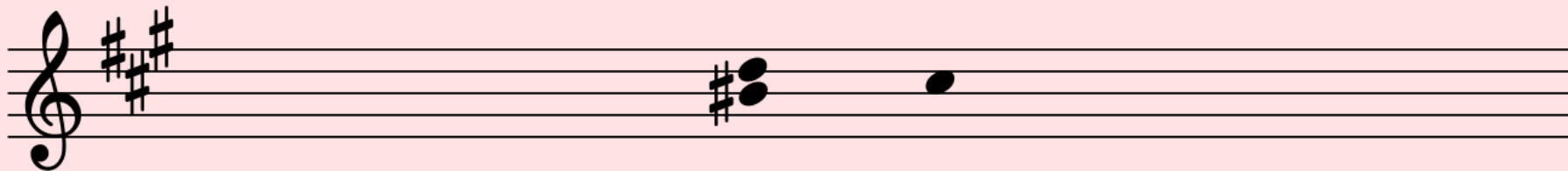


The image shows a musical staff with a treble clef and a key signature of three sharps (F#, C#, G#). A single note, D# (D sharp), is placed on the second line of the staff. Below the staff, the key signature is labeled as F#m: and the note is labeled as V.

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:

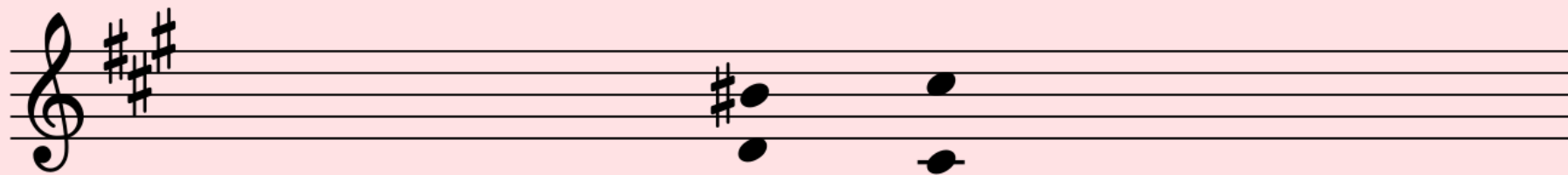
1. Identifique a fundamental do acorde que você quer chegar.
2. Escreva as notas que ficam uma segunda menor acima e abaixo dessa nota, formando um intervalo de terça diminuta.
3. Agora inverta esse intervalo, para obter uma sexta aumentada.

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



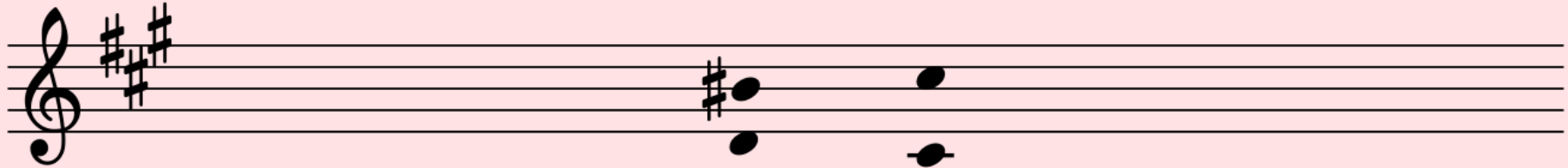
The image shows a musical staff with a treble clef and a key signature of three sharps (F#, C#, G#). The staff contains three chordal structures:

- F#m:** A minor triad with notes F# (first space), A (second line), and C# (third space).
- 6a. aum.:** An augmented sixth interval with notes F# (first space) and D# (second space).
- V:** A dominant triad with notes F# (first space), A (second line), and C# (third space).

The labels "F#m:", "6a. aum.", and "V" are positioned below their respective chordal structures on the staff.

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 piano. It consists of two staves, a treble clef staff and a bass clef staff, both in the key of F#m (three sharps: F#, C#, G#) and common time (C). The score is divided into two measures by a bar line. The first measure contains four chords: iv (F#m), It⁶⁺ (D#m), V (C#), and a seventh chord (C#7). The second measure contains a single chord, i (F#m). The notes for each chord are: iv (F#4, C#5), It⁶⁺ (D#4, F#5), V (C#4), C#7 (C#4, E#4, G#4, B4), and i (F#4, C#5).

F#m: iv It⁶⁺ V (7) i

O segundo é o acorde de sexta aumentada francês: Fr⁶⁺
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



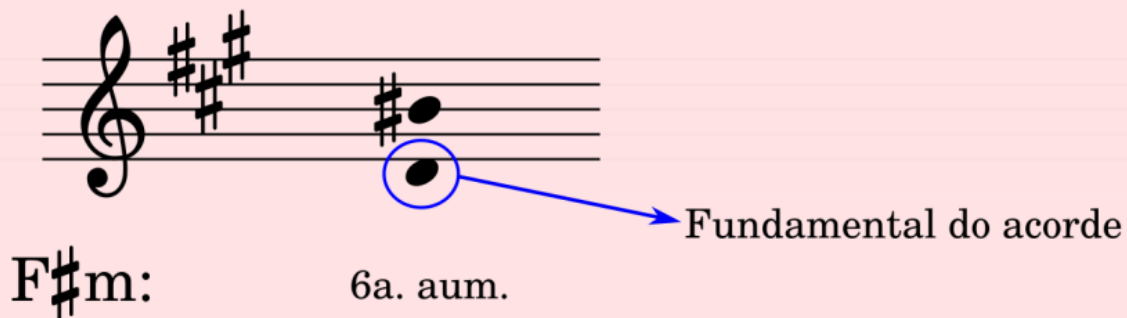
F#m: 6a. aum. Tônica It⁶⁺ Segunda maior Fr⁶⁺

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

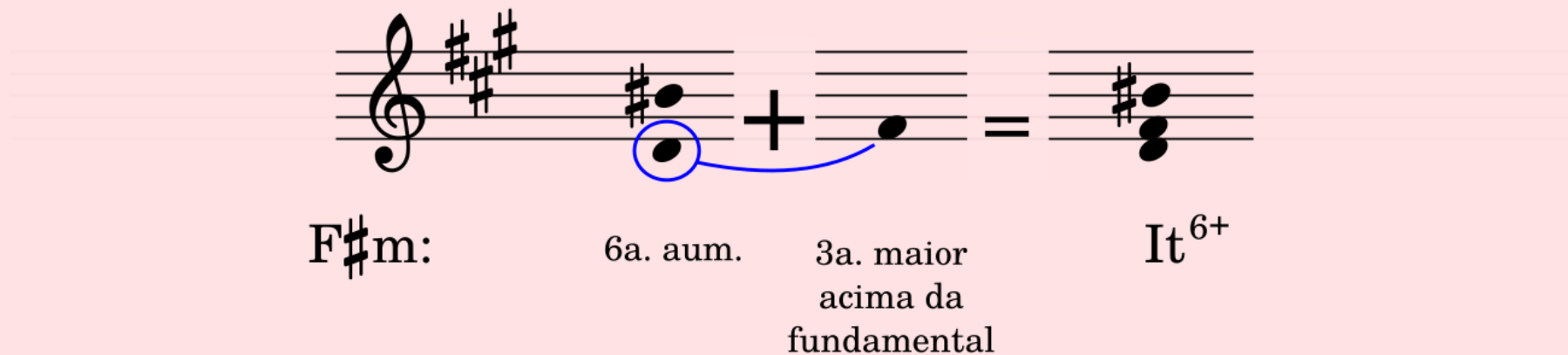
$F\#m:$ 6a. aum. Tônica It^{6+} Segunda maior AI^{6+}

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# (second space). The G# note is circled in blue, and a blue arrow points from it to the text "Fundamental do acorde". Below the staff, the text "F#m:" is on the left and "6a. aum." is on the right.

No caso da sexta aumenta italiana, que é um acorde de três sons, basta acrescentar um intervalo de terça maior acima da fundamental do acorde.



The diagram illustrates the construction of an Italian augmented sixth chord (It⁶⁺) from a major chord (F#m). It shows the following steps:

- Start with the chord **F#m:** (F#m)
- Add the **6a. aum.** (6th augmented) interval, which is a major sixth above the fundamental.
- Add the **3a. maior acima da fundamental** (3rd major above the fundamental) interval, which is a major third above the fundamental.
- The result is the **It⁶⁺** chord.

The diagram shows the notes on a treble clef staff. The key signature has three sharps (F#, C#, G#). The F#m chord consists of F# (fundamental), A# (3rd), and C# (5th). The 6a. aum. interval is C# (6th above F#). The 3a. maior acima da fundamental interval is A# (3rd above F#). The resulting It⁶⁺ chord consists of F# (fundamental), A# (3rd), and C# (6th).

No caso da sexta aumentada francesa, que é um acorde de quatro sons, usamos o italiano como base e, à ele, acrescentamos um intervalo de quarta aumentada acima da fundamental.

The diagram illustrates the construction of the French augmented sixth chord (Fr⁶⁺) from the F# minor chord (F#m). It shows three stages of construction on a treble clef staff with a key signature of three sharps (F#, C#, G#).

1. **F#m:** The F# minor chord is shown with notes F# (fundamental), A (3rd), and C# (6th). The 6th (C#) is circled in blue.

2. **It⁶⁺:** An augmented sixth interval (3rd above the fundamental) is added to the 6th (C#), resulting in the note E. The notes are F# (circled in blue), A, and E. The interval between C# and E is marked with a blue arc.

3. **Fr⁶⁺:** A fourth interval (4th above the fundamental) is added to the 6th (C#), resulting in the note B. The notes are F#, A, and B. The interval between C# and B is marked with a blue arc.

Labels below the staff:

- 6a.aum. (6th augmented)
- 3a. maior acima da fundamental (3rd major above the fundamental)
- It⁶⁺ (Italian augmented sixth)
- 4a. aum. acima da fundamental (4th augmented above the fundamental)
- Fr⁶⁺ (French augmented sixth)

A sexta aumentada alemã, que também é um acorde de quatro sons, segue o mesmo processo do francês, só que, em vez de acrescentar uma quarta aumentada, nós acrescentamos uma quinta justa acima da fundamental.

The diagram illustrates the construction of the German Sixth chord (Al^{6+}) from the F#m triad. It shows the following steps:

- F#m:** The base triad with notes F# (circled), A, and C#.
- 6a. aum. + 3a. maior acima da fundamental:** The process of adding a major third (E) above the fundamental (F#).
- It⁶⁺:** The resulting triad (F#, A, E) with the fundamental (F#) circled.
- 5a. justa acima da fundamental:** The process of adding a perfect fifth (C#) above the fundamental (F#).
- Al⁶⁺:** The final four-note German Sixth chord (F#, A, C#, E).

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# on the second line and a C# on the fourth space. Below this staff is the label "6a.aum.". The right staff is also in treble clef with the same key signature. It contains two notes: a C# on the fourth space and a G# on the second line. Below this staff is the label "7a.menor". An equals sign "=" is placed between the two staves, indicating that these two intervals are enharmonically equivalent.

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#). The staff is divided into four sections, each representing a different chord and its constituent intervals:

- Chord 1:** I_t^{6+} (Ionian mode, 6th degree augmented). The interval between the 6th and 7th degrees is labeled "6a.aum." (6th augmented).
- Chord 2:** $C\# (7)$ (Dominant 7th of C#). The interval between the 3rd and 7th degrees is labeled "8a.justa" (8th just).
- Chord 3:** $D7$ (Dominant 7th of D). The interval between the 2nd and 7th degrees is labeled "7a.menor" (7th minor).
- Chord 4:** G (Major triad of G). The interval between the 3rd and 5th degrees is labeled "3a." (3rd).

Lines connect the notes of the intervals across the chords, illustrating how the same intervallic distance (e.g., a minor 7th) can be perceived differently depending on the tonal context.

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 (D, F#, A, C), C#(7) (C#, E, G, Bb), and F#m (F#, A, C). Below the staff, the following labels are provided: F#m: (tonality), D7, C# (7), F#m (chord names), It⁶⁺ (Italian sixth), V (7) (dominant), i (tônica), and SubV7/V (function).

D7 C# (7) F#m

F#m: It⁶⁺ V (7) i

SubV7/V

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 diagram illustrates the relationship between chords in the key of F#m. It features a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The chords are represented by their constituent notes on the staff:

- F#m:** F#, A, C#
- D7:** D, F#, A, C#
- C# (7):** C#, E, G, B
- F#m:** F#, A, C#

Below the staff, the following labels are provided:

- F#m:** (left of the first chord)
- D7** and **C# (7)** (above the second and third chords)
- F#m** (above the fourth chord)
- F#m:** (below the first chord)
- A1⁶⁺** (below the second chord)
- V (7)** (below the third chord)
- i** (below the fourth chord)
- SubV7/V** (below the second and third chords)

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.

F#m: G#7(b5) C#⁽⁷⁾ F#m

 Fr⁶⁺ V⁽⁷⁾ i

 V7(b5)/V

Na segunda, podemos enarmonizar o Sol sustenido como Lá bemol e o Si sustenido como Dó natural, e teremos um acorde de Ré maior com sétima e quinta diminuta, funcionando novamente como um acorde de SubV7.

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

- Chord 1:** F#m: (F# minor)
- Chord 2:** G#7(b5) (G# dominant seventh with a flat fifth). This chord is shown as a cluster of notes: G#4, B4, D#5, and F#5. Below it, the text Fr^{6+} and $V7/V$ are written.
- Chord 3:** D7(b5) (D dominant seventh with a flat fifth). This chord is shown as a cluster of notes: D4, F#4, Ab5, and C#5. Below it, the text Fr and $SubV7(b5)/V$ are written.

The text Fr^{6+} and Fr indicates that the G#7(b5) and D7(b5) chords are functionally equivalent to the F# minor chord in this context.

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 chords:

- 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:

- F#m:** Fr⁶⁺
- G#7(b5):** V7/V
- D7(b5):** SubV7(b5)/V

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 Fr^{6+} .
- C#⁽⁷⁾**: A dominant seventh chord. 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**.

Ou como um V7(b5)/V, resolvendo uma quarta acima.

Chord progression on a treble clef staff:

- Chord 1: F#m (F#, C#, G#)
- Chord 2: G#7(b5) (F#, C#, G#, D#)
- Chord 3: C# (7) (F#, C#, G#, D#)
- Chord 4: F#m (F#, C#, G#)

Labels below the staff:

- Below Chord 1: F#m:
- Below Chord 2: Fr⁶⁺
- Below Chord 3: V (7)
- Below Chord 4: i

Additional label: V7/V (positioned between Chord 2 and Chord 3)

Teoria Musical

Revisão 06