

# Caderno de Acordes

## Prof. Juarez Barcellos

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**Violonistas, músicos, alunos, amigos e companhia, bem vindos!**



Em 2002, comecei a dar aulas particulares nas residências, precisei de um material didático organizado e adaptável às necessidades e interesses dos alunos, decidi então, criá-lo. Comecei por manuscritos, dois anos após, o recriei no Word em forma de métodos e apostilas, e, em 2012, comecei a editá-lo na internet em forma de aulas. Em 2007, parei de dar aulas particulares e, em 2008, fui convidado pela Secretaria de Cultura de Pirai, para dar aulas no projeto [Pirai, Acordando Sons, Musicando Cultura](#). O resultado da soma desses anos de estudo e ensino está em alunos que tocam e cantam, outros que tocam samba e bossa nova, alguns tocam com palhetas, outros dedilham, alguns são eruditos e outros improvisadores, em fim, cada um com a sua característica respeitada e trabalhada.

### **Classificação dos alunos:**

Iniciante; Popular (cifras); Erudito (cifras e partituras); Mestre (harmonia leitura e técnica).

### **Diferenças entre Violão Popular e Violão Clássico ou Erudito**

O violonista popular toca suas músicas, guiado por acordes cifrados, mesmo que ele saiba ler partitura, não estará nela o foco de seus arranjos e composições. Violonistas populares podem adquirir muita técnica, tanto para execução, quanto para composição de peças e arranjos, porém, seus sentidos estão sempre voltados para o bom uso da harmonia cifrada e das técnicas improvisação. Compositores de música popular (MPB, Bossa Nova, Jazz, etc) têm suas composições analisadas e executadas, por cifras; algumas análises mais precisas apresentam a melodia em partitura e a harmonia cifrada.

O violonista clássico, ou erudito, foca todo o seu trabalho na partitura, estudos, composições, arranjos, interpretações, etc., mesmo conhecendo as cifras. Os arranjos para violão clássico apresentam na partitura, além da melodia, a harmonia (acordes) com suas vozes, muitas vezes adaptadas por serem composições originais para piano ou orquestra.

O Prelúdio nº3, de Heitor Villa-Lobos, é uma peça típica para violonistas eruditos, porém ao analisá-la, encontramos em seus primeiros compassos, uma série de movimentos com acordes m7(b5) utilizando toda a extensão do braço do instrumento com as cordas mi, si, sol e ré (1ª, 2ª, 3ª e 4ª); utiliza também, o desenho do acorde B7, sem pestana, formado a partir da primeira casa, se movimentando para a sétima e sexta casa; além de fazer arpejo do acorde F#7 começando na sexta corda, segunda casa (nota fá sustenido), encerrando na primeira corda, décima primeira casa (nota mi), movimento empregado em técnica de improvisação para violão e guitarra.

Por meio de cifras não seria possível documentar tudo o que o autor da obra queria transmitir para os ouvintes; muito menos, para outros violonistas executarem, pois, o objetivo das cifras não é apenas facilitar, mas dar liberdade, abrindo margens para a improvisação, e esta, é o princípio da criação.

Professor Juarez Barcellos

## ACORDES MAIORES E MENORES EM TRÍADE (TRÊS NOTAS)

### NO ESTADO FUNDAMENTAL:

(Para acordes maiores basta dizer o nome da nota tônica e fica subentendido que o acorde é maior. Ex.: Para Dó maior, se diz Dó)

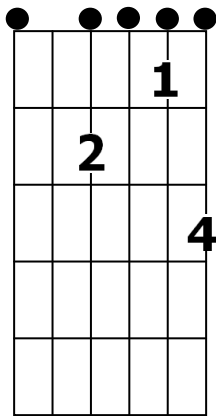
The diagrams are arranged in three rows and five columns:

- Row 1 (Major Triads):**
  - C (dó):** Fret 1, strings 1-5. Fingering: 1 (1st), 2 (2nd), 3 (3rd).
  - D (ré):** Fret 2, strings 1-4. Fingering: 1 (1st), 2 (2nd), 3 (3rd).
  - E (mi):** Fret 3, strings 1-4. Fingering: 1 (1st), 2 (2nd), 3 (3rd).
  - F (fá):** Fret 1, strings 1-4. Fingering: 1 (1st), 2 (2nd), 3 (3rd). Barre on string 1 at fret 1.
  - G (sol):** Fret 3, strings 1-5. Fingering: 1 (1st), 2 (2nd), 3 (3rd).
- Row 2 (Major and Minor Triads):**
  - A (lá):** Fret 2, strings 1-5. Fingering: 1 (1st), 2 (2nd), 3 (3rd).
  - B (si):** Fret 2, strings 1-4. Fingering: 1 (1st), 2 (2nd), 3 (3rd). Barre on string 1 at fret 2.
  - Cm (dó menor):** Fret 3, strings 1-4. Fingering: 1 (1st), 2 (2nd), 3 (3rd). Barre on string 1 at fret 3.
  - Dm (ré menor):** Fret 1, strings 1-4. Fingering: 1 (1st), 2 (2nd), 4 (4th).
  - Em (mi menor):** Fret 2, strings 1-5. Fingering: 2 (2nd), 3 (3rd).
- Row 3 (Major and Minor Triads):**
  - Fm (fá menor):** Fret 1, strings 1-4. Fingering: 1 (1st), 3 (3rd). Barre on string 1 at fret 1.
  - Gm (sol menor):** Fret 3, strings 1-5. Fingering: 1 (1st), 2 (2nd), 3 (3rd), 4 (4th).
  - Am (lá menor):** Fret 2, strings 1-4. Fingering: 1 (1st), 2 (2nd), 3 (3rd).
  - Bm (si menor):** Fret 2, strings 1-4. Fingering: 1 (1st), 2 (2nd), 3 (3rd), 4 (4th). Barre on string 1 at fret 2.
  - Empty diagram:** No notes or fingerings.

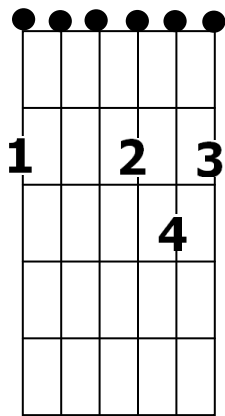
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/ Esta barra lê-se com (preposição).

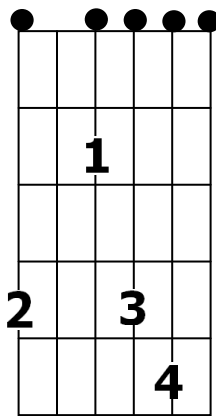
C/E (dó com mi)



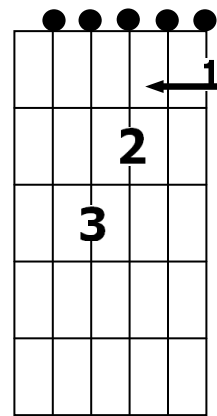
D/F# (ré com fá #)



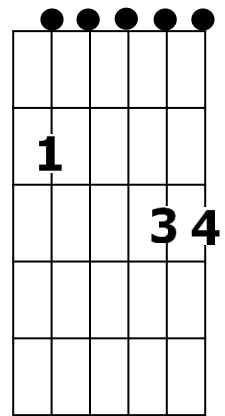
E/G#



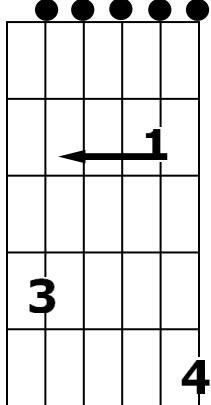
F/A



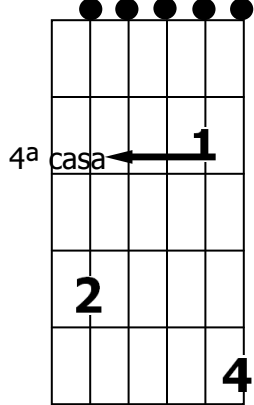
G/B



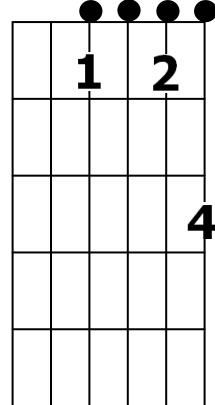
A/C#



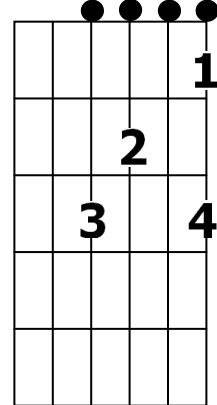
B/D#



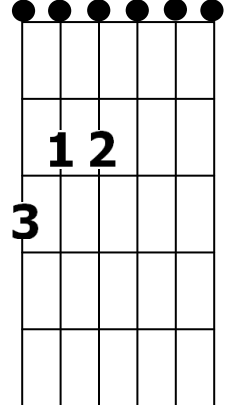
Cm/Eb



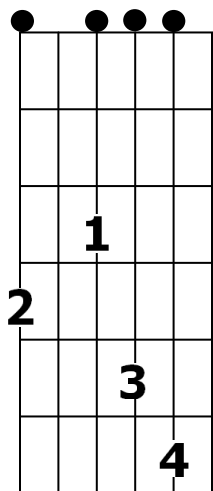
Dm/F



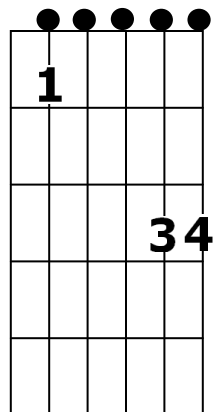
Em/G



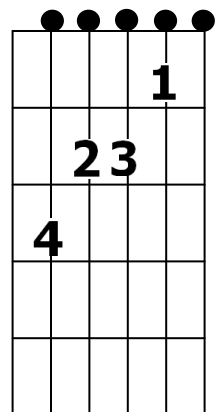
Fm/Ab



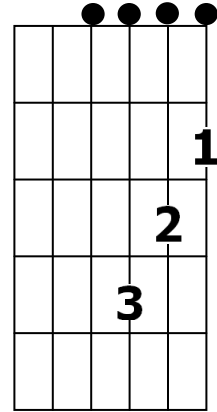
Gm/Bb



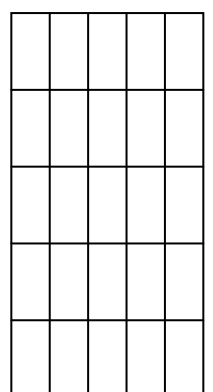
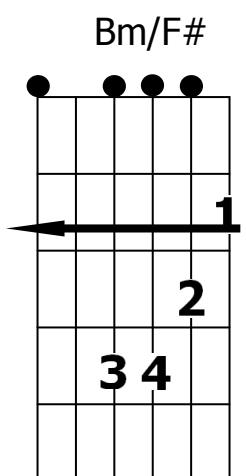
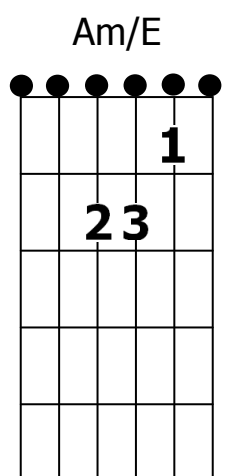
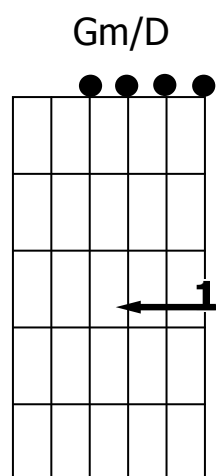
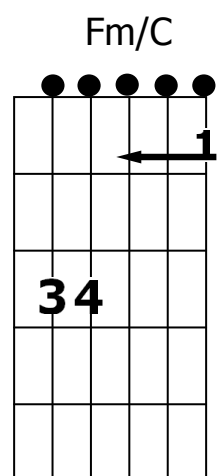
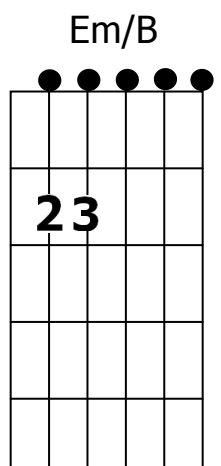
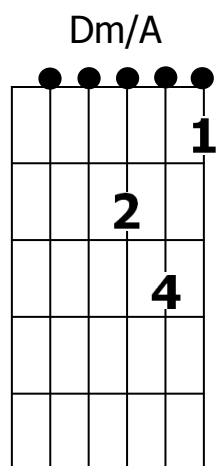
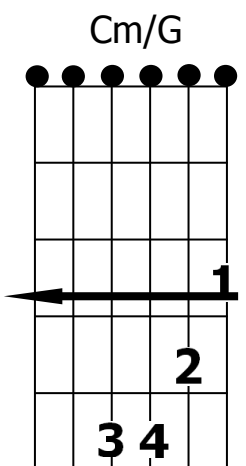
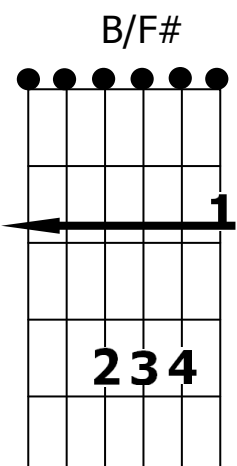
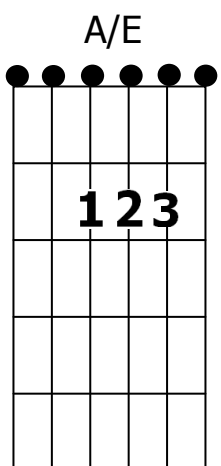
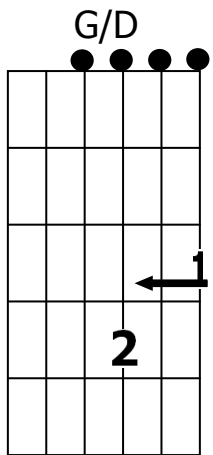
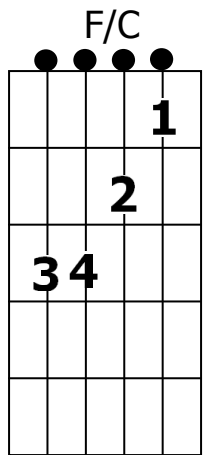
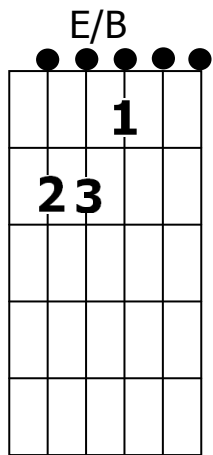
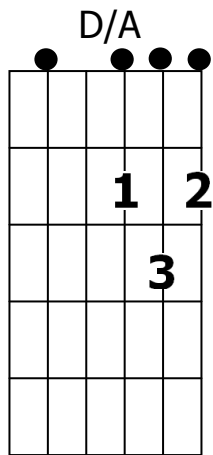
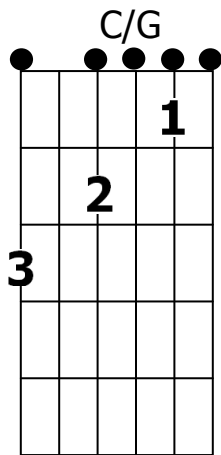
Am/C



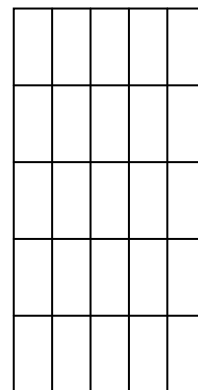
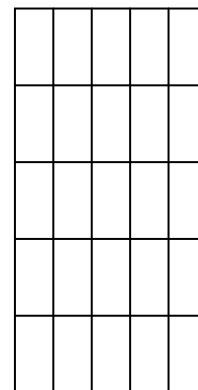
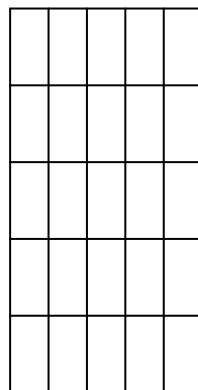
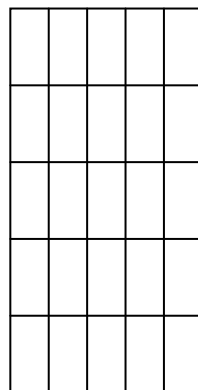
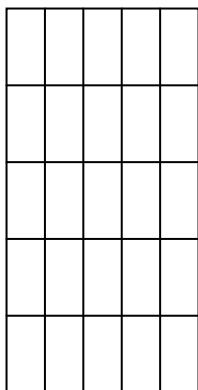
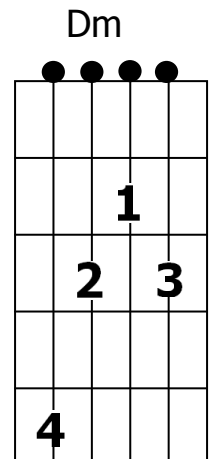
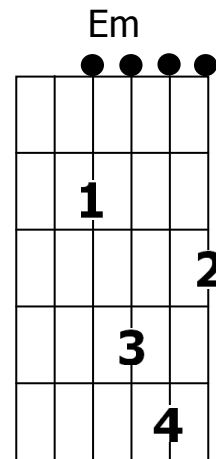
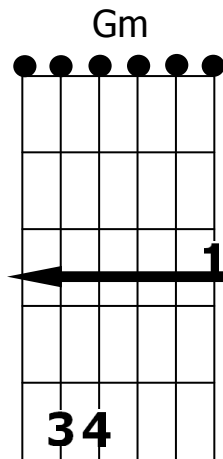
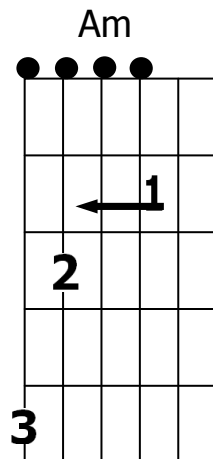
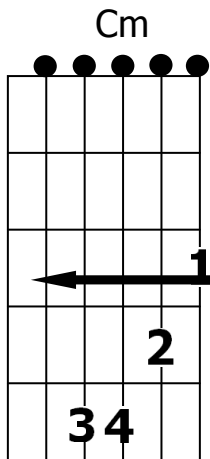
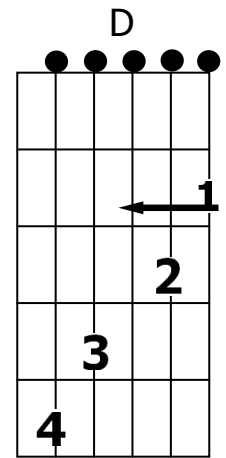
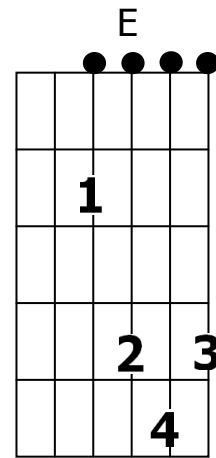
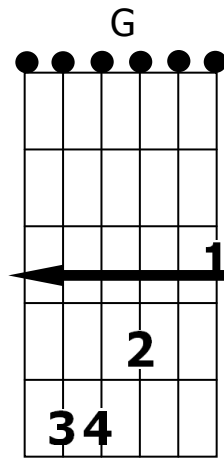
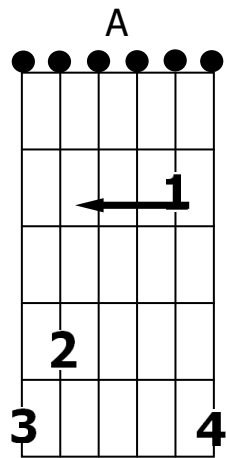
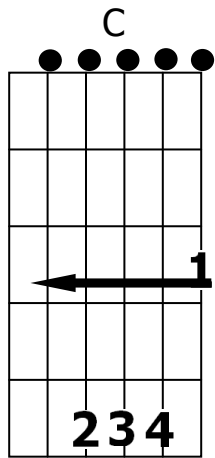
Bm/D



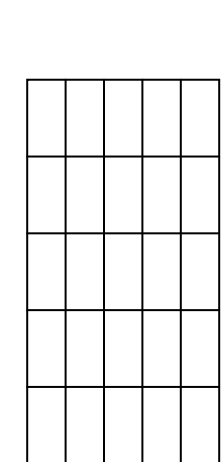
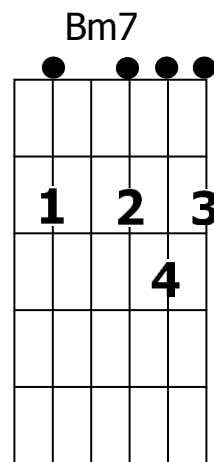
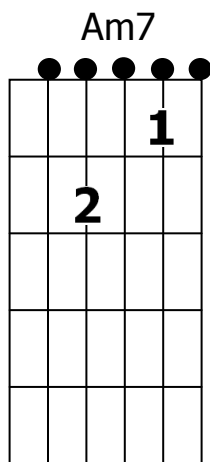
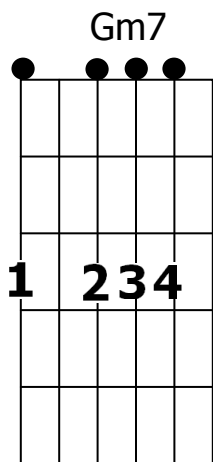
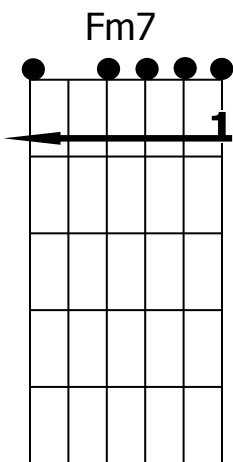
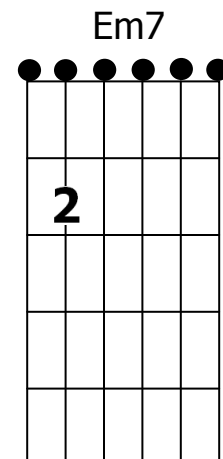
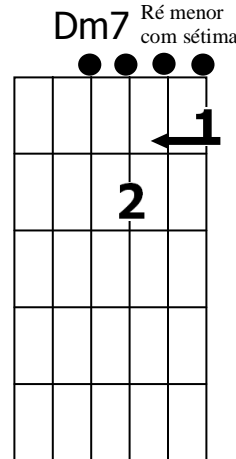
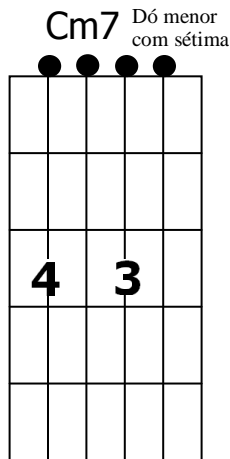
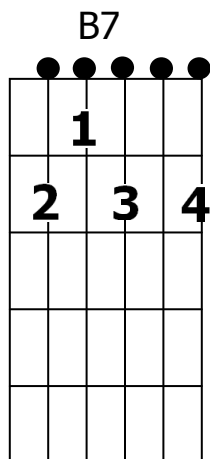
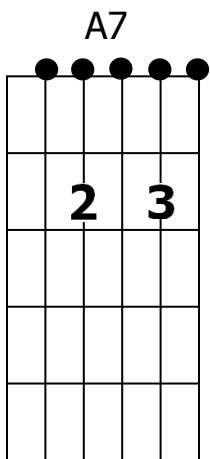
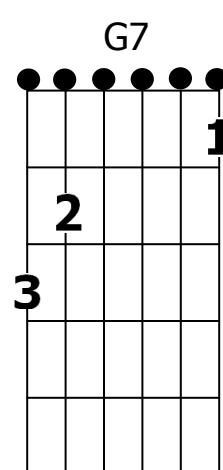
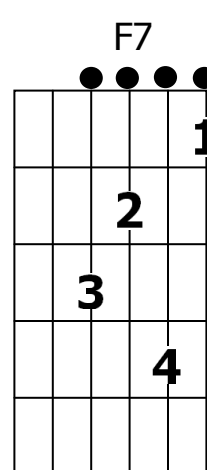
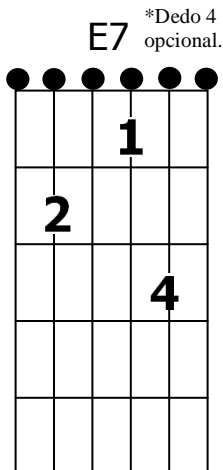
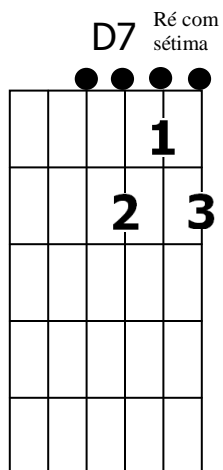
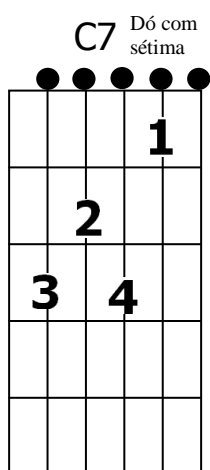
# Juarez Barcellos



CICIO DESENHOS PARA ACORDES  
MAIORES E MENORES



TÉTRADES MAIORES E MENORES  
ACORDES COM SÉTIMA



TÉTRADES MAIORES E MENORES  
ACORDES COM SÉTIMA

C7M	D7M	E7M	F7M	G7M
A7M	B7M	D7M	G7M	E7M

Outra opção para:

Outra opção para:

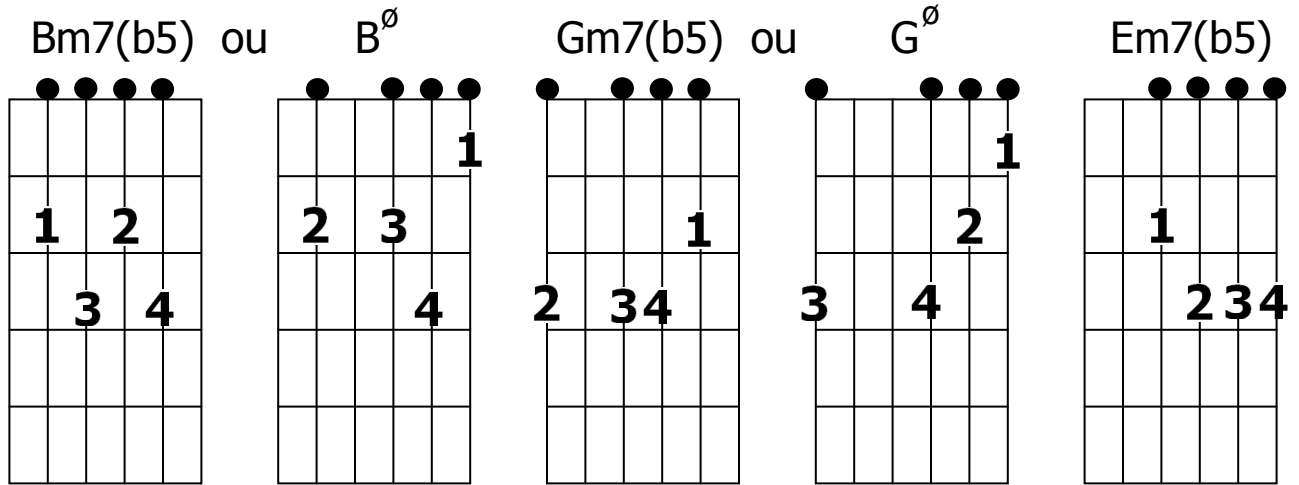
Outra opção para:

Abaixo estão algumas opções para acordes menores com sétima maior. Os acordes que não utilizam corda solta podem se movimentar nas casas da extensão do braço, fazendo surgir outro acorde. Ex.: Cm(7M) está na terceira e quarta casas; Bm(7M) pode usar o mesmo formato na segunda e terceira casas.

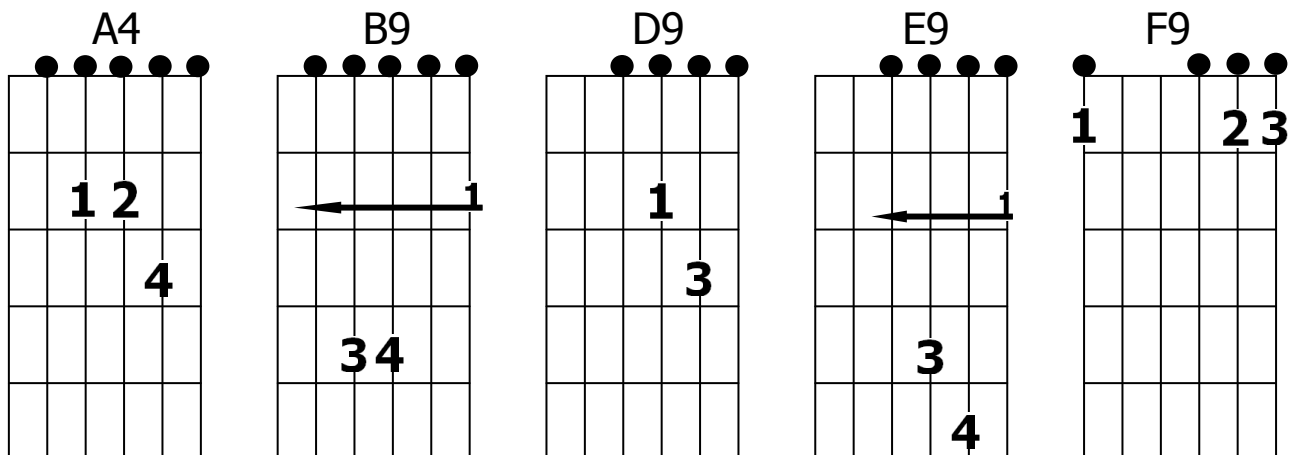
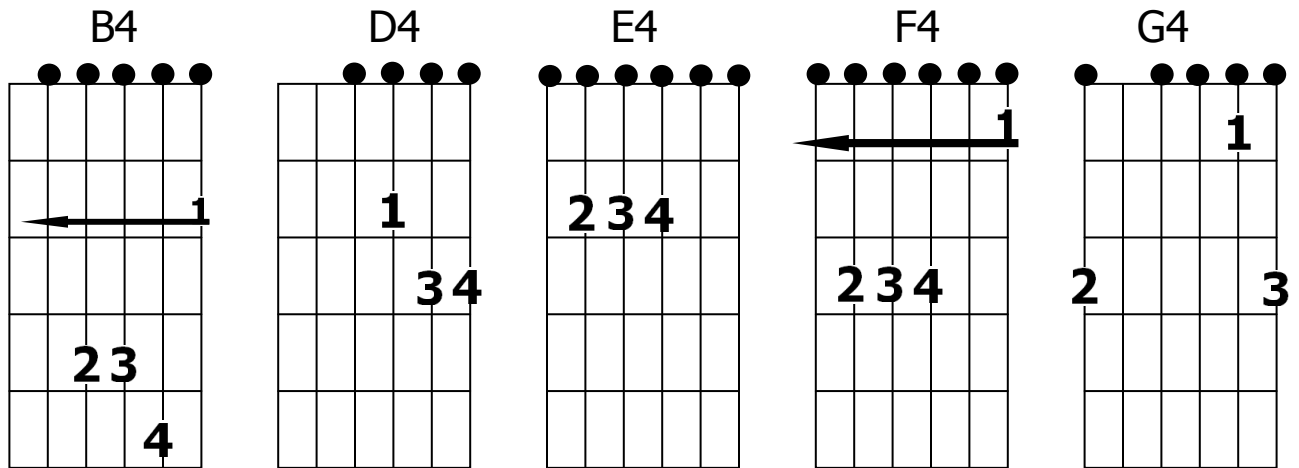
Cm(7M)	Dm(7M)	Em(7M)	Fm(7M)	Am(7M)

# Juarez Barcellos

Acordes menores com sétima e quinta diminuta. (  $\emptyset$  )

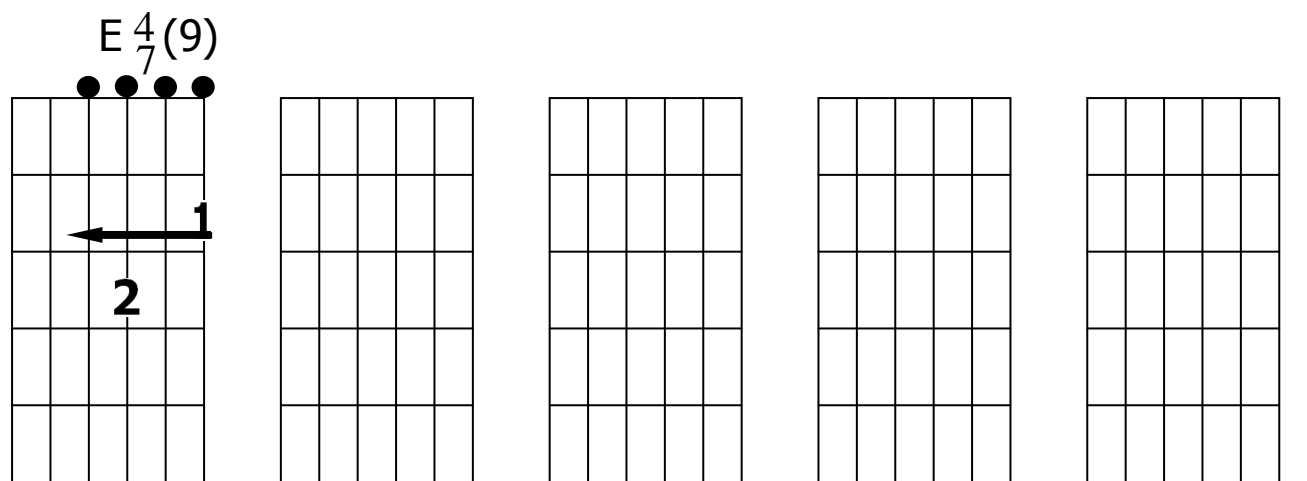
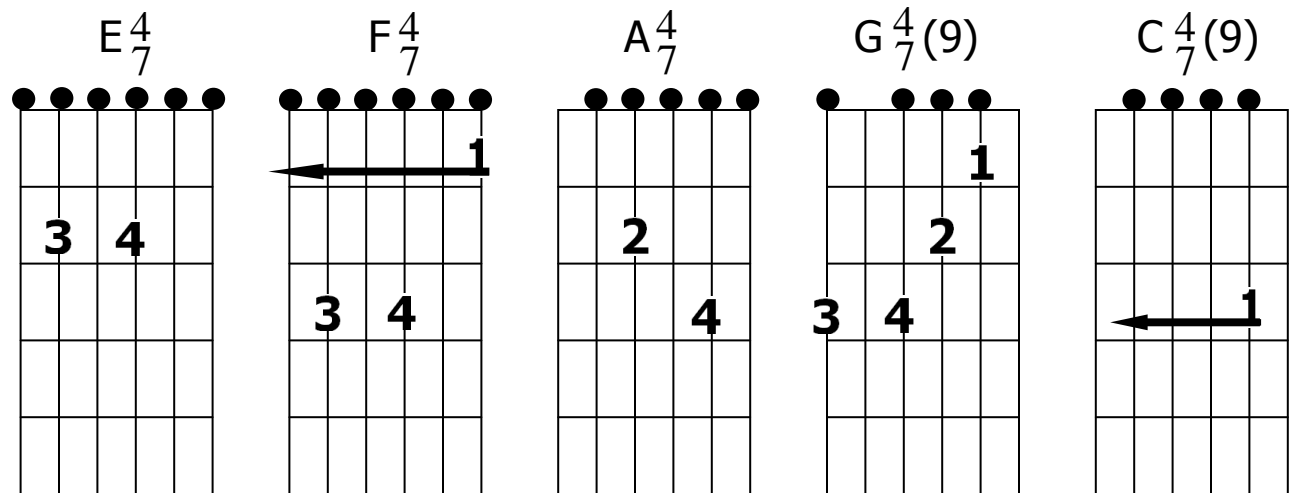
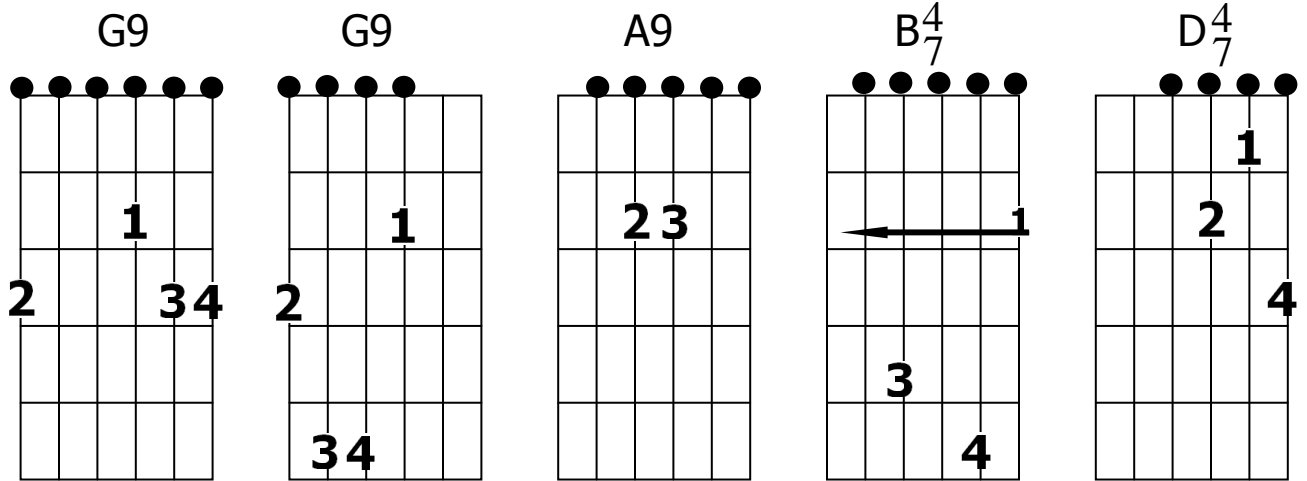


Acordes com estrutura híbrida (incompleta). Exemplos: C4, C9, C  $\frac{4}{7}$  e C  $\frac{4}{7}9$ .  
Esses acordes não possuem terça na sua estrutura de formação.





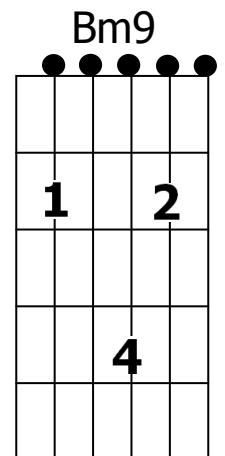
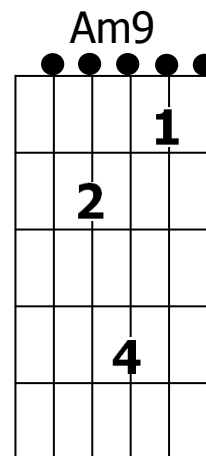
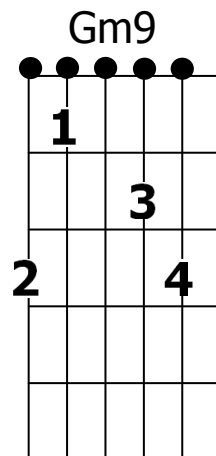
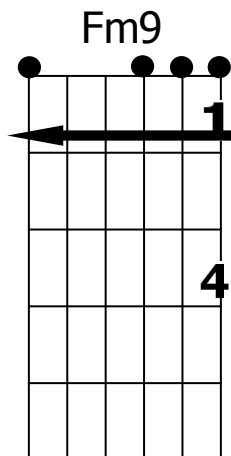
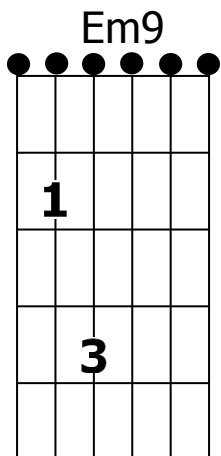
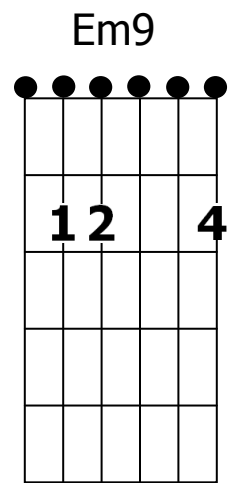
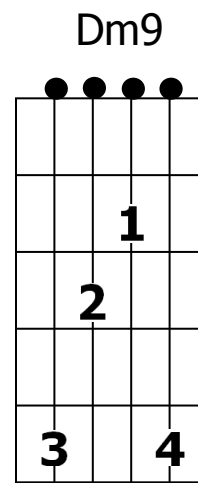
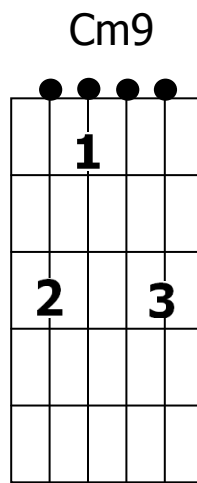
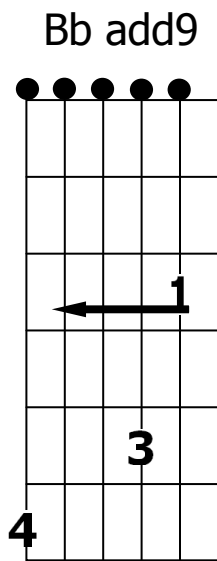
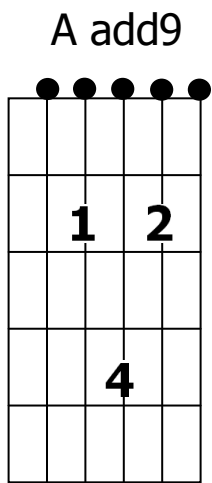
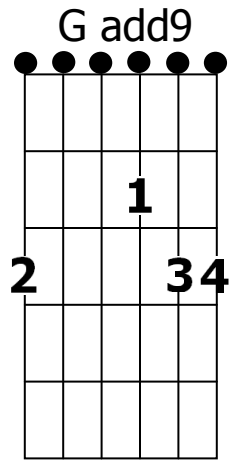
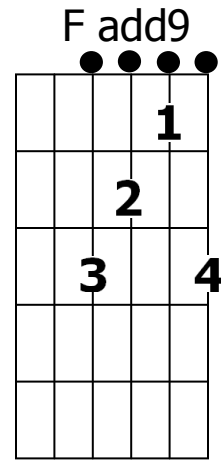
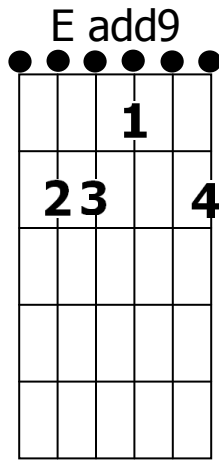
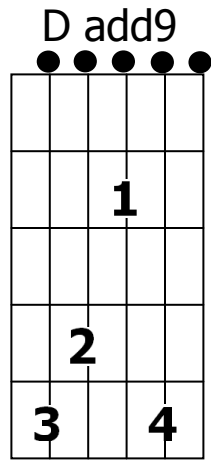
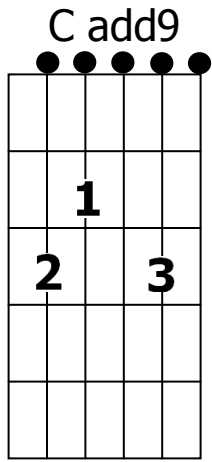
# Juarez Barcellos



# Juarez Barcellos

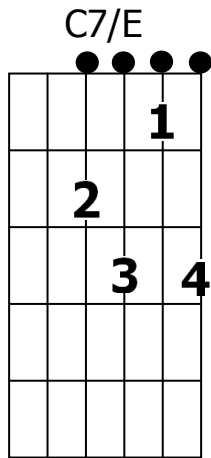
## ACORDES MAIORES E MENORES COM NONA ADICIONADA.

Esses acordes possuem a terça em sua estrutura (não são híbridos).

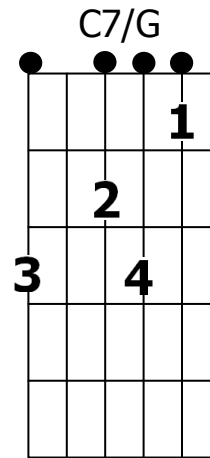
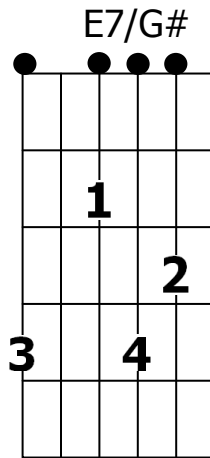
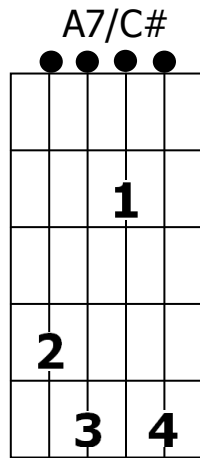


# Juarez Barcellos

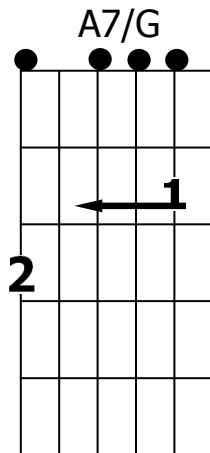
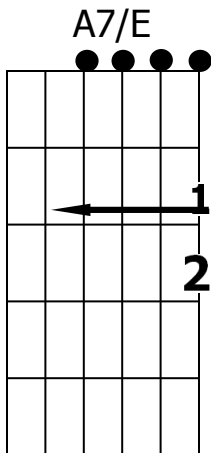
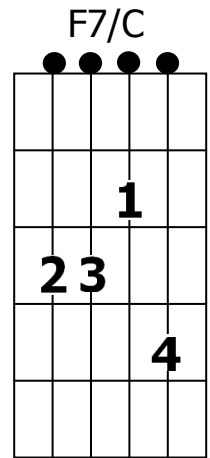
Acordes com sétima (tétrades), invertidos (ver inversões).



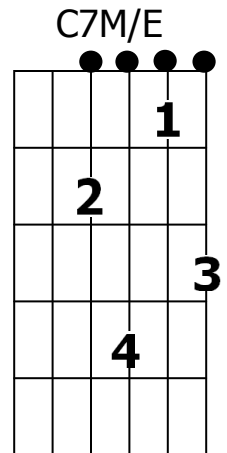
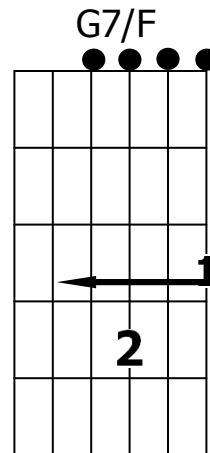
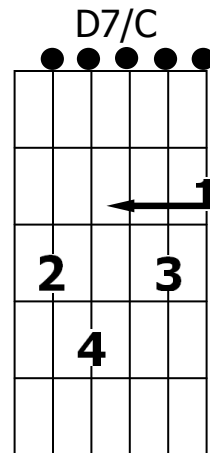
1ª inversão (terça no baixo)



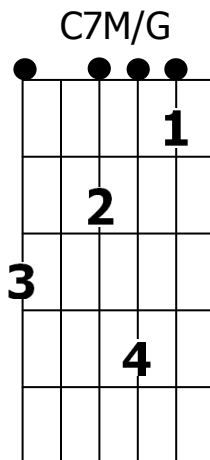
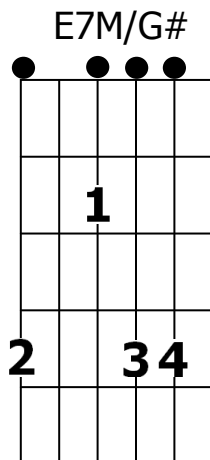
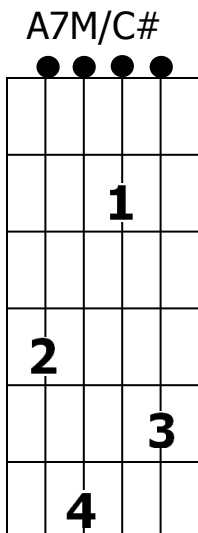
2ª inversão (quinta no baixo)



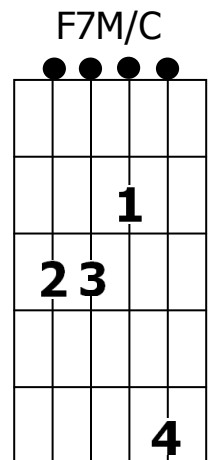
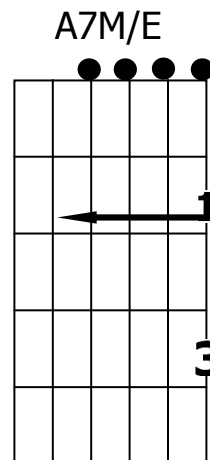
3ª inversão (sétima no baixo)



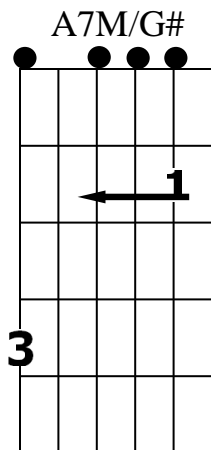
1ª inversão  
terça no baixo



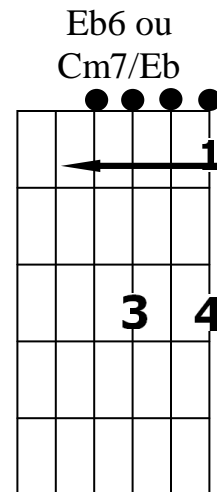
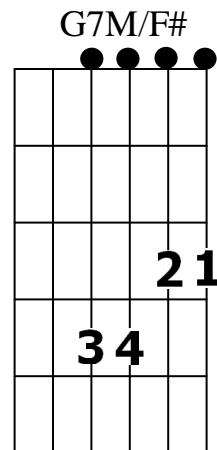
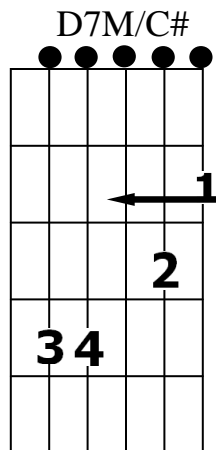
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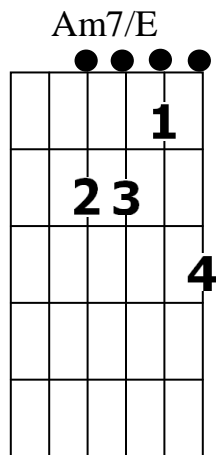
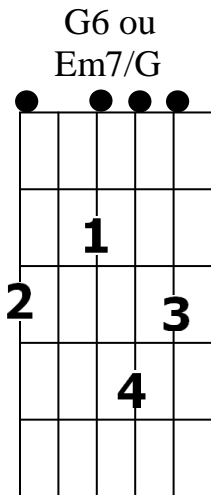
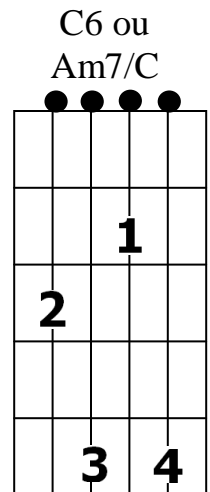
# Juarez Barcellos



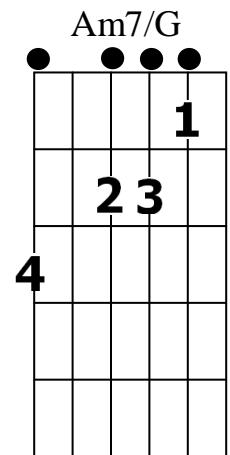
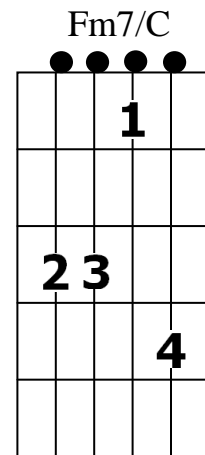
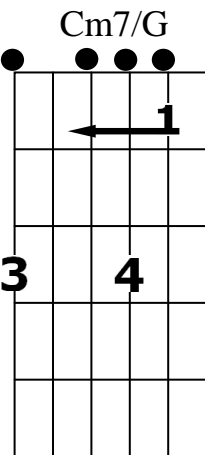
3ª inversão (sétima no baixo)



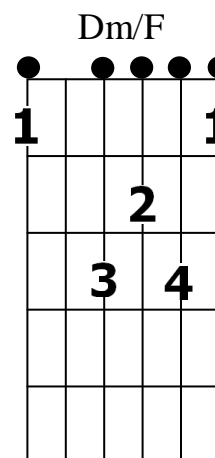
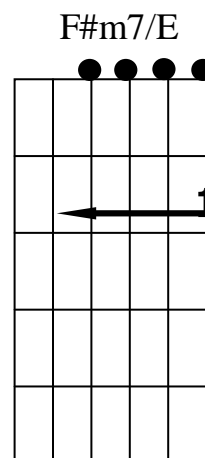
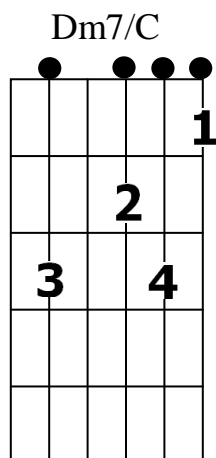
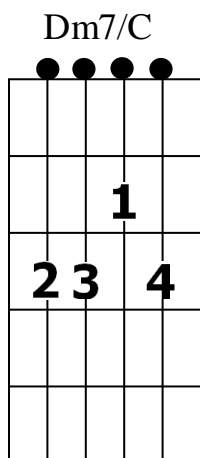
1ª inversão (terça no baixo)



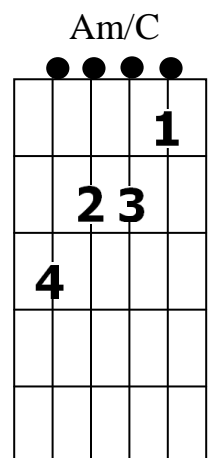
2ª inv. (quinta no baixo)



3ª inversão sétima no baixo

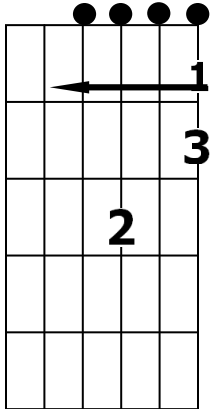


1ª inversão (terça no baixo)



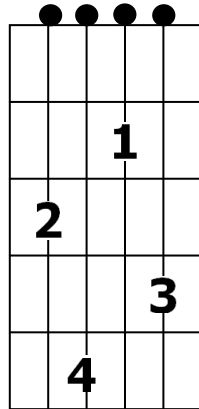
# Juarez Barcellos

Ebm6 ou  
Cm7(b5)/Eb

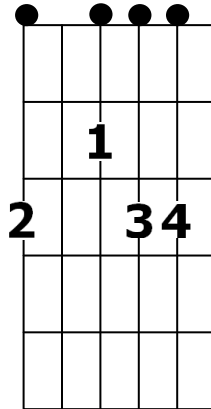


1ª inversão (terça no baixo)

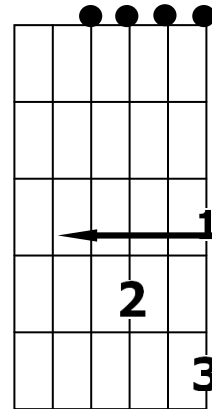
Cm6 ou  
Am7(b5)/C



Gm6 ou  
Em7(b5)/G

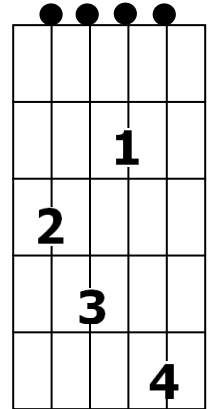


Dm6/F ou  
Bm7(b5)/F

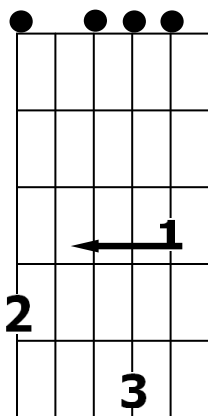


2ª inversão (quinta no baixo)

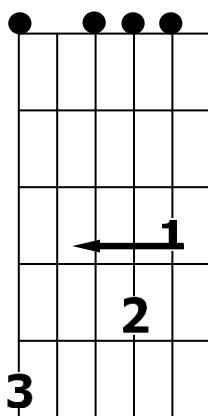
Am6/C ou  
F#m7(b5)/C



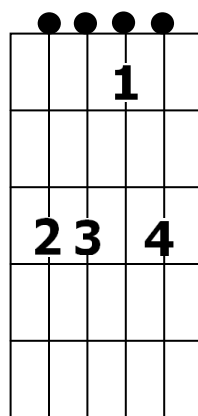
Fm6/Ab ou  
Dm7(b5)/Ab



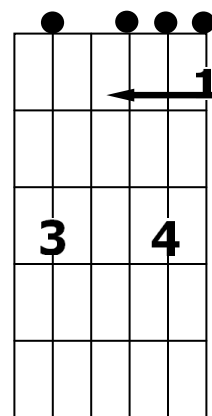
Bm7(b5)/A



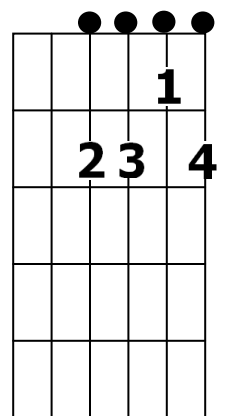
Dm7(b5)/C



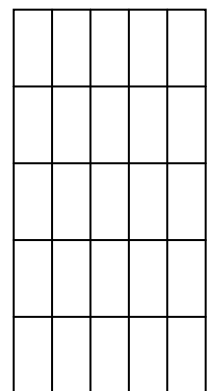
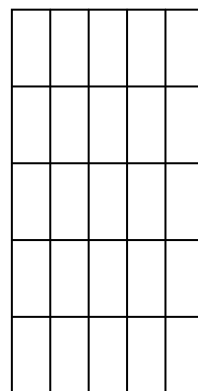
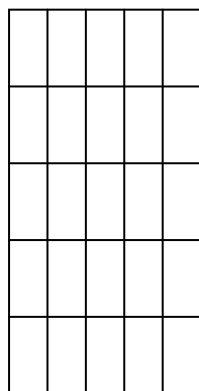
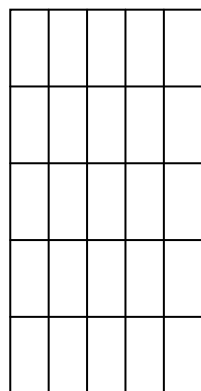
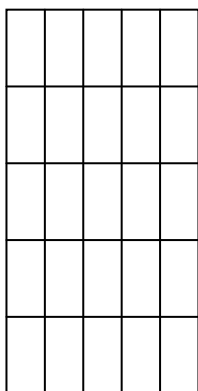
Dm7(b5)/C



F#m7(b5)/E



3ª inversão (sétima no baixo)



# Juarez Barcellos

Acordes com sétima e nona menor (b9), maior (9) e aumentada (#9).

The image displays 15 guitar chord diagrams arranged in a 3x5 grid. Each diagram shows a 6-string guitar neck with frets and strings. Fingerings are indicated by numbers 1-4 and arrows. The chords are:

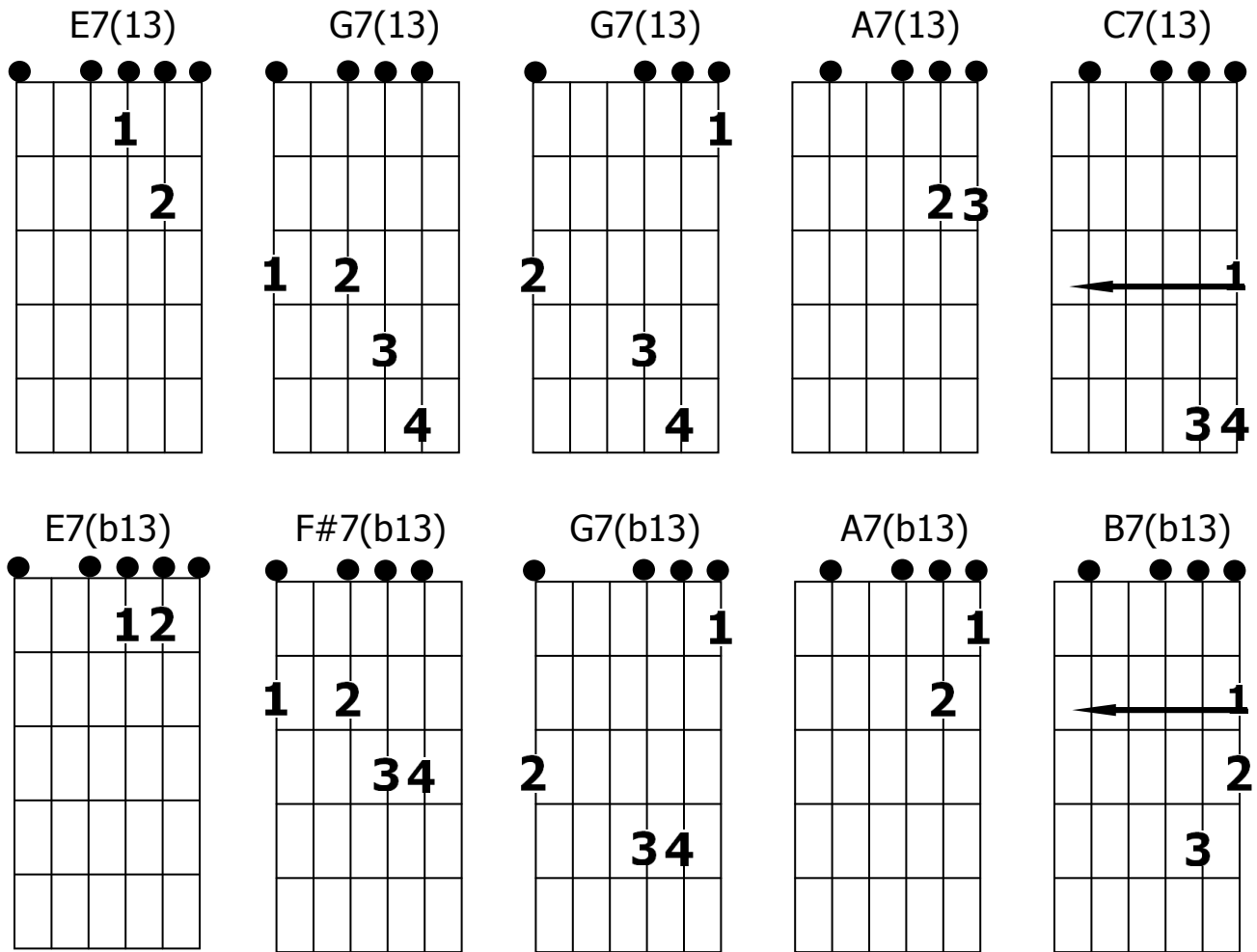
- A7(9)**: Fret 2, strings 1-4 (1, 2, 3, 4), string 5 (1).
- C7(9)**: Fret 3, strings 1-4 (1, 2, 3, 4), string 5 (1).
- E7(9)**: Fret 4, strings 1-4 (1, 2, 3, 4), string 5 (1).
- A7(b9)**: Fret 2, strings 1-4 (1, 2, 3, 4), string 5 (1).
- C7(b9)**: Fret 3, strings 1-4 (1, 2, 3, 4), string 5 (1).
- E7(b9)**: Fret 4, strings 1-4 (1, 2, 3, 4), string 5 (1, arrow left).
- A7(#9)**: Fret 2, strings 1-4 (1, 2, 3, 4), string 5 (1).
- C7(#9)**: Fret 3, strings 1-4 (1, 2, 3, 4), string 5 (1).
- E7(#9)**: Fret 4, strings 1-4 (1, 2, 3, 4), string 5 (1, arrow left).
- G 4 9**: Fret 3, strings 1-4 (1, 2, 3, 4), string 5 (1).
- C 4 9**: Fret 2, strings 1-4 (1, 2, 3, 4), string 5 (1).
- E 4 9**: Fret 4, strings 1-4 (1, 2, 3, 4), string 5 (1, arrow left).
- G 4 (b9)**: Fret 3, strings 1-4 (1, 2, 3, 4), string 5 (1, arrow left).
- C 4 (b9)**: Fret 2, strings 1-4 (1, 2, 3, 4), string 5 (1).
- E 4 (b9)**: Fret 4, strings 1-4 (1, 2, 3, 4), string 5 (1).

Lêem-se os números das cifras em forma de números ordinais:

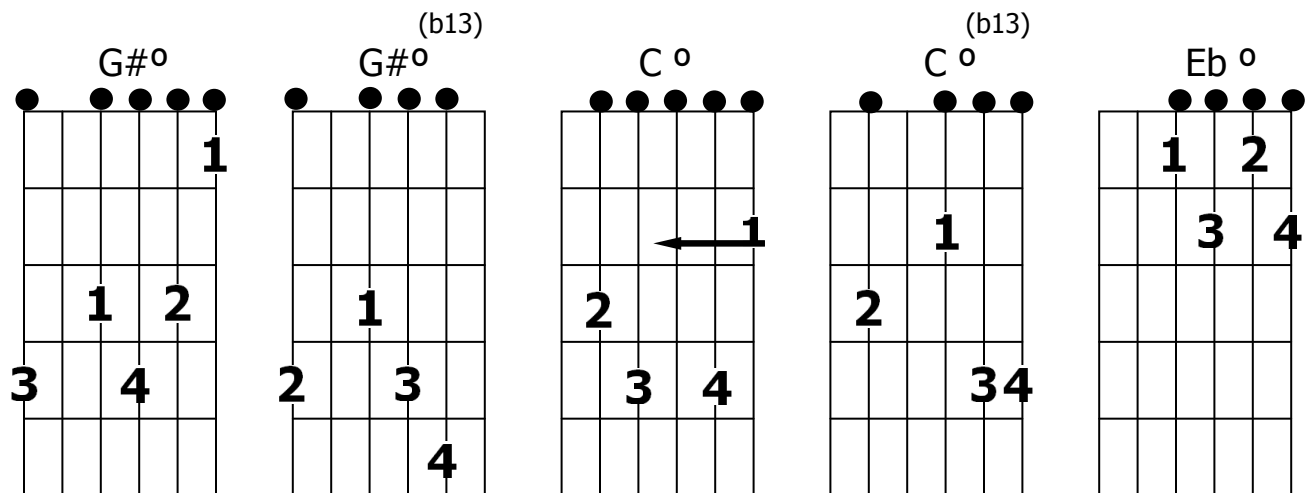
4 = quarta, 7 = sétima / 9 = nona / (b9) = nona menor / (#9) = nona aumentada.

# Juarez Barcellos

Acordes com sétima e décima terceira menor (b13) e maior (13).

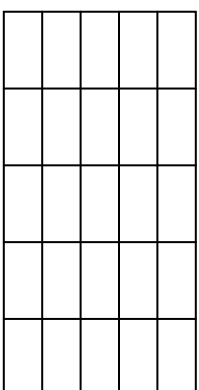
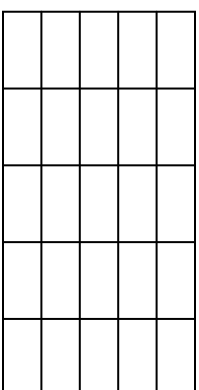
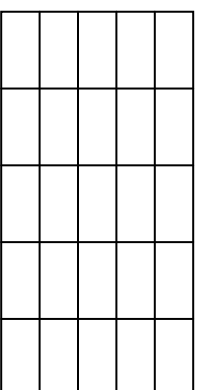
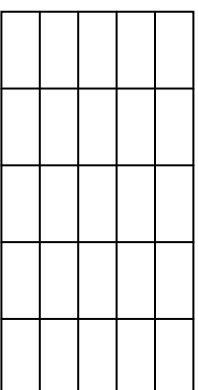
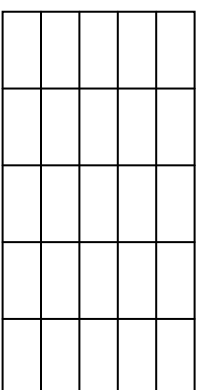
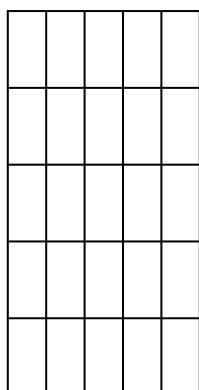
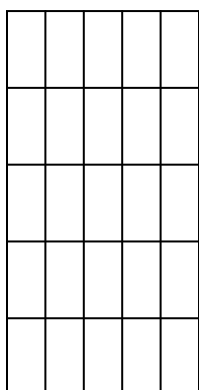
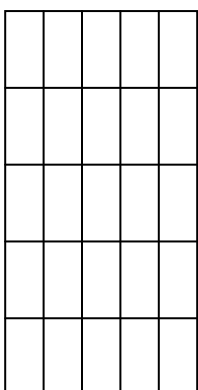
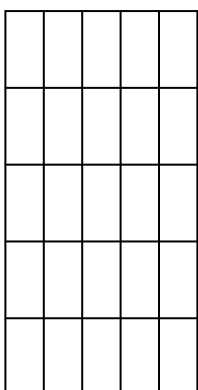
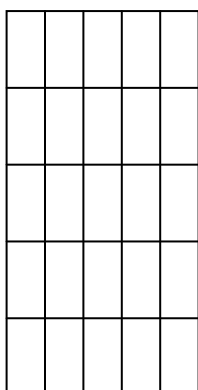
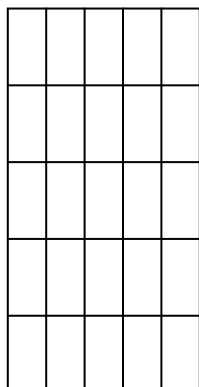
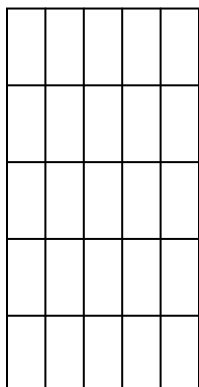
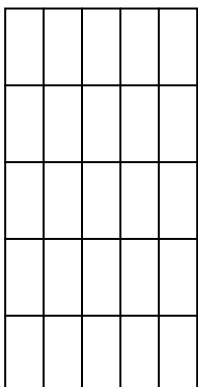
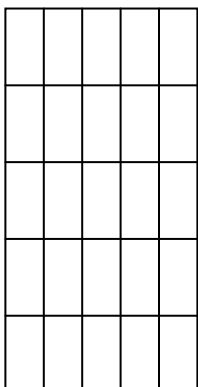
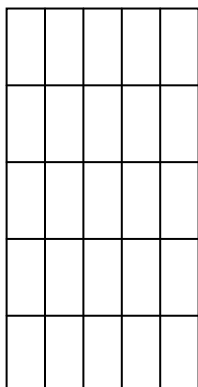


Acordes diminutos com décima terceira menor (b13).



Lêem-se: ° = diminuto / 13 = décima terceira / (b13) = décima terceira menor

# Juarez Barcellos



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