

Professor
Marcos Lima

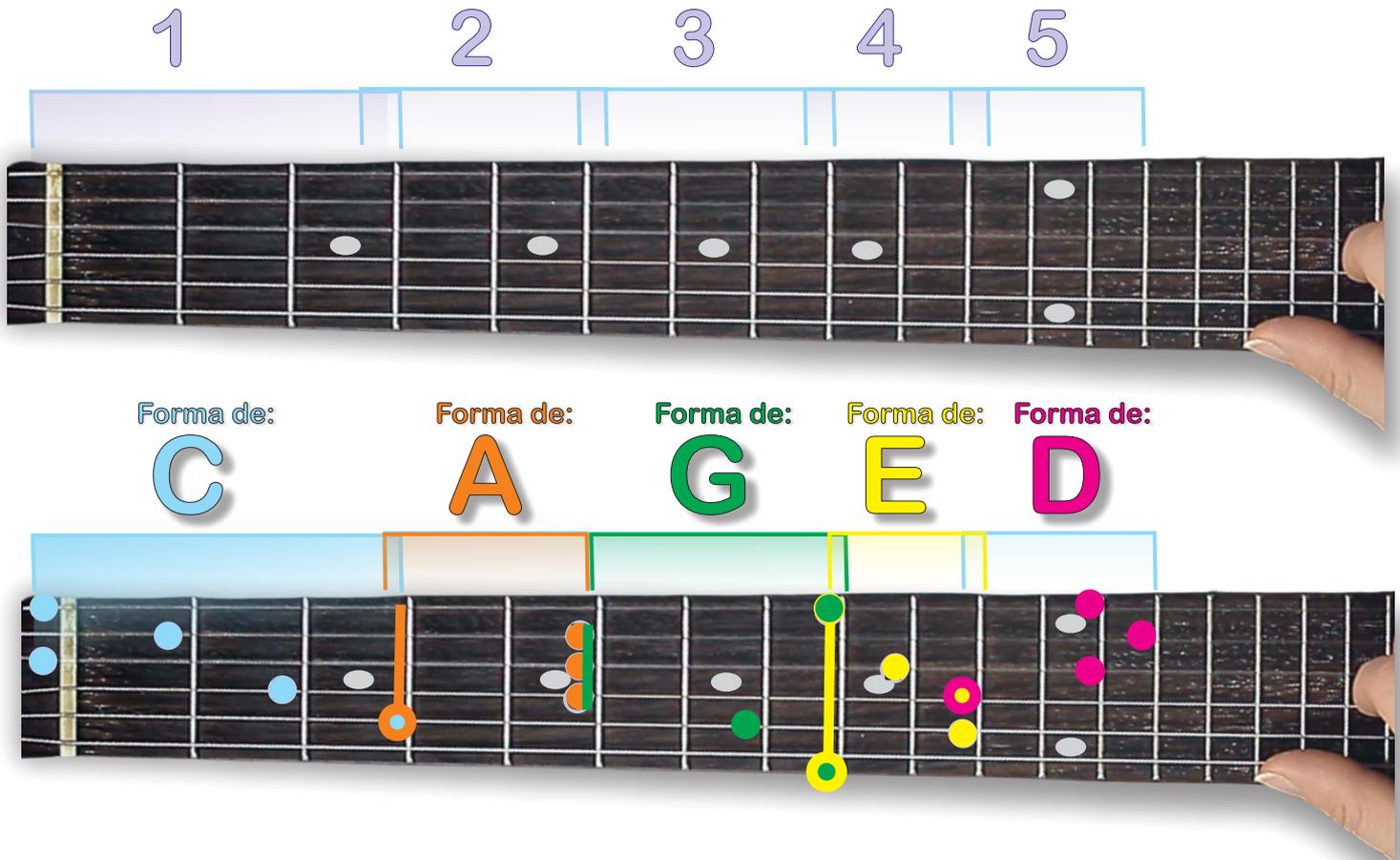


GUIA DEFINITIVO DE
**ESCALAS &
ARPEJOS**
VIOLÃO E GUITARRA



O que é CAGED?

O que chamamos de C A G E D nada mais é do que uma forma, uma estratégia para a gente entender e dominar o braço do violão ou guitarra a partir de 5 posições, de 5 fatias do braço, que estão associadas às 5 formas ou shapes dos acordes básicos. Dó, Lá, Sol, Mi e Ré. Por isso o nome C A G E D.



Para entender melhor, vamos lembrar as formas ou shapes desses 5 acordes básicos.



Deslocando as formas do CAGED

É preciso entender que cada uma dessas formas não são exclusivas desses acordes. Se a gente pegar, por exemplo, a forma, o shape do Dó, podemos fazer com esse Dó todos os outros 12 acordes maiores no braço do violão. Basta a gente deslocar essa forma por inteiro, casa a casa.

Por exemplo, se deslocarmos a forma que originalmente é do acorde Dó, uma casa fresca, passamos a ter o acorde Dó sustenido. Se deslocarmos essa forma que originalmente era do acorde Dó, mais uma casa para frente, teremos o acorde Ré. O acorde Ré feito com a forma, com a carinha do Dó.

O acorde Ré. Mas repare como a forma que a gente está usando para fazer esse Ré, originalmente é aquela lá atrás que a gente veio arrastando do acorde Dó. Mesma coisa para todos os outros acordes.

ACORDE: **C**

Forma de: **C** **A** **G** **E** **D**
Formas Básicas/Originais

ACORDE: **C#**

Forma de: **C** **A** **G** **E** **D**
Formas Básicas/Originais

ACORDE: **D**

Forma de: **C** **A** **G** **E** **D**
Formas Básicas/Originais

Deslocando as formas do CAGED

Vamos ver mais um deles. O acorde Lá. Essa é a forma do acorde básico original Lá.

Porém, se a gente deslocar essa forma uma casa a frente, a gente passa a ter o acorde Lá sustenido. Da mesma forma, se eu deslocar essa forma que originalmente era do Lá, mais uma casa a frente, eu passo a ter o acorde Si. Se eu deslocar mais uma vez, eu tenho o acorde Dó.

Dessa vez eu tenho o acorde Dó com a forma de Lá. Então qualquer acorde, nesse caso aqui o exemplo do Dó, eu posso executar ele com forma de Dó. Posso executar ele com forma de Lá, como a gente viu.

ACORDE: **A**



ACORDE: **A#**



ACORDE: **B**

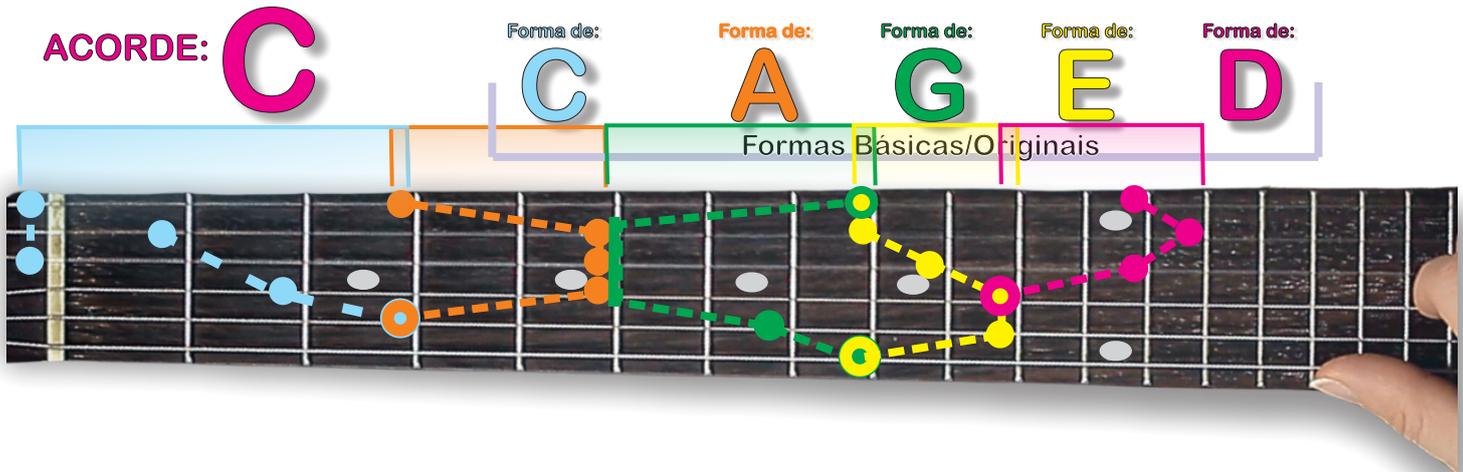


ACORDE: **C**

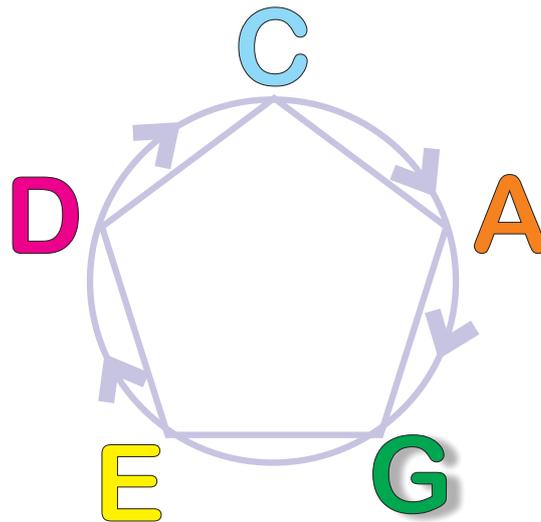


Deslocando as formas do CAGED

Então, posso executar o acorde Dó com forma de Dó, com a forma de A, de Sol, com a forma de Mi e com a forma que era originalmente do Ré.



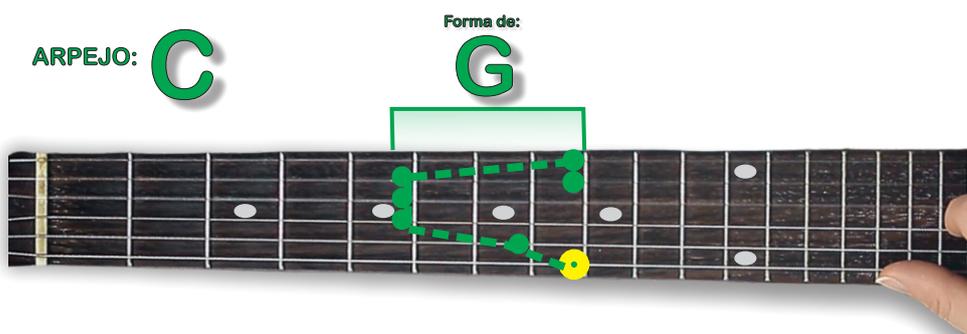
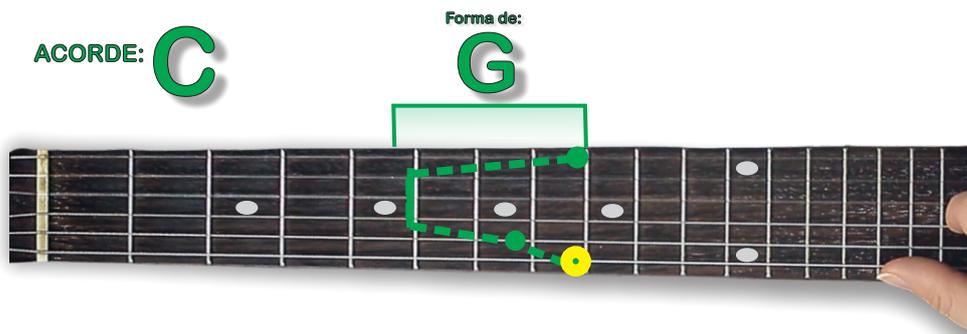
Importante perceber que as formas são cíclicas, não importa de onde você começa. Se você começar pela forma do Mi, a próxima forma que está conectada a essa, seria a forma do Ré. Em seguida, a forma do Dó, do Lá, do Sol e assim por diante



O sistema Cajé, então, é isso. É você perceber o braço do nosso instrumento, do violão ou guitarra, fatiado, separado em cinco posições. E cada uma dessas posições associado a uma das formas dos acordes básicos.

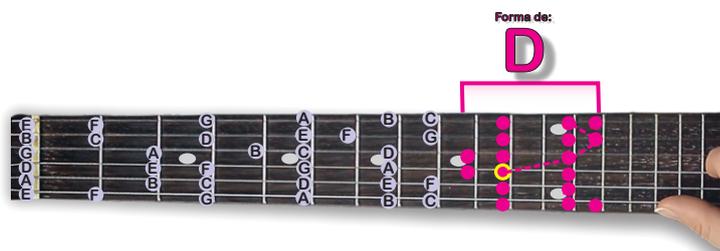
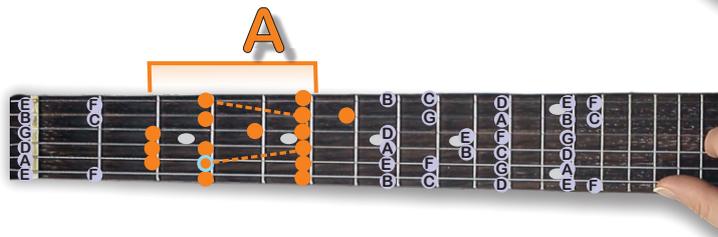
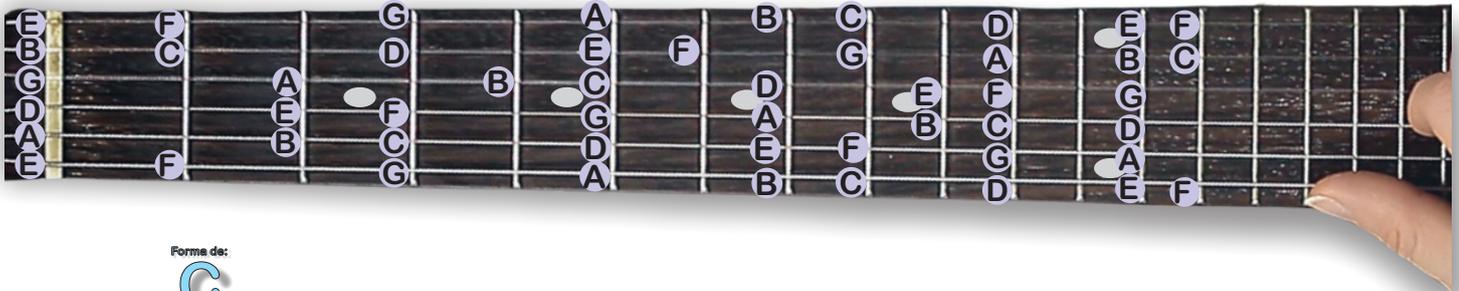
As posições dos acordes do CAGED também servem para visualizarmos:

Essa estratégia serve tanto para a gente fazer acordes, como a gente viu. Eu posso fazer o acorde Dó ali na forma do Sol. Serve também para a gente fazer arpejos, como o arpejo do Dó. E escalas, como a pentatônica de Dó. Reparem que estão todas elas acontecendo ali em torno da forma de Sol. Ou mesmo a escala maior de Dó. Ou ainda, a escala de Dó maior em um trecho que está associado a forma de Sol.



A escala maior e as posições do CAGED

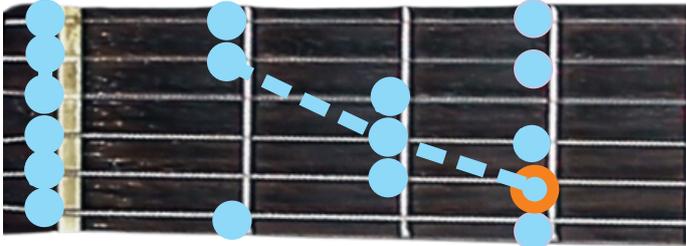
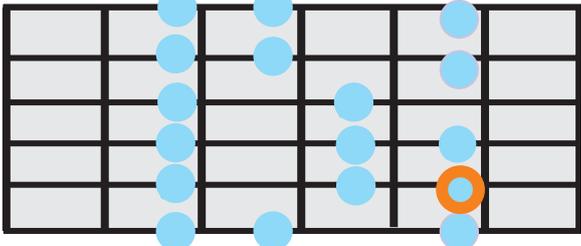
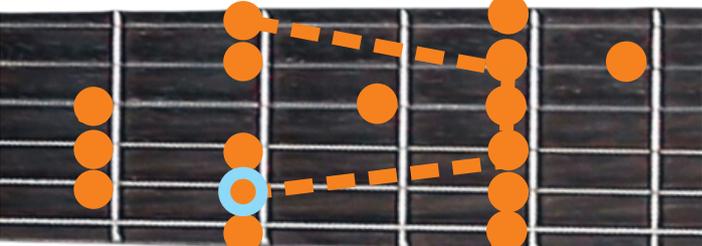
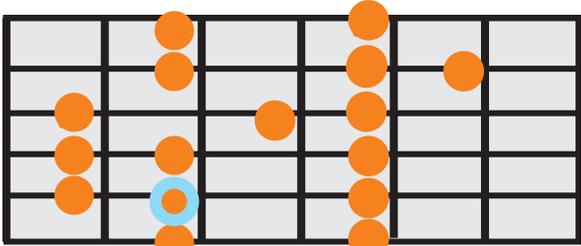
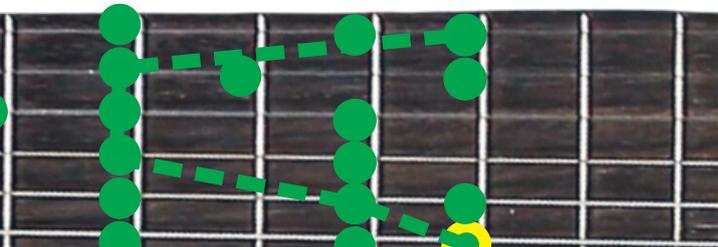
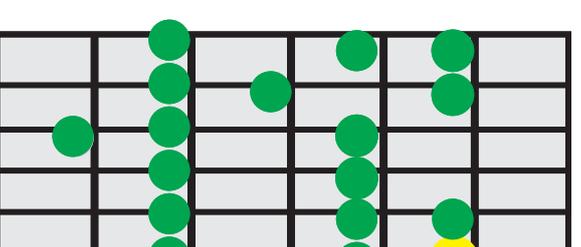
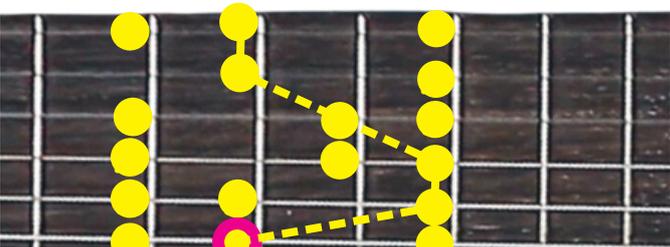
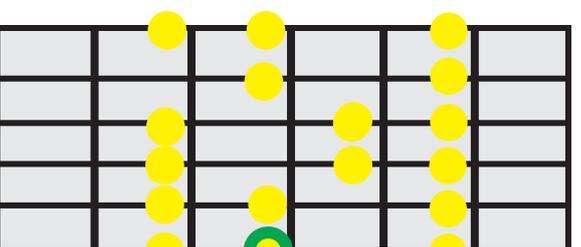
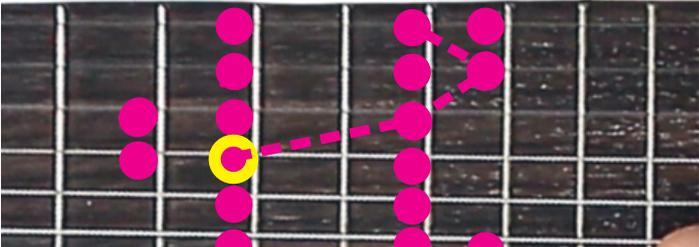
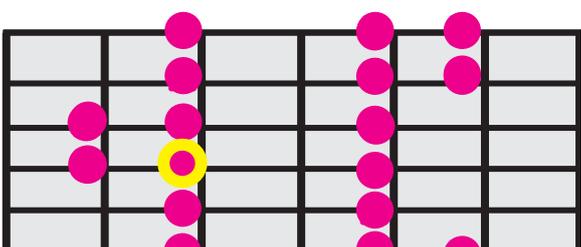
Essa estratégia serve tanto para a gente fazer acordes, como a gente viu mas serve também para a gente fazer arpejos, e escalas, como a pentatônica ou a escala maior entre outras.



Reparem as notas da escala maior como acontecem em todo o braço do violão/guitarra. Com a estratégia do CAGED, fatiamos o braço em 5 partes associadas as 5 formas básicas do CAGED e enxergamos as notas dessa forma. Assim, reparem como ficam as notas associadas a cada um dos acordes do CAGED.

A escala maior e as posições do CAGED

Por isso, nas publicações onde ensinam escalas, você sempre encontra essa divisão de cinco bracinhos. Agora você já sabe que cada posição dessa está associada a uma das formas do CAGED

1		
2		
3		
4		
5		

Como estudar com o CAGED?

CICLO DE 4^{as}

C → F → B^b → E^b

A^b → D^b → G^b → B

E → A → D → G

1º Exercício

Escolher uma das formas básicas (CAGED) e aplicar em cada um dos 12 tons, seguindo a ordem do ciclo de quartas.

O que é o ciclo de quartas?

Consiste em organizar as 12 tonalidades em intervalos de 4ª Justa (2 tons e meio), para aplicação de diversos estudos de acordes, escalas, arpejos, campo harmonico etc

CICLO DE 4^{as}

C → F → B^b → E^b

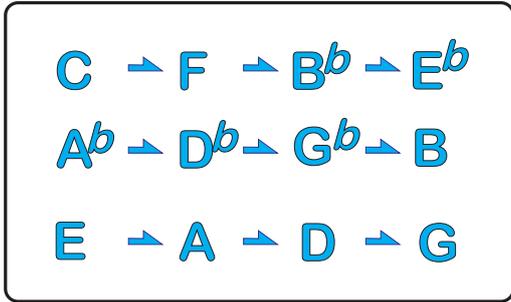
A^b → D^b → G^b → B

E → A → D → G

Como estudar com o CAGED?

1º Exercício

Acordes no ciclo de 4^{as}



Com a
forma de



Fazer o
acorde

D

D



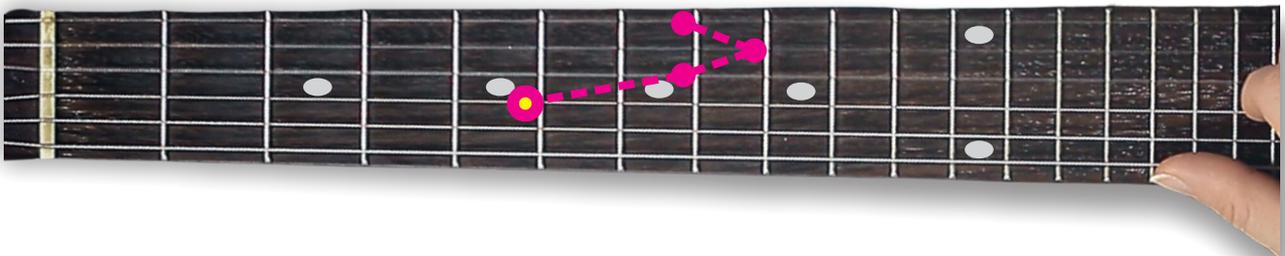
Com a
forma de



Fazer o
acorde

D

G



Com a
forma de



Fazer o
acorde

D

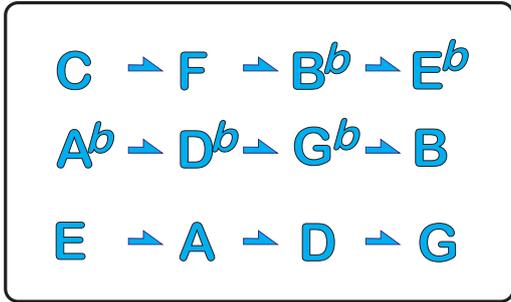
C



Como estudar com o CAGED?

1º Exercício

Acordes no ciclo de 4^{as}



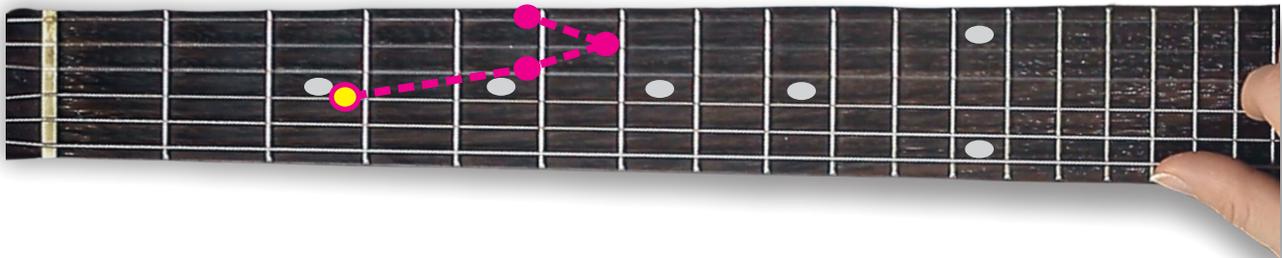
Com a
forma de

D



Fazer o
acorde

F



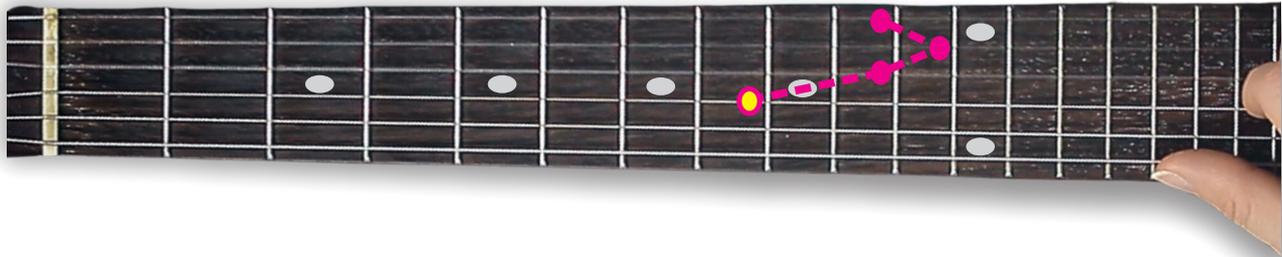
Com a
forma de

D



Fazer o
acorde

B^b



Com a
forma de

D



Fazer o
acorde

E^b



E assim por diante para todas as outras tonalidades seguindo a ordem do ciclo de quartas

Como estudar com o CAGED?

1º Exercício escala maior no ciclo de

Fazer a mesma coisa agora para as formas da escala maior associadas as formas do CAGED.

Com a forma de

C



Fazer a escala de

C

4^{as}

C → F → B^b → E^b

A^b → D^b → G^b → B

E → A → D → G



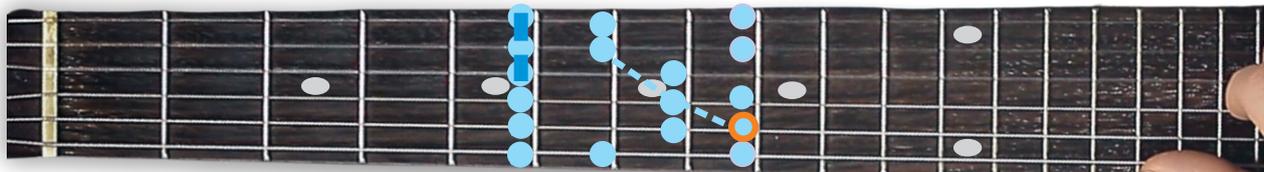
Com a forma de

C



Fazer a escala de

F



Com a forma de

C



Fazer a escala de

B^b



Como estudar com o CAGED?

1º Exercício escala maior no ciclo de

4^{as}

C → F → B^b → E^b
A^b → D^b → G^b → B
E → A → D → G

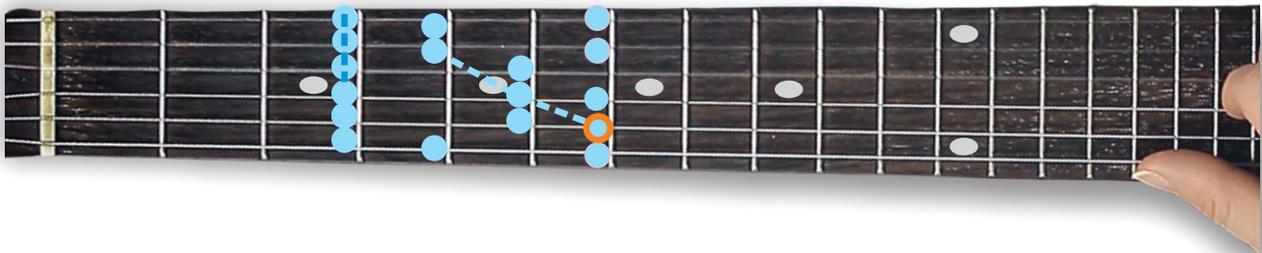
Com a
forma de



Fazer a
escala de

C

E^b



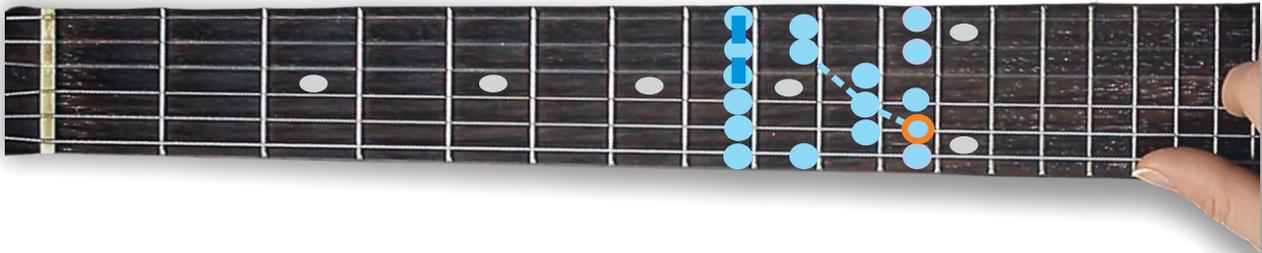
Com a
forma de



Fazer a
escala de

C

A^b



Com a
forma de



Fazer a
escala de

C

D^b



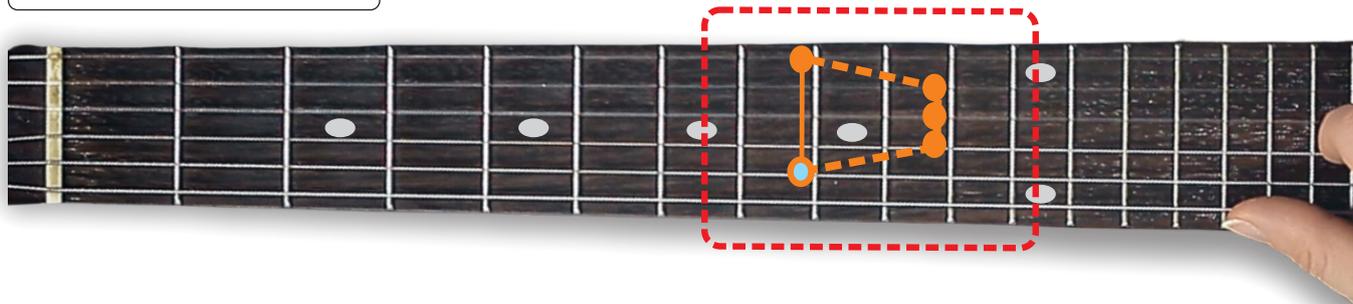
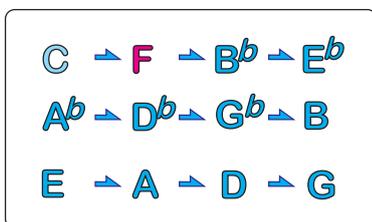
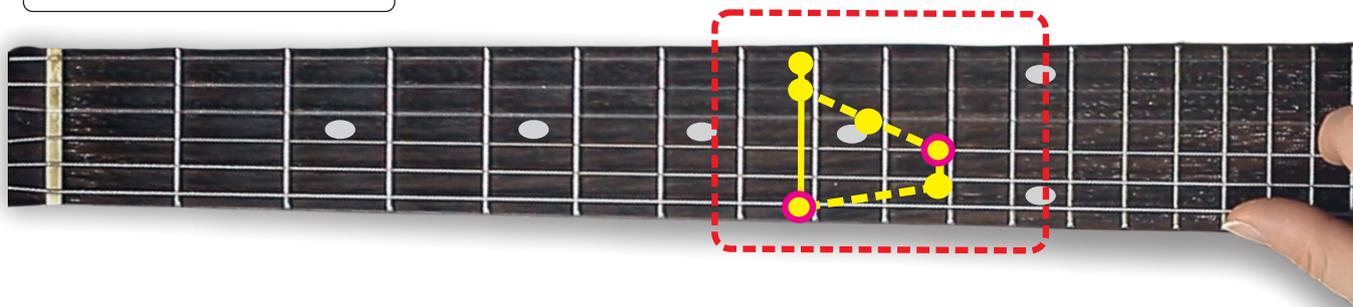
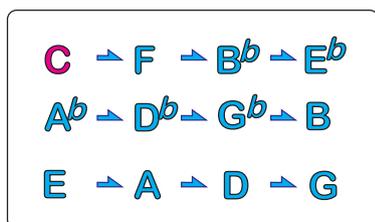
E assim por diante para todas as outras tonalidades seguindo a ordem do ciclo de quartas

Como estudar com o CAGED?

2º Exercício

Acordes em uma
posição fixa.

Escolher uma posição fixa no braço do violão/guitarra e executar cada um dos 12 tons, seguindo a ordem do ciclo de quartas sem deslocar a mão daquela posição.

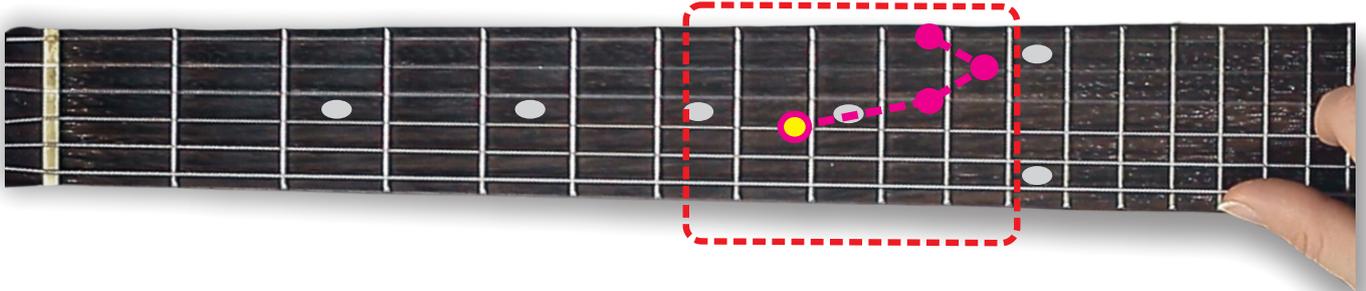




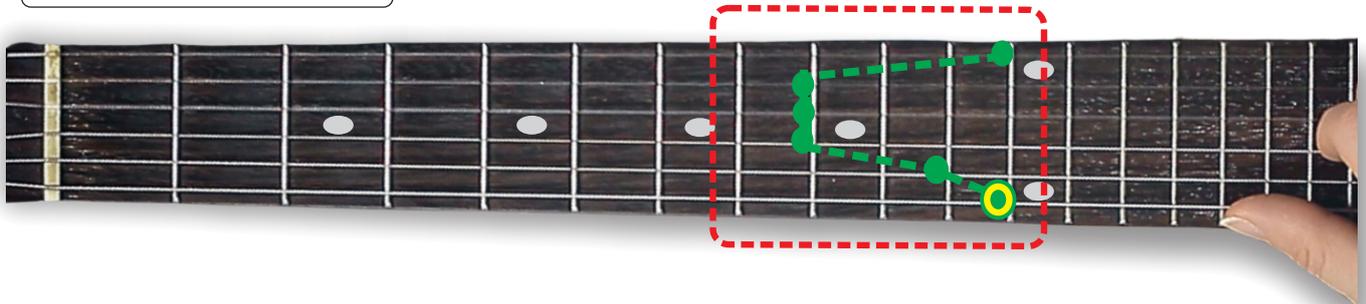
2º Exercício

Acordes em uma
posição fixa.

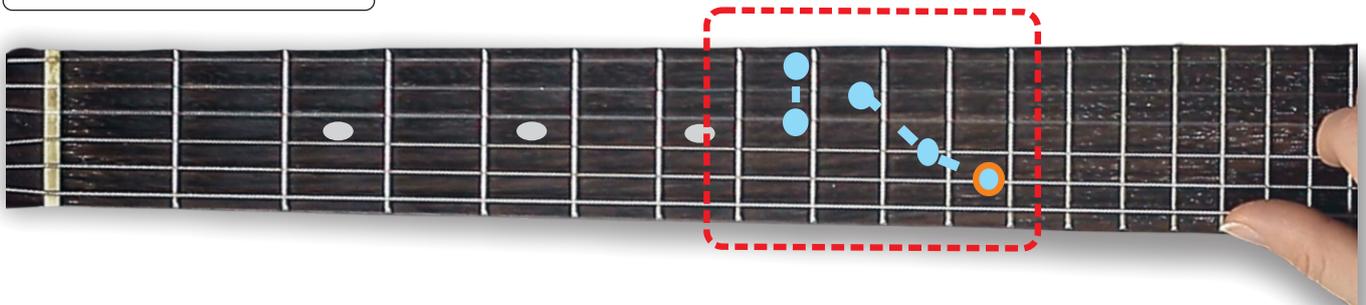
C → F → B^b → E^b
 A^b → D^b → G^b → B
 E → A → D → G



C → F → B^b → E^b
 A^b → D^b → G^b → B
 E → A → D → G



C → F → B^b → E^b
 A^b → D^b → G^b → B
 E → A → D → G



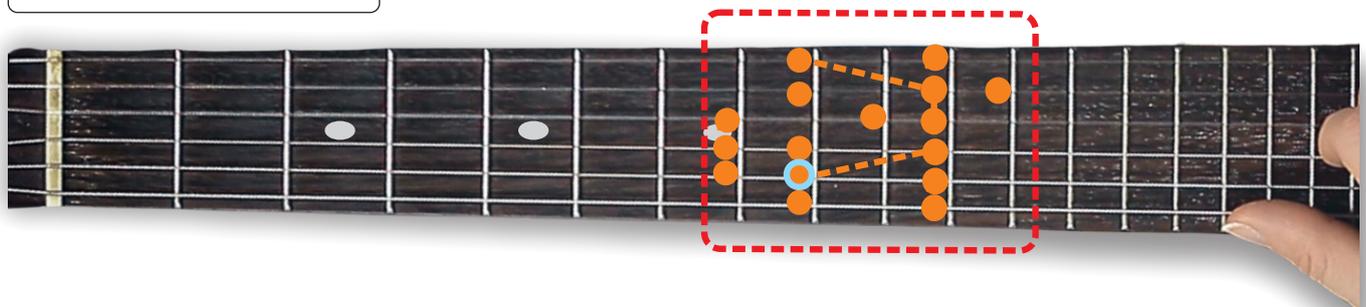
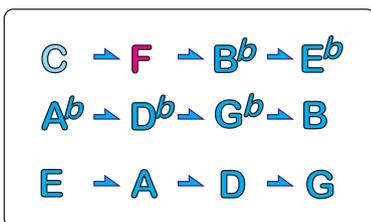
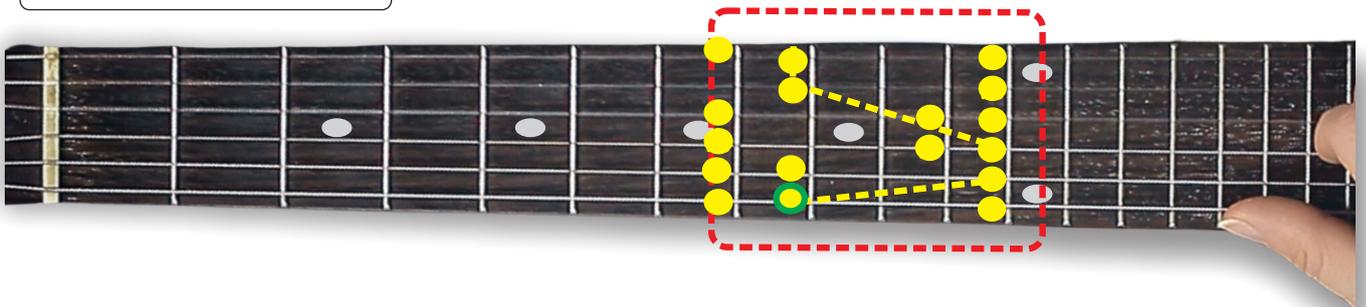
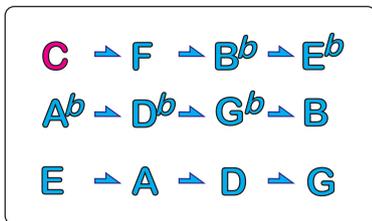
E assim por diante para todas as outras tonalidades seguindo a ordem do ciclo de quartas

Como estudar com o CAGED?

2º Exercício

Acordes em uma posição fixa.

Fazer a mesma coisa agora para as formas da escala maior associadas as formas do CAGED.

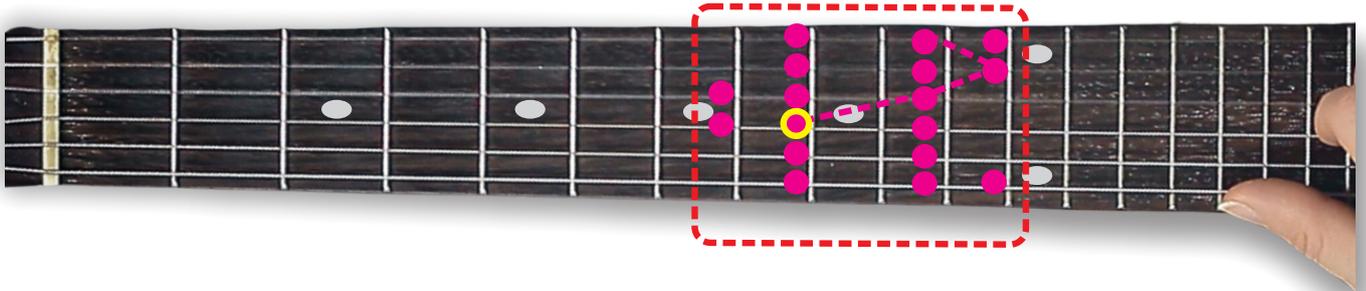




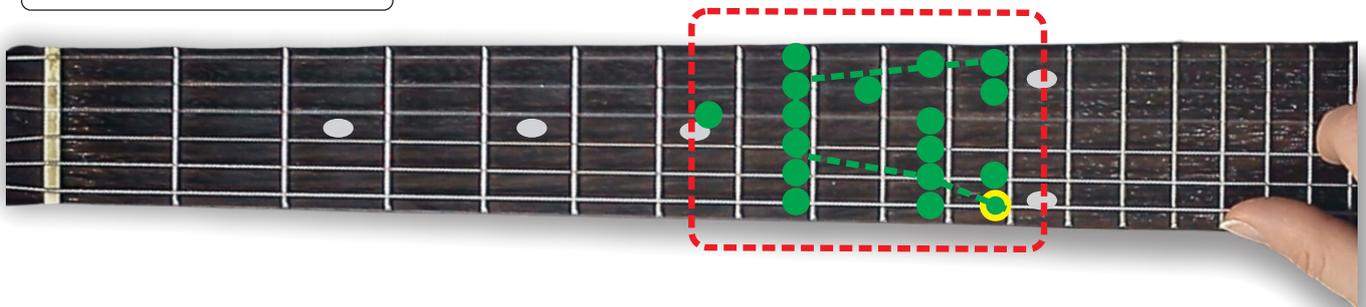
2º Exercício

Acordes em uma
posição fixa.

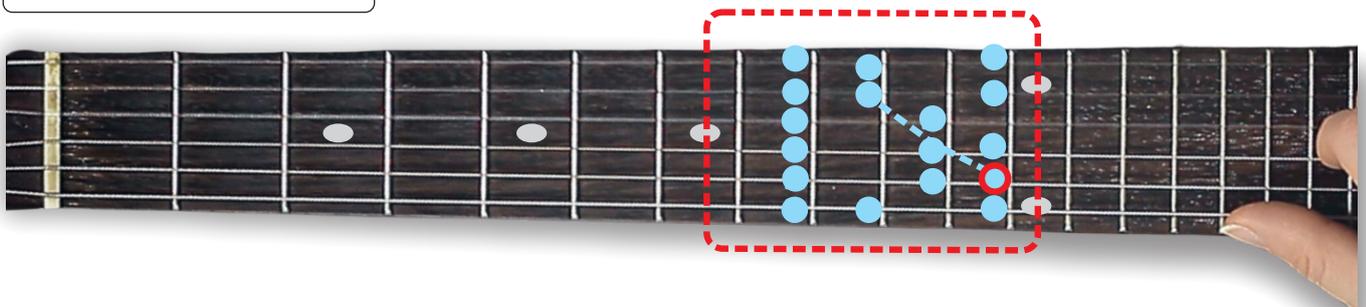
C → F → B^b → E^b
 A^b → D^b → G^b → B
 E → A → D → G



C → F → B^b → E^b
 A^b → D^b → G^b → B
 E → A → D → G



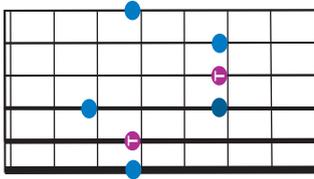
C → F → B^b → E^b
 A^b → D^b → G^b → B
 E → A → D → G



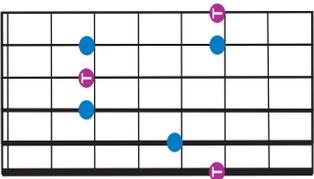
E assim por diante para todas as outras tonalidades seguindo a ordem do ciclo de quartas

Arpejos de tríades

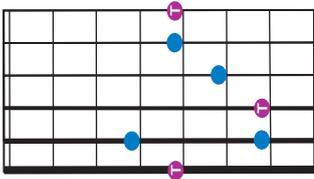
Tríades Maiores X T - 3ªM - 5ªJ



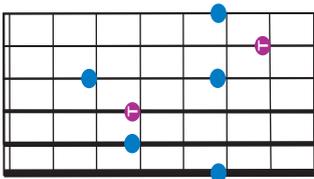
TAB notation for the first arpeggio: 3 3 2 5 5 5 3 5 5 5 2 3 3



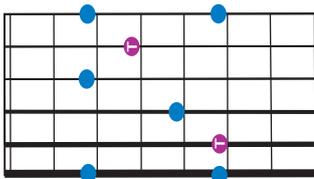
TAB notation for the second arpeggio: 8 7 5 5 5 8 8 8 5 5 5 7 8



TAB notation for the third arpeggio: 8 7 10 10 9 8 8 8 9 10 10 7 8



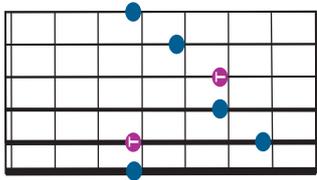
TAB notation for the fourth arpeggio: 12 10 10 9 12 13 12 13 12 9 10 10 12



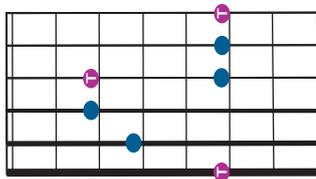
TAB notation for the fifth arpeggio: 12 15 15 14 12 13 12 15 12 13 12 14 15 15

Arpejos de tríades

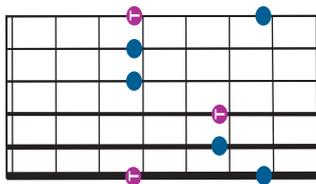
Tríades Menores Xm T - 3ªm - 5ªJ



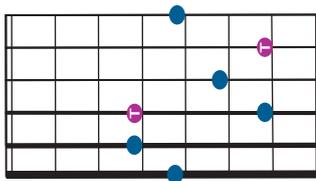
TAB notation for the first arpeggio: 3 3 6 5 5 4 3 4 5 5 6 3 3



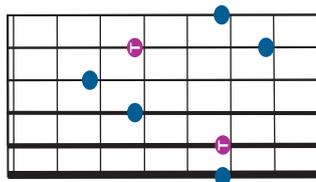
TAB notation for the second arpeggio: 8 6 5 5 8 8 8 8 8 5 5 6 8



TAB notation for the third arpeggio: 8 11 10 10 8 8 8 11 8 8 8 10 10 11 8



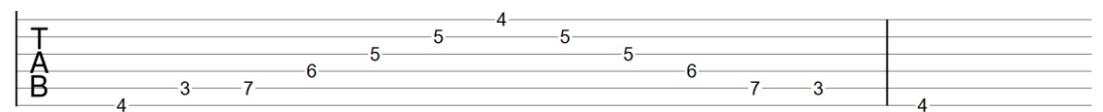
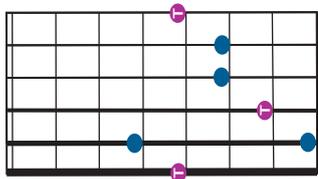
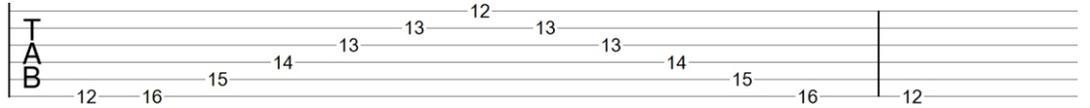
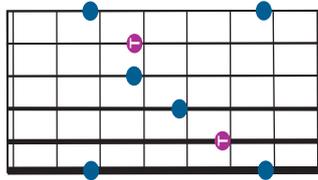
TAB notation for the fourth arpeggio: 11 10 10 13 12 13 11 13 12 13 10 10 11



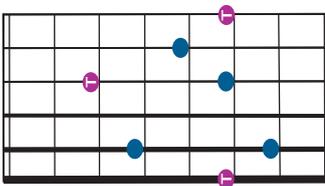
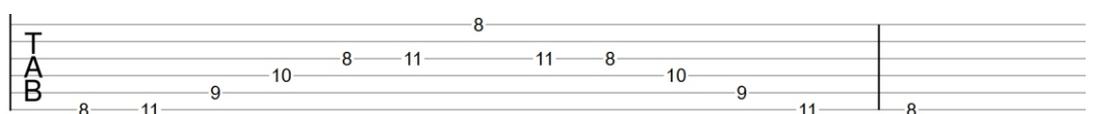
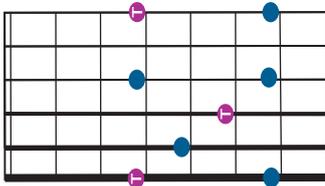
TAB notation for the fifth arpeggio: 15 15 13 12 13 16 15 16 13 12 13 15 15

Arpejos de tríades

Tríades Aumentada X(#5) T - 3ªM - #5ª



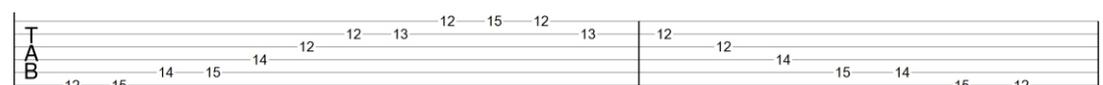
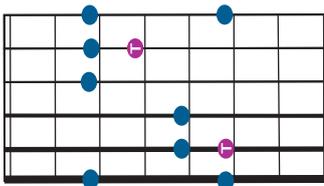
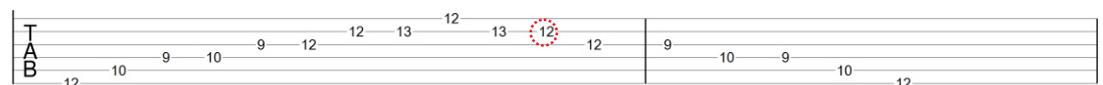
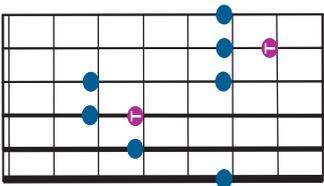
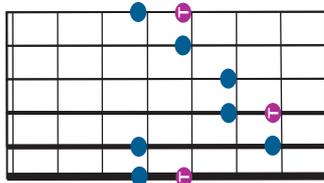
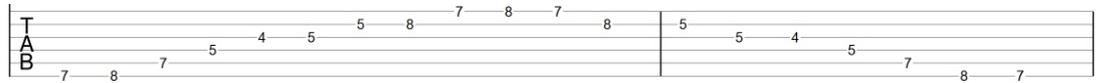
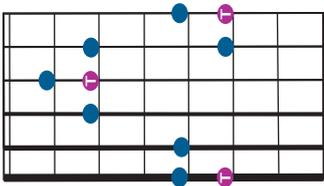
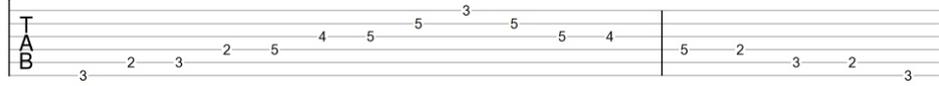
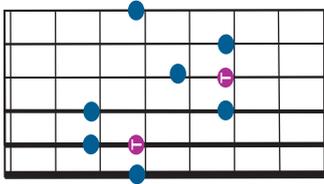
Tríades Diminutas X_m(b5) T - 3ªm - b5ª



Arpejos de tétrades

Tétrades Maiores

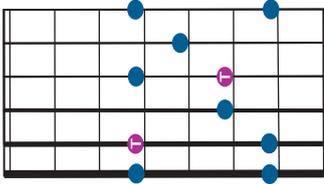
X7M T - 3ªM - 5ªJ - 7M



Arpejos de tétrades

Tétrades Menores

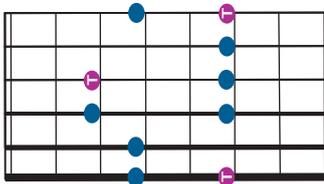
Xm7 T - 3^am - 5^aJ - 7m



TAB notation for the first tetrad:

```

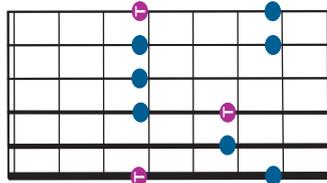
T
A
B
3 6 3 6 5 3 5 4 3 6 3 4 | 5 3 5 6 3 6 3
    
```



TAB notation for the second tetrad:

```

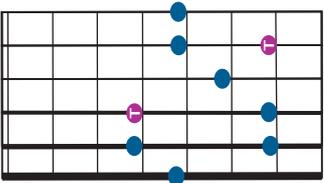
T
A
B
6 8 6 5 8 5 8 8 6 8 6 8 | 8 5 8 5 6 8 6
    
```



TAB notation for the third tetrad:

```

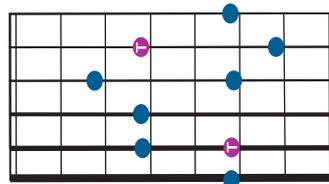
T
A
B
8 11 10 8 10 8 8 11 8 11 8 11 | 8 8 10 8 10 11 8
    
```



TAB notation for the fourth tetrad:

```

T
A
B
11 10 13 10 13 12 11 13 11 13 11 12 | 13 10 13 10 11
    
```



TAB notation for the fifth tetrad:

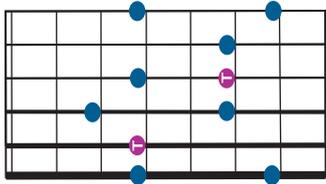
```

T
A
B
15 13 15 13 12 15 13 16 15 16 13 15 | 12 13 15 13 15
    
```

Arpejos de tétrades

Tétrades Dominante

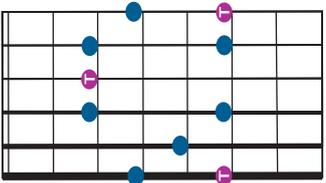
X7 - T - 3ªM - 5ªJ - 7m



Tablature for the first dominant tetrad:

```

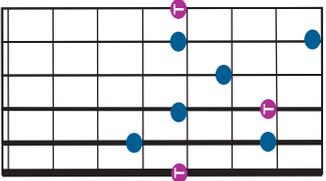
T
A 3 6 3 5 5 3 6 3 5
B 3 6 3 5 5 3 6 3 5
    
```



Tablature for the second dominant tetrad:

```

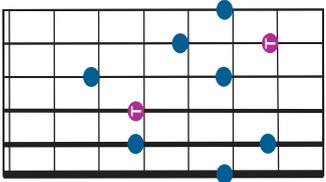
T
A 6 7 5 8 5 8 6 8 6 8
B 6 7 5 8 5 8 6 8 6 8
    
```



Tablature for the third dominant tetrad:

```

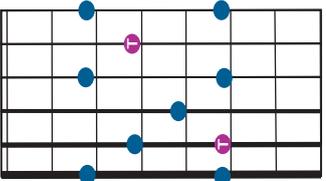
T
A 7 10 8 9 8 11 8 11 8 9
B 7 10 8 9 8 11 8 11 8 9
    
```



Tablature for the fourth dominant tetrad:

```

T
A 10 9 12 11 12 11 12 11 12
B 10 9 12 11 12 11 12 11 12
    
```



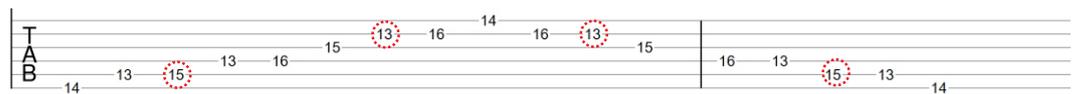
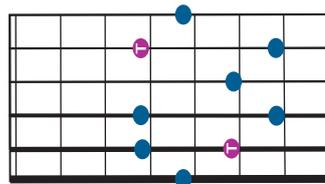
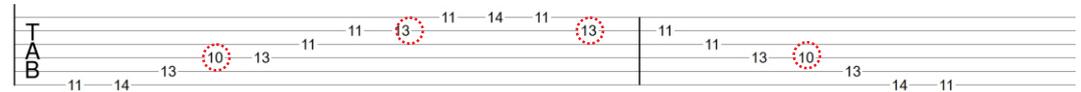
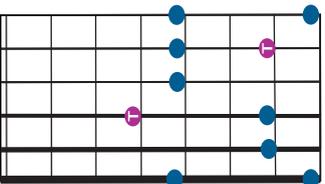
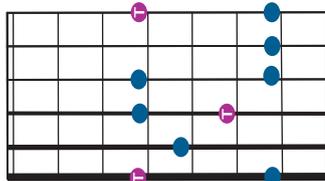
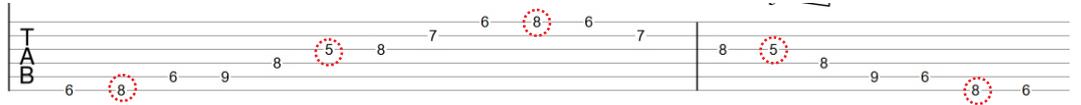
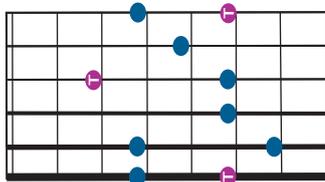
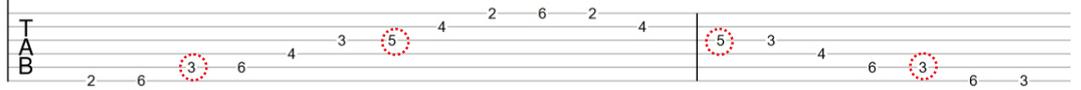
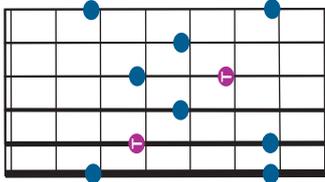
Tablature for the fifth dominant tetrad:

```

T
A 12 15 13 14 12 15 12 15 12
B 12 15 13 14 12 15 12 15 12
    
```

Arpejos de tétrades

Tétrades Meio Diminuta X_m7(b5) T - 3^am - 5^ab - 7^m

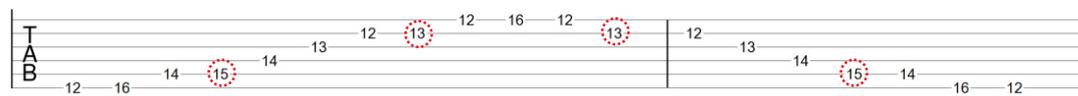
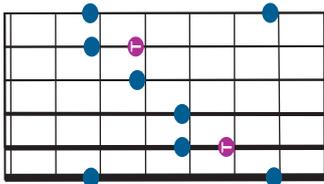
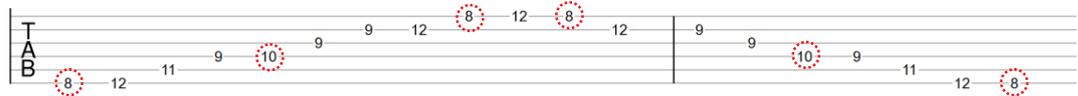
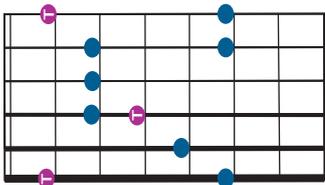
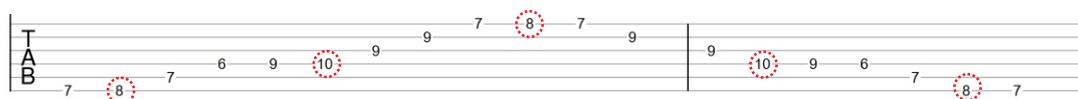
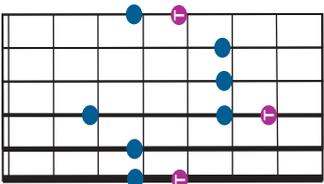
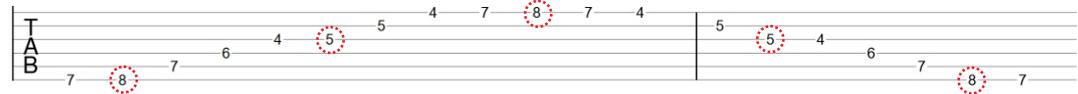
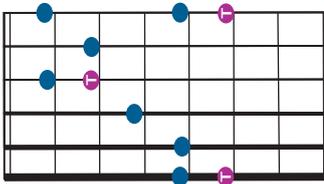
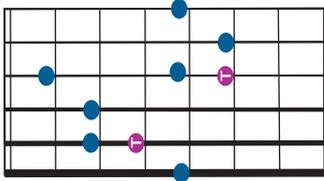


Arpejos de tétrades

Tétrades Aumentada

X7M(#5)

T - 3ªM - #5ª - 7ªM

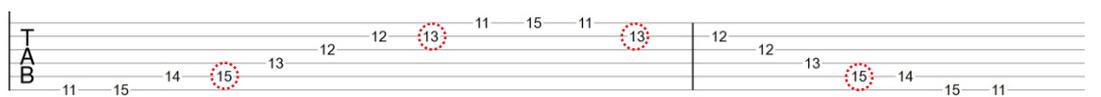
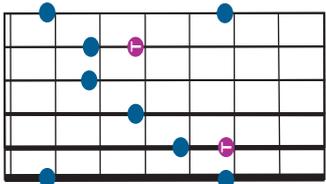
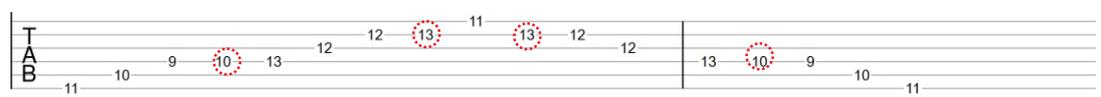
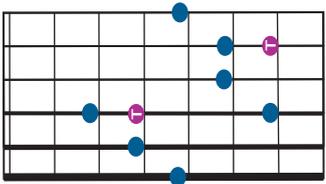
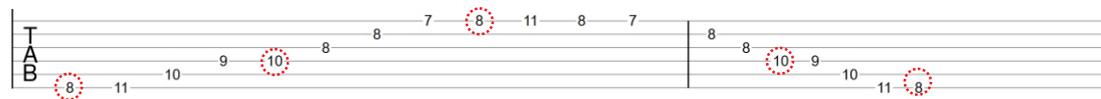
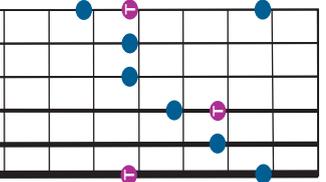
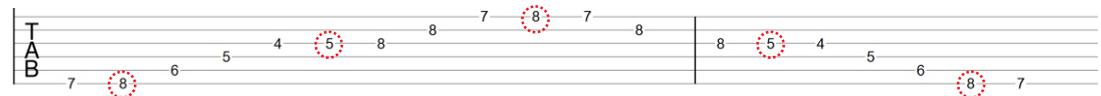
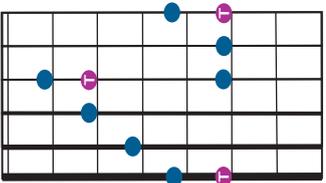
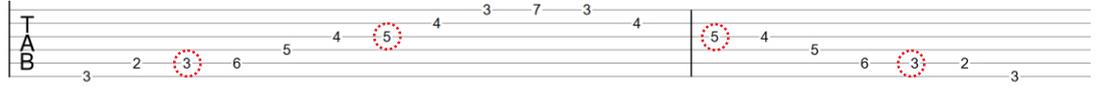
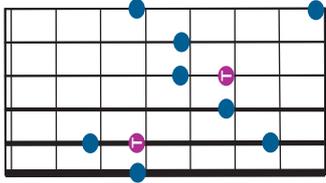


Arpejos de tétrades

Tétrades Menores com 7 Maior

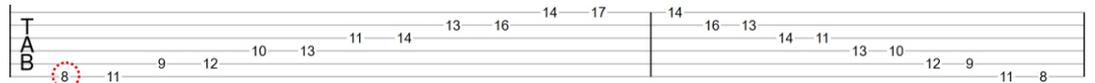
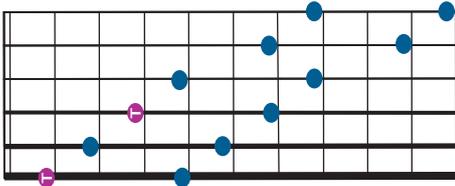
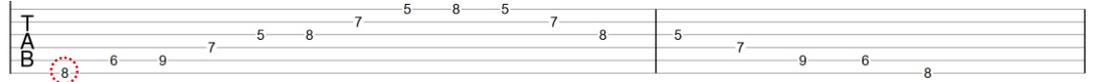
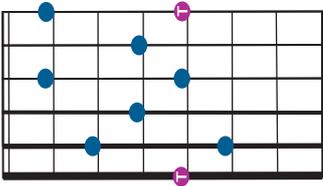
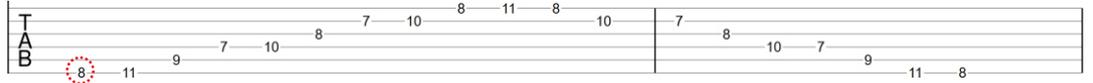
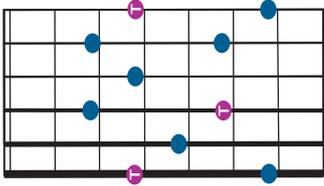
Xm7M

T - 3^am - 5^aJ - 7M



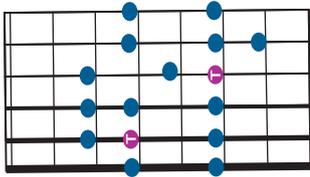
Arpejos de tétrades

Tétrades Diminuta X^o T - 3^am - 5^ab - bb7



Escalas Diatônicas

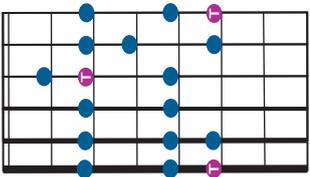
Escala Maior T 2M 3M 4J 5J 6M 7M



TAB notation for the first position of the Major Scale:

```

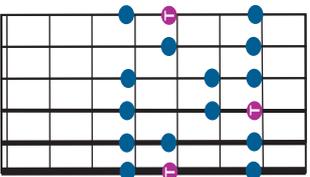
T
A
B
3 5 2 3 5 | 2 4 5 3 5 6 3 5
    
```



TAB notation for the second position of the Major Scale:

```

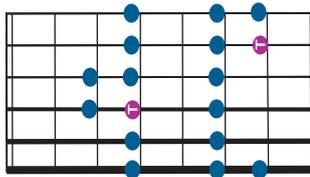
T
A
B
5 7 8 5 7 8 5 7 | 4 5 7 5 6 8 5 7 8
    
```



TAB notation for the third position of the Major Scale:

```

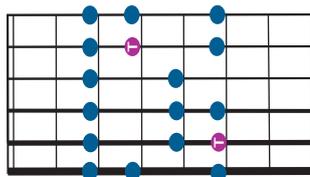
T
A
B
7 8 10 7 8 10 7 9 | 10 7 9 10 8 10 7 8 10
    
```



TAB notation for the fourth position of the Major Scale:

```

T
A
B
10 12 13 10 12 9 10 12 | 9 10 12 10 12 13 10 12 13
    
```



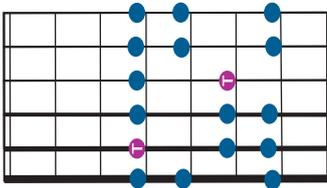
TAB notation for the fifth position of the Major Scale:

```

T
A
B
12 13 15 12 14 15 12 14 | 15 12 14 12 13 15 12 13 15
    
```

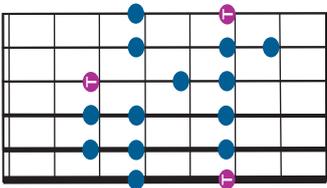
Escalas Diatônicas

Escala Menor Natural T 2M 3m 4J 5J 6m 7m



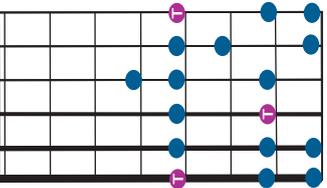
TAB notation for the first position of the natural minor scale (E minor):

3 4 6 3 5 6 3 5 | 6 3 5 3 4 6 3 4 | 6



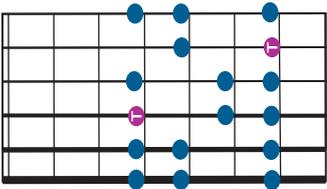
TAB notation for the second position of the natural minor scale (F# minor):

6 8 5 6 8 5 6 8 | 5 7 8 6 8 9 6 8 | 10



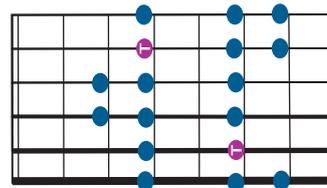
TAB notation for the third position of the natural minor scale (G minor):

8 10 11 8 10 11 8 10 | 7 8 10 8 9 11 8 10 | 11



TAB notation for the fourth position of the natural minor scale (A minor):

10 11 13 10 11 13 10 12 | 13 10 12 13 11 13 10 11 | 13

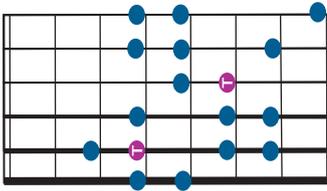


TAB notation for the fifth position of the natural minor scale (B minor):

13 15 16 13 15 12 13 15 | 12 13 15 13 15 16 13 15 | 16

Escalas Diatônicas

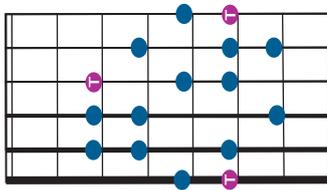
Escala Menor Harmônica T 2M 3m 4J 5J 6m 7M



TAB notation for the first position of the Harmonic Minor scale:

```

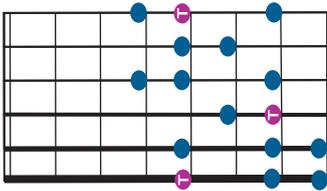
T
A
B
3 4 2 3 5 6 3 5 | 6 4 5 3 4 6 3 4 | 7
    
```



TAB notation for the second position of the Harmonic Minor scale:

```

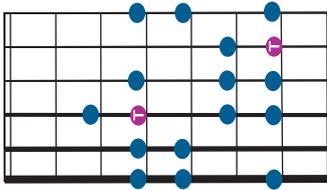
T
A
B
7 8 5 6 8 5 6 9 | 5 7 8 6 8 9 7 8 | 8
    
```



TAB notation for the third position of the Harmonic Minor scale:

```

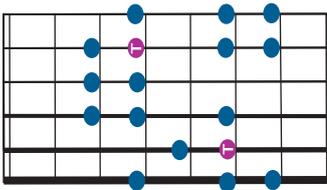
T
A
B
8 10 11 8 10 11 9 10 | 7 8 10 8 9 7 8 10 | 11
    
```



TAB notation for the fourth position of the Harmonic Minor scale:

```

T
A
B
10 11 13 10 11 9 10 12 | 13 10 12 13 12 13 10 11 | 13
    
```



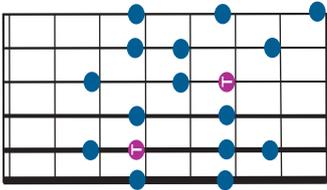
TAB notation for the fifth position of the Harmonic Minor scale:

```

T
A
B
13 15 16 14 15 12 13 15 | 12 13 12 13 15 16 13 15 | 16
    
```

Escalas Diatônicas

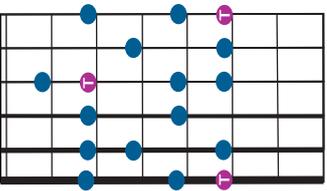
Escala Menor Melódica T 2M 3m 4J 5J 6M 7M



TAB notation for the first position of the melodic minor scale (E minor):

```

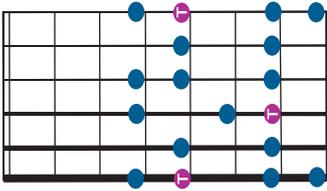
T
A
B
3 5 2 3 5 6 3 5 | 2 4 5 3 4 6 3 5 | 7
    
```



TAB notation for the second position of the melodic minor scale (F minor):

```

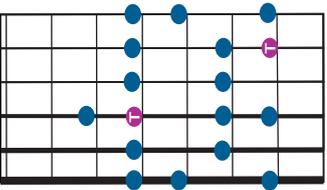
T
A
B
5 7 8 5 6 8 5 7 | 4 5 7 8 6 8 5 7 | 8
    
```



TAB notation for the third position of the melodic minor scale (G minor):

```

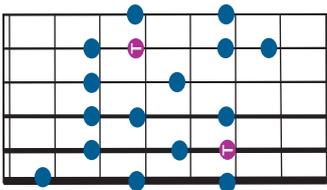
T
A
B
7 8 10 11 8 10 7 9 | 10 7 8 10 8 10 7 8 | 10
    
```



TAB notation for the fourth position of the melodic minor scale (A minor):

```

T
A
B
10 11 13 10 12 9 10 12 | 13 10 12 10 12 13 10 11 | 13
    
```



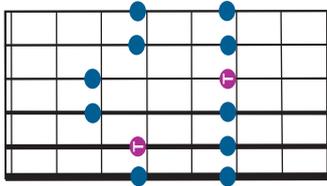
TAB notation for the fifth position of the melodic minor scale (B minor):

```

T
A
B
13 15 17 14 15 12 13 15 | 12 14 12 13 15 16 13 15
    
```

Escalas Pentatônicas

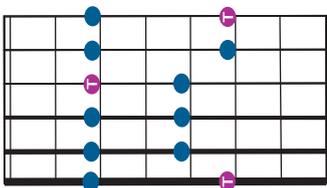
Escala Pentatônica Maior T 2M 3M ~~4J~~ 5J 6M ~~7M~~



TAB notation for the first scale position:

```

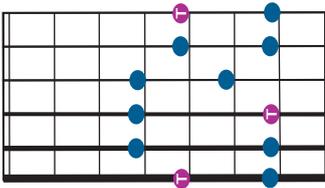
T
A
B
3 5 3 5 2 5 2 5 3 5 3 5 5 3 5 3 5 2 5 2 5 3 5 3
    
```



TAB notation for the second scale position:

```

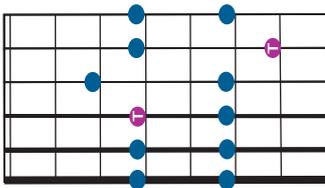
T
A
B
5 8 5 7 5 7 5 7 5 8 5 8 5 8 5 7 5 7 5 7 5 8 5
    
```



TAB notation for the third scale position:

```

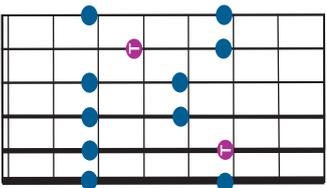
T
A
B
8 10 7 10 7 10 7 9 8 10 8 10 10 8 10 8 9 7 10 7 10 7 10 8
    
```



TAB notation for the fourth scale position:

```

T
A
B
10 12 10 12 10 12 9 12 10 13 10 12 12 10 13 10 12 9 12 10 12 10 12 10
    
```



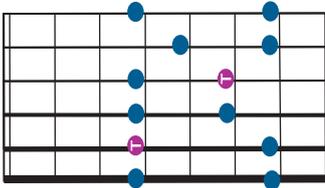
TAB notation for the fifth scale position:

```

T
A
B
12 15 12 15 12 14 12 14 13 15 12 15 15 12 15 13 14 12 14 12 15 12 15 12
    
```

Escalas Pentatônicas

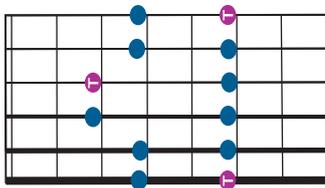
Escala Pentatônica Menor T ~~2M~~ 3m 4J 5J ~~6m~~ 7m



TAB notation for the first scale position:

```

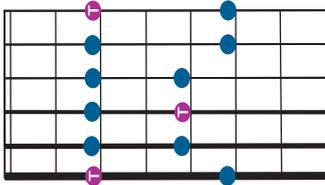
T
A
B
3 6 3 6 3 5 3 5 | 4 6 3 6 6 3 6 4 | 5 3 5 3 6 3 6 3
    
```



TAB notation for the second scale position:

```

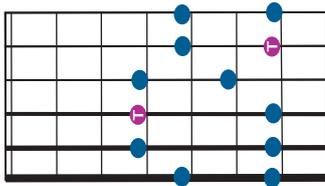
T
A
B
6 8 6 8 5 8 5 8 | 6 8 6 8 6 8 6 8 | 8 5 8 5 8 6 8 6
    
```



TAB notation for the third scale position:

```

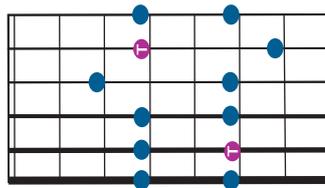
T
A
B
8 11 8 10 8 10 8 10 | 8 11 8 11 11 8 11 8 | 10 8 10 8 10 8 11 8
    
```



TAB notation for the fourth scale position:

```

T
A
B
11 13 10 13 10 12 11 13 13 11 13 11 | 12 10 13 10 13 10 13 11
    
```



TAB notation for the fifth scale position:

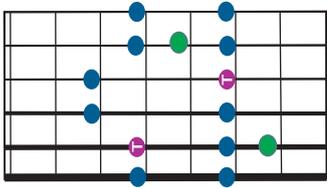
```

T
A
B
13 15 13 15 12 15 13 16 13 15 15 13 16 13 | 15 12 15 13 15 13 15 13
    
```

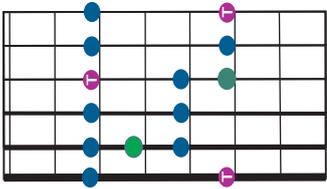
Escalas Blues

Escala Blues Maior

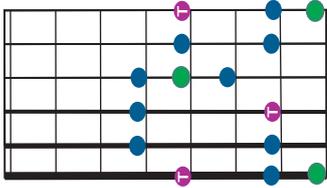
T 2M #2 3M ~~4J~~ 5J 6M ~~7M~~



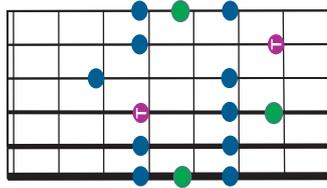
TAB notation for the first measure: 3 5 3 5 6 2 5 2 | 5 3 4 5 3 5



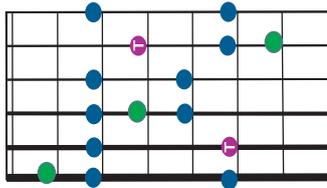
TAB notation for the second measure: 5 8 5 6 7 5 7 5 | 7 8 5 8 5 8



TAB notation for the third measure: 8 10 11 7 10 7 10 7 | 8 9 8 10 8 10 11



TAB notation for the fourth measure: 10 11 12 10 12 10 12 13 | 9 12 10 13 10 11 12 15

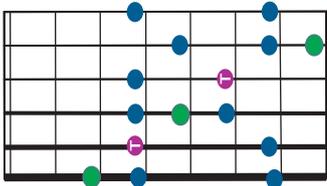


TAB notation for the fifth measure: 11 12 15 12 15 12 13 14 | 12 14 13 15 16 12 15

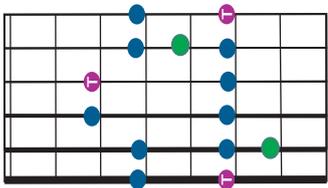
Escalas Blues

Escala Blues Menor

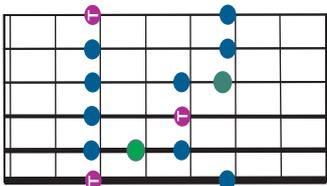
T ~~2M~~ 3m 4J #4 5J ~~6m~~ 7m



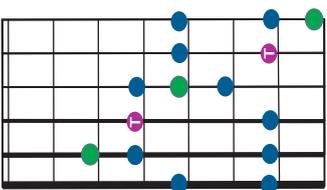
TAB notation for the first fret: 2 3 6 3 6 3 4 5 | 3 5 4 6 7 3 6



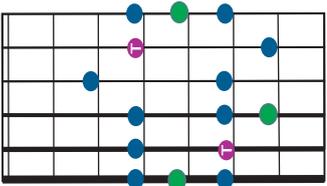
TAB notation for the second fret: 6 8 6 8 9 5 8 5 | 8 6 7 8 6 8



TAB notation for the third fret: 8 11 8 9 10 8 10 8 | 10 11 8 11 8 11



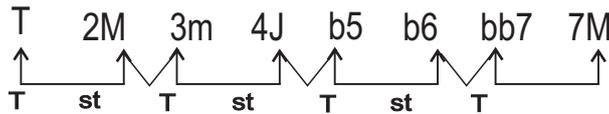
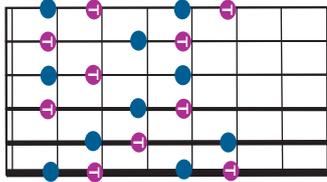
TAB notation for the fourth fret: 11 13 9 10 13 10 13 10 | 11 12 11 13 11 13 14



TAB notation for the fifth fret: 13 14 15 13 15 13 15 16 | 12 15 13 16 13 14 15

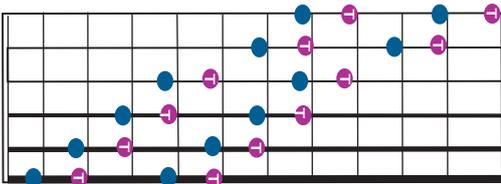
Escalas Simétricas

Escala Diminuta



T A B

1-2-4-5 2-3-5-1 3-4 1-2-4-5 3-4 | 1-2-4-5

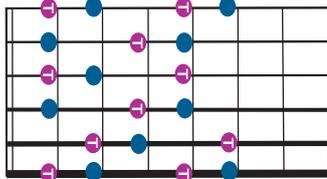


T A B

1-2-4-5 2-3-5-6 3-4 6-7 4-5 7-8 | 6-7-9-10 7-8-10-11

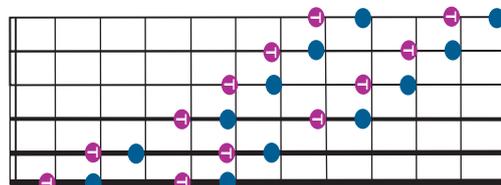
(escala dim-dom)

Escala Diminuta Dominante



T A B

1-2-4-5 2-3-5-1 3-4 1-2-4-5 3-4 | 1-2-4-5

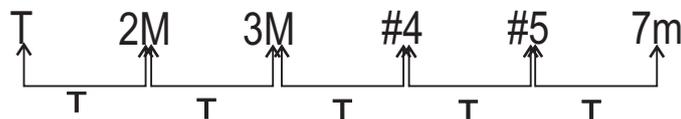
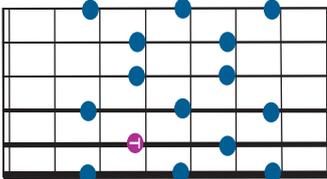


T A B

1-2-4-5 2-3-5-6 3-4 6-7 4-5 7-8 | 6-7-9-10 7-8-10-11

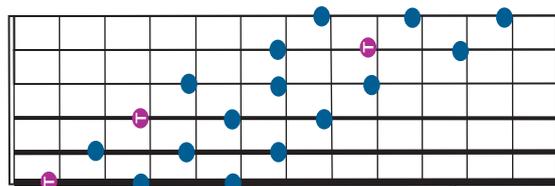
(escala hexatônica)

Escala Tons inteiros



T A B

8-10-12 9-11 8-10-12 9-11 8-10-12 | 8-10-12

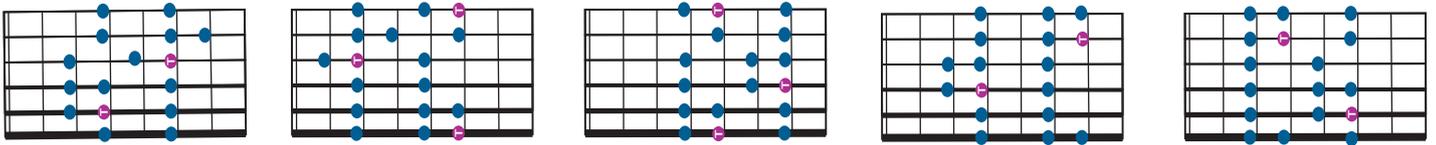
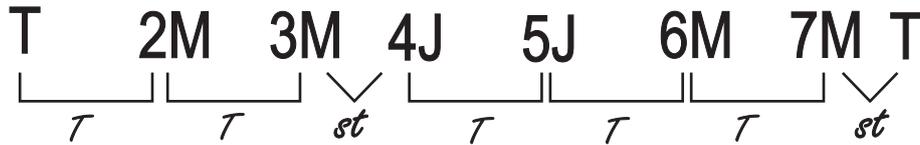


T A B

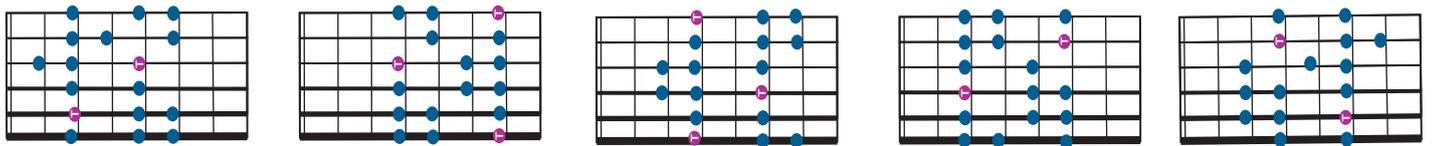
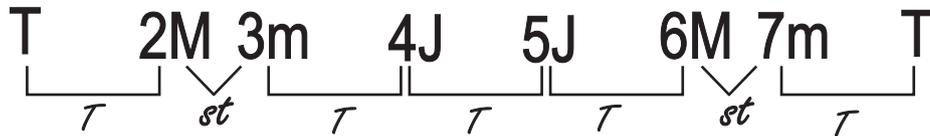
8-10-12 9-11-13 10-12 14 11-13-15 13-15-17 14 | 16-18

Modos da Escala Maior

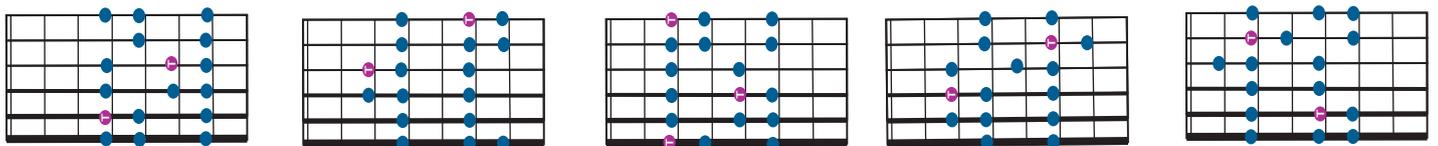
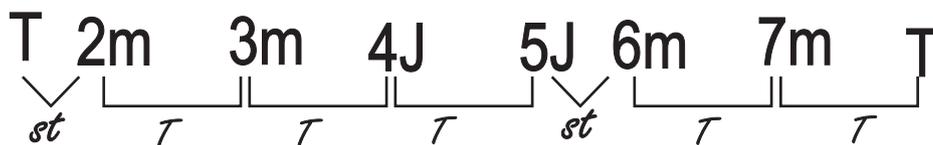
Jônio



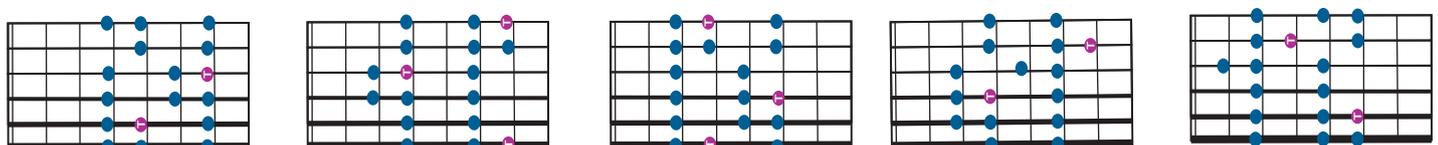
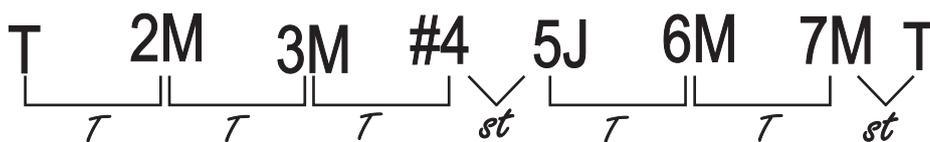
Dórico



Frígio

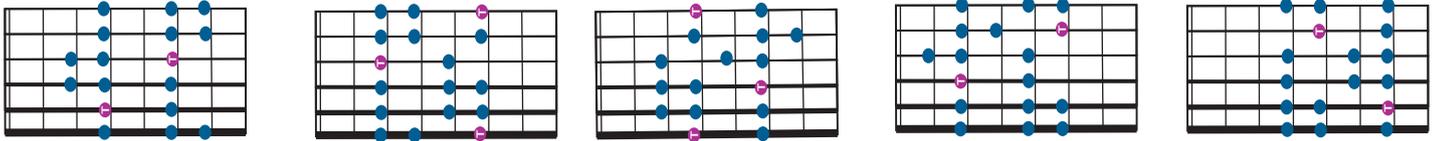
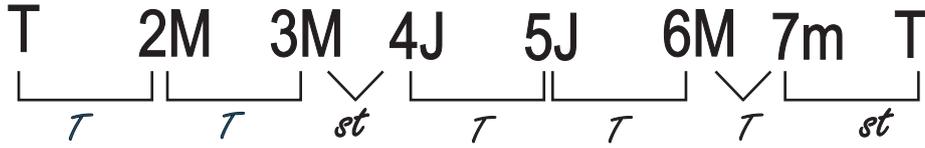


Lídio

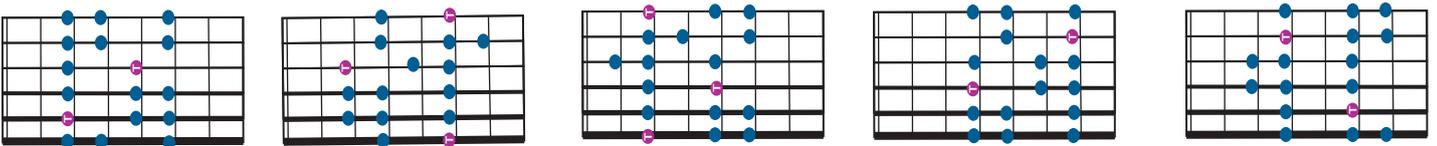
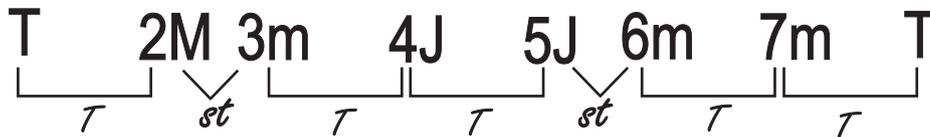


Modos da Escala Maior

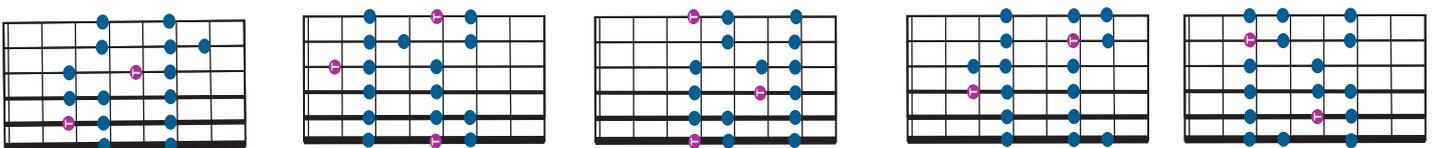
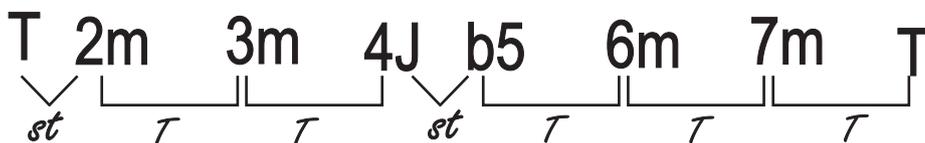
Mixolídio



Eólio



Lócrio



Modos da Esc Menor Harmônica

Menor Harmônica

T 2M 3m 4J 5J 6m 7M T

T st T T st T e 1/2 st

The diagram shows the Minor Harmonic scale on a fretboard with frets 1-7. The notes are: 1st fret (T), 2nd fret (M), 3rd fret (m), 4th fret (J), 5th fret (J), 6th fret (m), 7th fret (M), and 8th fret (T). The intervals between notes are: T (1-2), st (2-3), T (3-4), T (4-5), st (5-6), T e 1/2 (6-7), and st (7-8).

Dórico #4

T 2M 3m #4 5J 6M 7m T

T st T e 1/2 st T st T

The diagram shows the Dórico #4 scale on a fretboard with frets 1-7. The notes are: 1st fret (T), 2nd fret (M), 3rd fret (m), 4th fret (#4), 5th fret (J), 6th fret (M), 7th fret (m), and 8th fret (T). The intervals between notes are: T (1-2), st (2-3), T e 1/2 (3-4), st (4-5), T (5-6), st (6-7), and T (7-8).

Mixolidio b9 b13

T 2m 3M 4J 5J 6m 7m T

st T e 1/2 st T st T T

The diagram shows the Mixolidio b9 b13 scale on a fretboard with frets 1-7. The notes are: 1st fret (T), 2nd fret (m), 3rd fret (M), 4th fret (J), 5th fret (J), 6th fret (m), 7th fret (m), and 8th fret (T). The intervals between notes are: st (1-2), T e 1/2 (2-3), st (3-4), T (4-5), st (5-6), T (6-7), and T (7-8).

Lídio #9

T #2 3M #4 5J 6M 7M T

T e 1/2 st T st T T st

The diagram shows the Lídio #9 scale on a fretboard with frets 1-7. The notes are: 1st fret (T), 2nd fret (#2), 3rd fret (M), 4th fret (#4), 5th fret (J), 6th fret (M), 7th fret (M), and 8th fret (T). The intervals between notes are: T e 1/2 (1-2), st (2-3), T (3-4), st (4-5), T (5-6), T (6-7), and st (7-8).

Modos da Esc Menor Melódica

Menor Melódica

T 2M 3m 4J 5J 6M 7M T

T st T T T T T st

Frígio $b6$

T 2m 3m 4J 5J 6M 7m T

st T T T T st T

Lídio #5

T 2M 3M #4 #5 6M 7M T

T T T T st T st

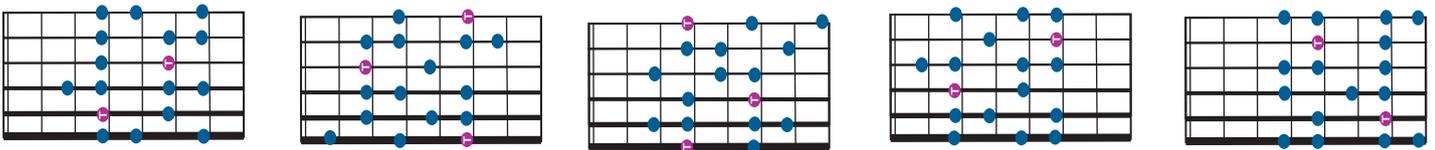
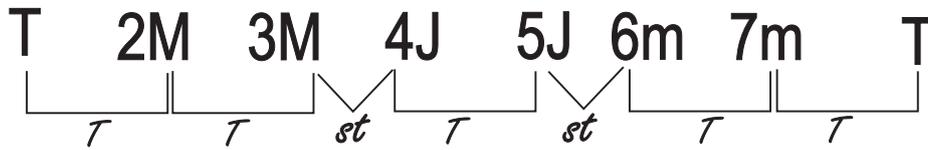
Lídio $b7$

T 2M 3M #4 5J 6M 7m T

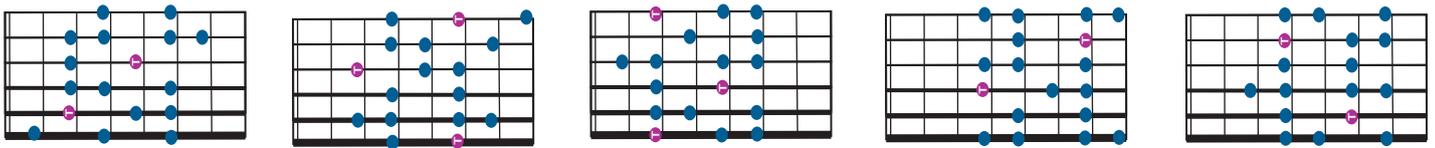
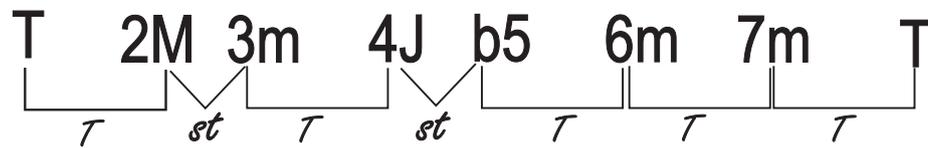
T T st T st T

Modos da Esc Menor Melódica

Mixolídio $b13$



Lócrio 9



SuperLócrio (Escala Alterada)

