GMA
ESCOLA
DE BANDA

Apostila de Flauta Transversal

Elaboração
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OMBPR 11.170

Fazendo música com o Coração!

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Teoria Musical

Sergio Wolf Francisco
Professor e Maestro
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“A musica é uma revelação maior do que qualquer filosofia.”

Ludwig van Beethoven.

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Princípios Básicos da Música

- Música: Arte de expressar os sentimentos através dos sons.

- Divide-se em três partes:

MELODIA – RÍTMO – HARMONIA

Melodia: sons executados alternadamente um após outro.

Rítmo: é a velocidade ou a pulsação da execução de uma música ou trecho musical.

Harmonia: dois ou mais sons executados ao mesmo tempo.

Pauta ou Pentagrama: conjunto de 5 linhas e 4 espaços paralelos contados de baixo para cima.

5ª	4º
4ª	3º
3ª	2º
2ª	1º
1ª	

Notas musicais: existem 7 notas musicais; **DÓ**, **RÉ**, **MI**, **FÁ**, **SOL**, **LÁ** e **SI**.

"Os músicos não se retiram; param quando não há mais música neles."

Louis Armstrong.

Clave

Sinal gráfico utilizado no início do Pentagrama que serve para dar nome às **Linhas.**

Na linha em que estiver apoiada, esta linha receberá o nome da **CLAVE**.

Existem 3 Claves que ocupam 7 posições diferentes:

- **Clave de Sol na 2ª Linha;**

- Clave de Fá na 3ª Linha;

- Clave de Fá na 4ª Linha;

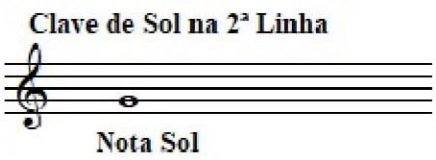
- Clave de Dó na 1ª Linha;

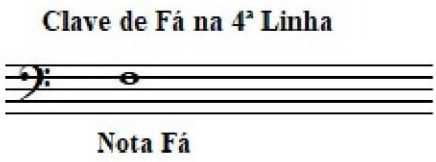
- Clave de Dó na 2ª Linha;

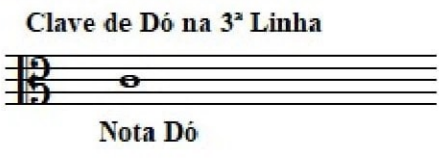
- Clave de Dó na 3ª Linha e

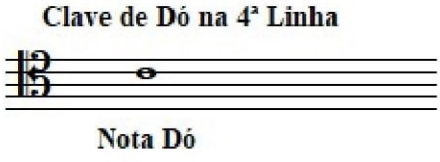
- Clave de Dó na 4ª Linha.

Exemplos:



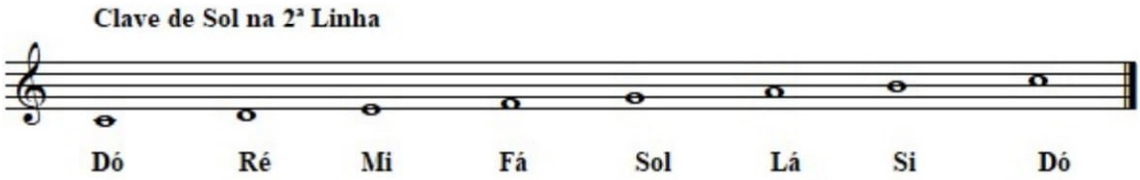


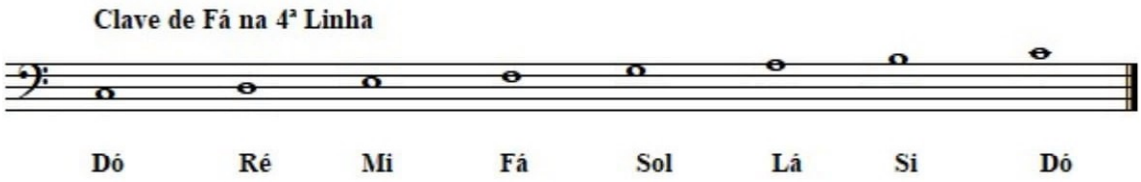




OBS: As **Claves mais utilizadas** são a de **Sol** na **2ª Linha** e a de **Fá** na **4ª Linha**.

Exemplos:

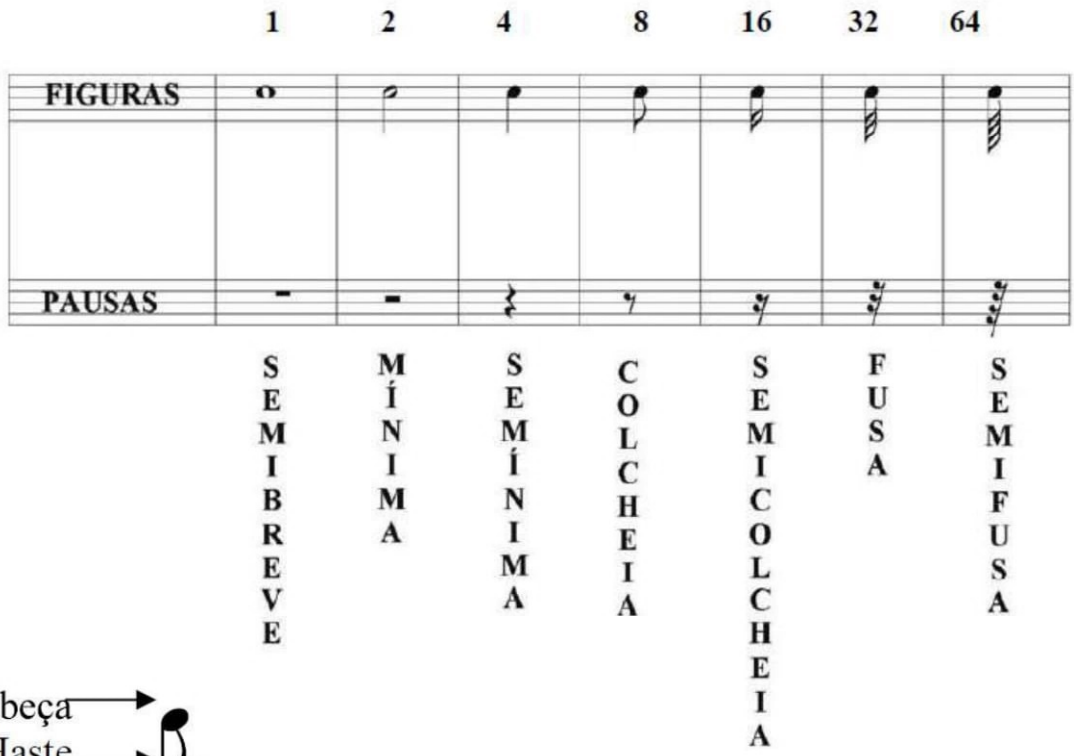


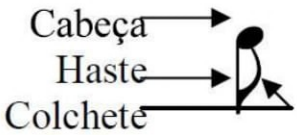


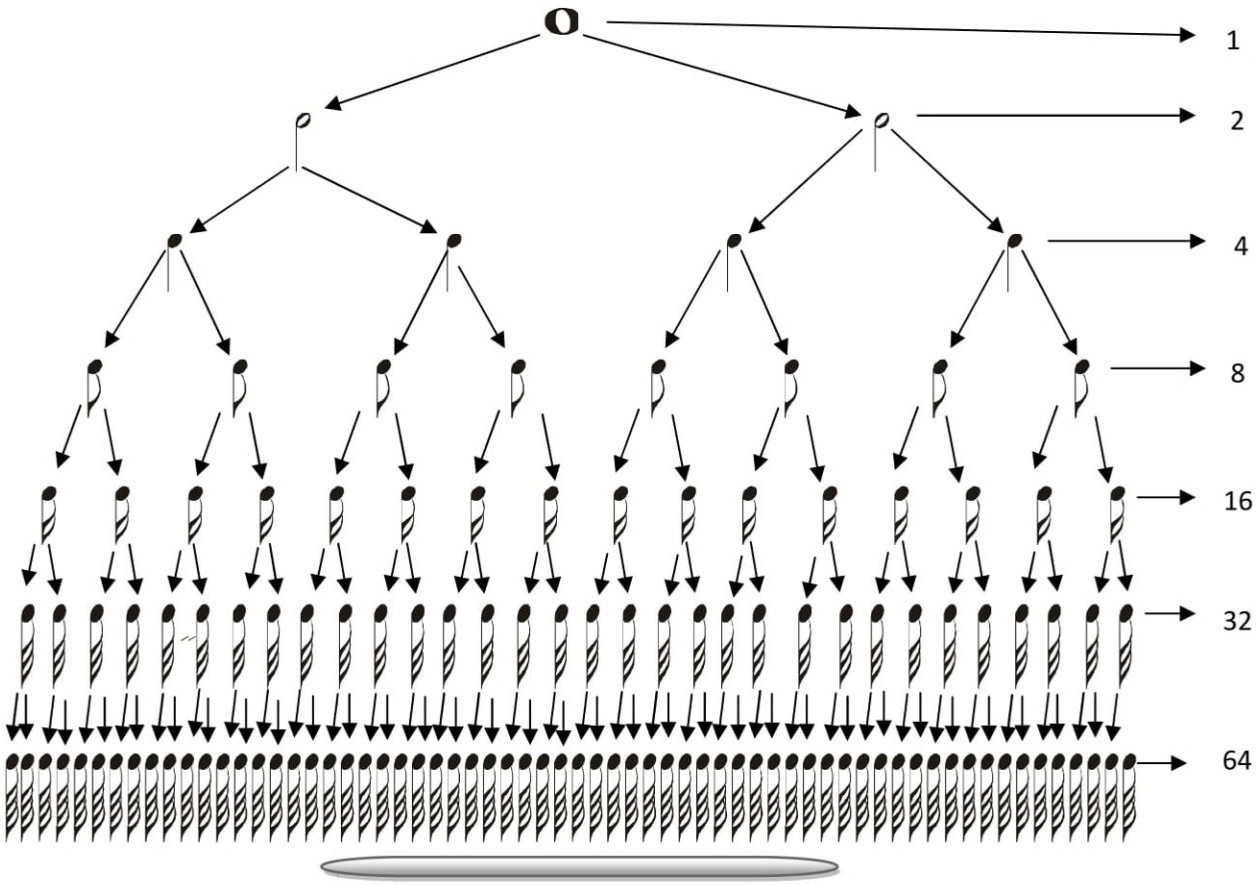
"Se não fosse um físico, provavelmente seria um músico. Muitas vezes penso na música, eu vivo os meus sonhos na música, eu vejo a minha vida em termos de música."

Albert Einstein.

Quadro de Valores







Compasso

Medida que divide um trecho musical em partes iguais, agrupando e coordenando os seus valores.

Os Compassos podem ser **Simples; Compostos e/ou Mistos**:

- Binários (2 tempos);
- Ternários (3 tempos) e
- Quaternários (4 tempos).

Unidade de Compasso: é a quantidade de tempos existentes dentro de cada compasso e/ou a nota que sozinha irá preencher o valor do compasso.

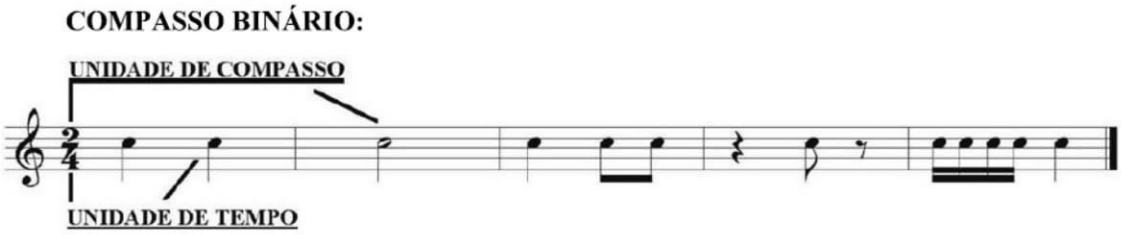
Binário (2); Ternário(3) ou Quaternário(4)

Unidade de Tempo: é a figura que irá valer um tempo do **compasso.**

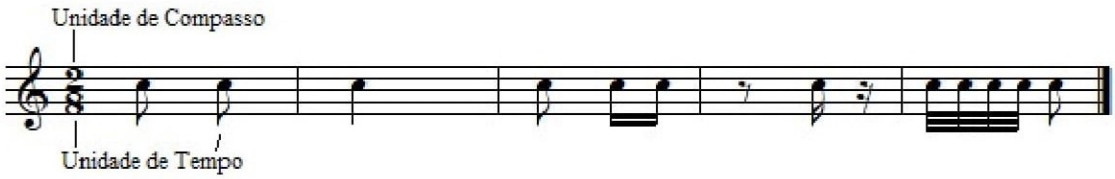
(1; 2; 4; 8; 16; 32 ou 64)

Compasso Simples: são binários, ternários ou quaternários (2, 3 ou 4) indicados na Unidade de Compasso.

Exemplos:

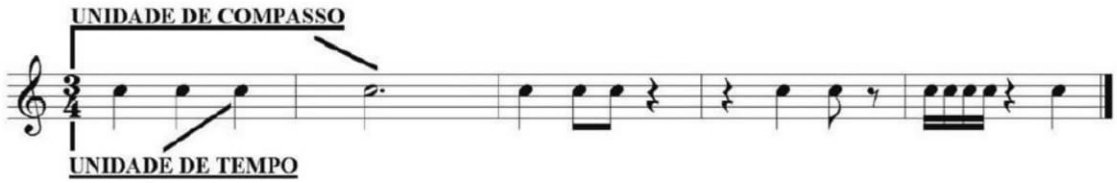


ou

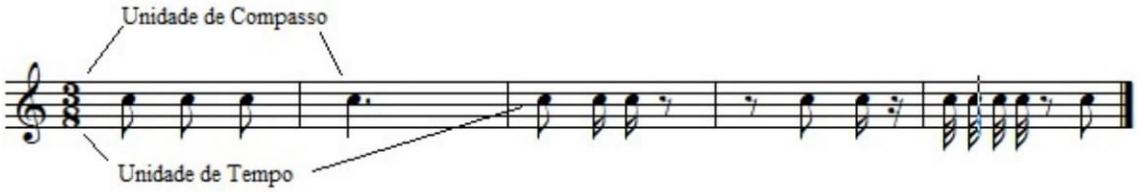


Etc...

COMPASSO TERNÁRIO:

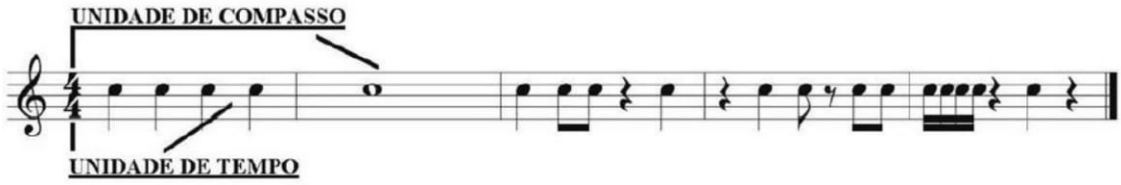


Ou

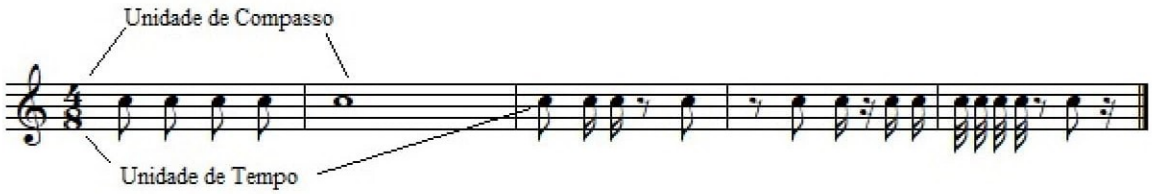


Etc...

COMPASSO QUATERNÁRIO:



Ou



Etc ...

BANDA MARCIAL

EXERCÍCIOS 01:

1) O que é Música?

2) Como é formado o Pentagrama?

3) O que é Clave e para que serve?

4) O que é Compasso?

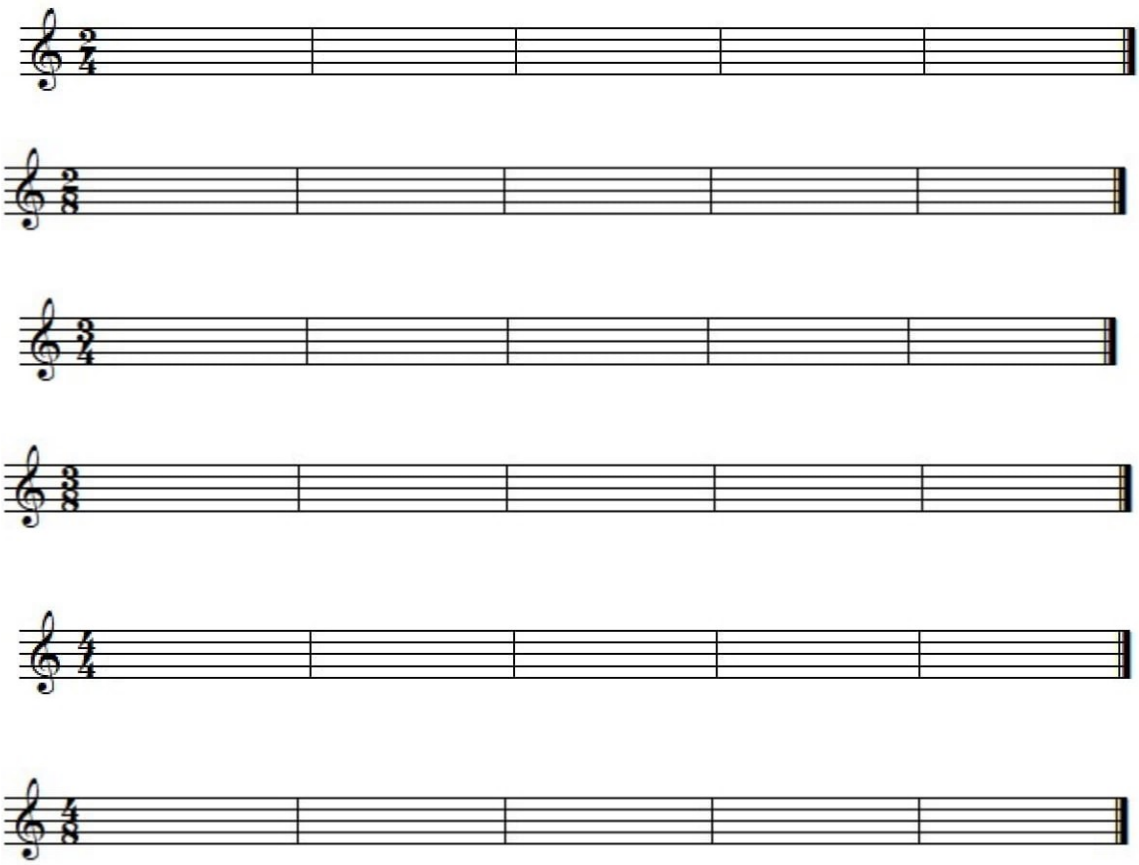
5) Quais os tipos de Compassos que existem?

6) O que é Unidade de Compasso?

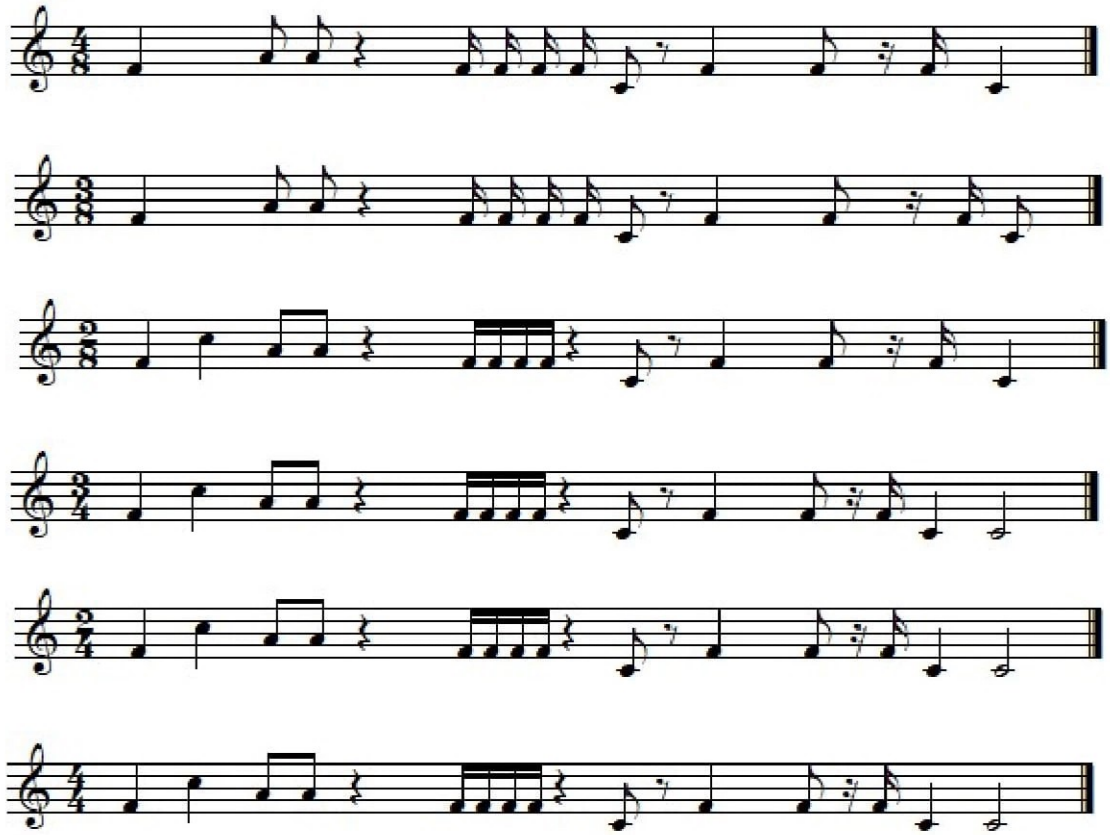
7) O que é Unidade de Tempo?

8) Escreva o Quadro de Valores completo.

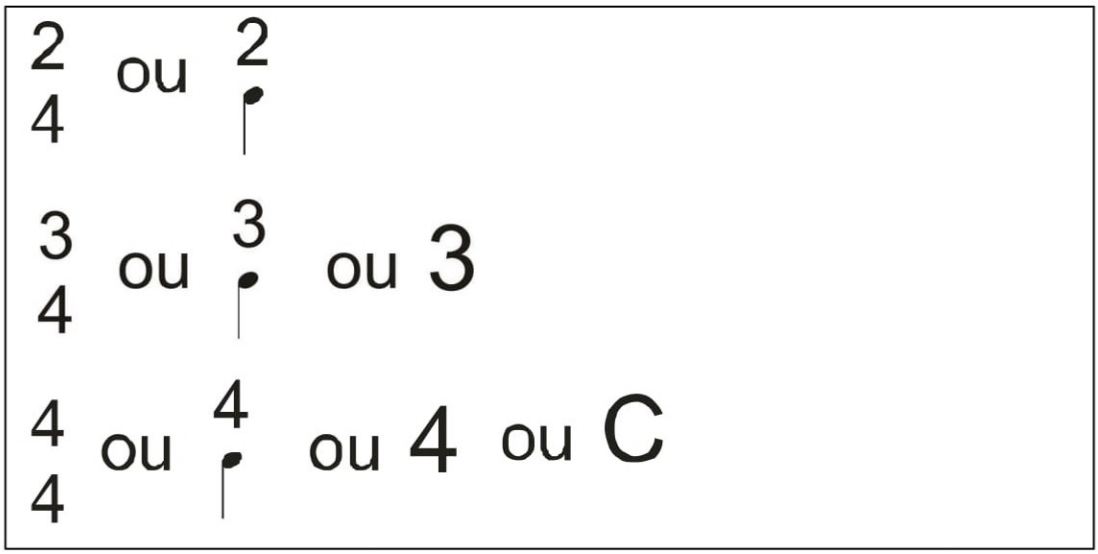
9) Faça 5 Compassos diferentes de cada forma abaixo.

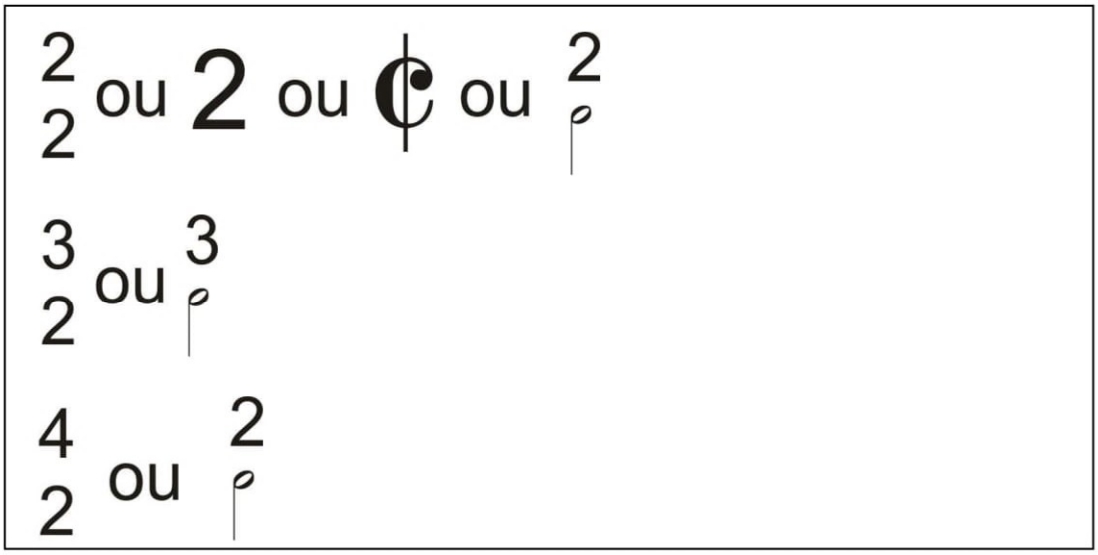


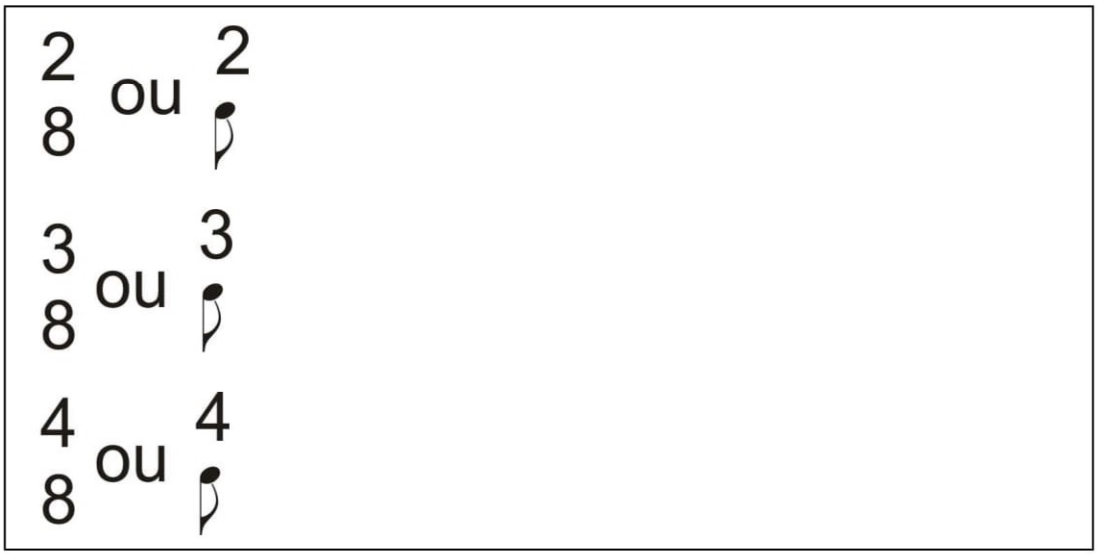
10) Divida os trechos abaixo em: binário, ternário e quaternário.



OBS: Algumas formas de compasso que aparecem nas músicas que você deveria saber:







“A música substituiu as palavras muitas vezes quando as pessoas não sabem que dizer, e eu
acho que a música fala mais alto do que as palavras.”

Bono

Ponto de aumento

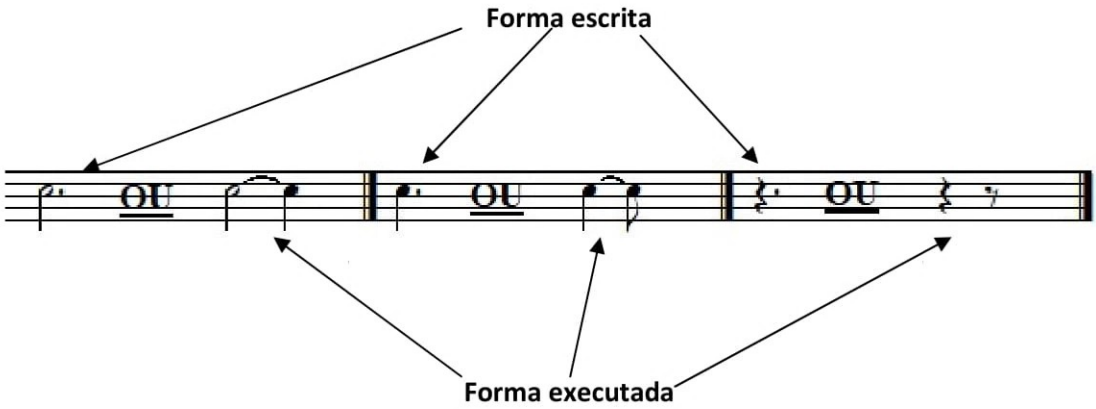
Colocado a direita da **Figura** ou **Pausa**, serve para aumentar o valor da mesma.

Existem três tipos de pontos de **AUMENTO.**

Os mais usados são o SIMPLES e o DUPLO.

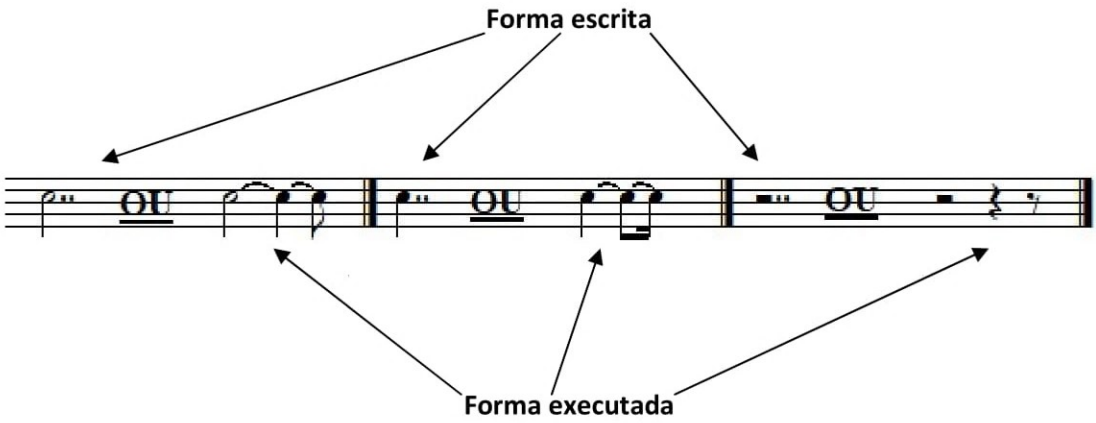
Ponto de aumento Simples: Aumenta mais a metade do valor da **FIGURA** ou **PAUSA.**

Exemplo:



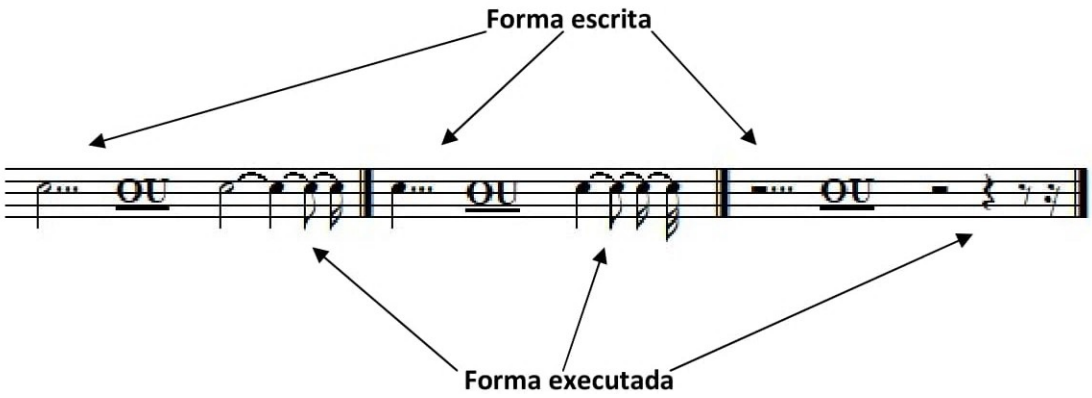
Ponto de aumento Duplo: O primeiro ponto aumenta mais a metade do valor da **FIGURA** ou **PAUSA** e o segundo ponto aumenta mais a metade do valor do primeiro ponto.

Exemplo:



Ponto de aumento Triplo: O primeiro ponto aumenta mais a metade do valor da **FIGURA** ou **PAUSA** o segundo ponto aumenta mais a metade do valor do primeiro ponto e o terceiro aumenta mais a metade do valor do segundo ponto.

Exemplo:



Ponto de Diminuição: Divide a figura em duas partes, a primeira valor positivo (som) a segunda valor negativo (silêncio).

Exemplo:

"Mesmo na mais bela música há alguns silêncios que estão lá para nós notarmos a importância do silêncio."

Andrea Bocelli

Tom e Semitom

- Tom: é a soma de dois semitons.

- Semitom: é a metade de um tom.

- Sustenido: Eleva meio tom a nota.

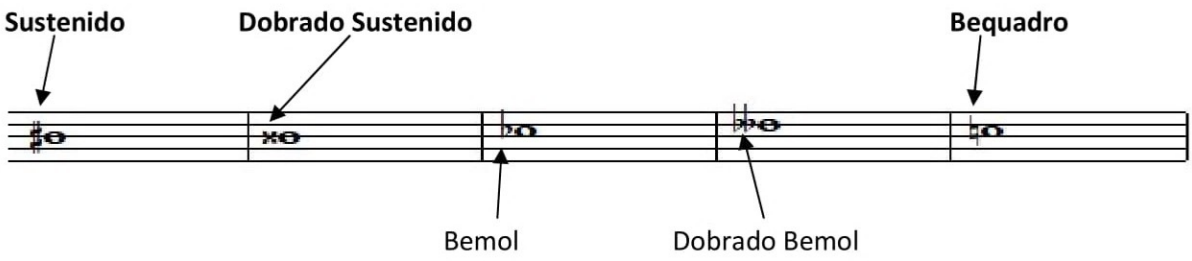
- Bemol: Abaixa meio tom a nota.

- Dobrado Sustenido: Eleva um tom a nota.

- Dobrado Bemol: Abaixa um tom a nota.

- Bequadro: Anula ou Cancela todos os sinais anteriores.

Exemplo:



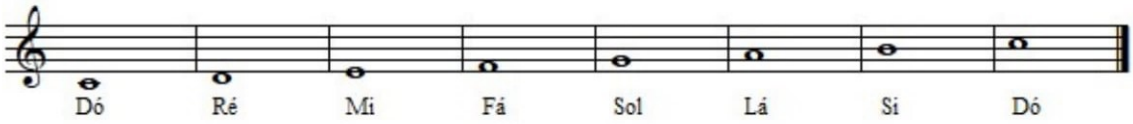
OBS: Os acidentes encontram-se sempre a esquerda da nota (na frente) para ter validade.

Escalas

Sucessão de oito sons (notas) sem intervalo, sendo que a última nota é a repetição da primeira.

Exemplo:

Escala de Dó Maior

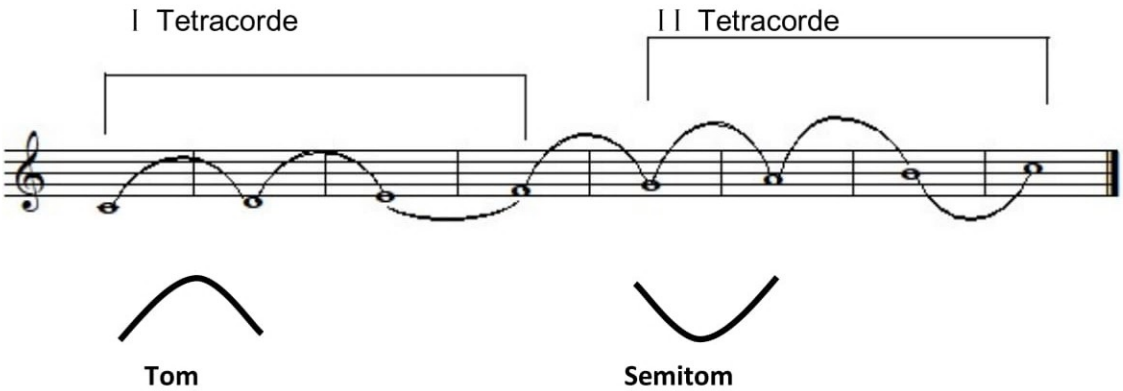


Escalas Maiores

As **Escalas Maiores** são formadas por **oito sons** onde estes são divididos em **dois tetracordes** (seqüência de quatro sons cada), tendo a **distância interna** de cada tertracorde de: **Tom; Tom e Semitom** e a distância de Tom que separa os dois tetracordes.

Exemplo:

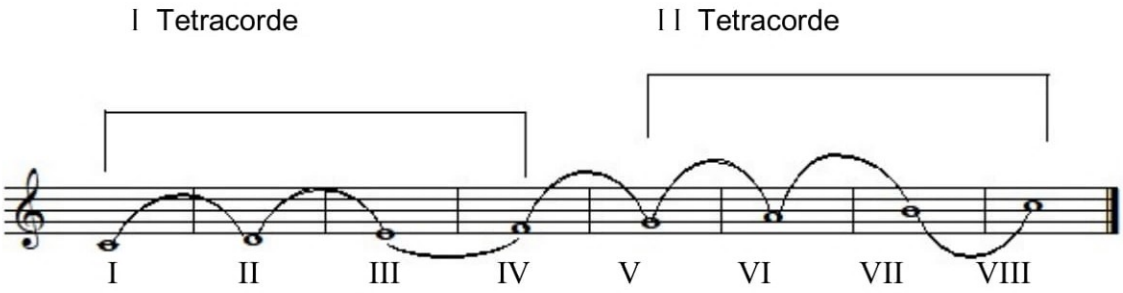
Escala de Dó Maior



OBS: A partir da Escala de **Dó Maior**, originamos todas as outras escalas.

Graus de uma Escala

Antes de darmos prosseguimento na formação de escalas Maiores devemos conhecer os Graus que fazem parte da Escala.



I Grau – Tônica

II Grau – Super Tônica

III Grau – Mediante

IV Grau – Subdominante

V Grau – Dominante

VI Grau – Superdominante

VII Grau – Sensível

VIII Grau – Tônica ou Repetição da Tônica

“A música é a entrada irrelevante para um mundo de conhecimento superior que compreende a humanidade, mas que a humanidade não pode compreender.”

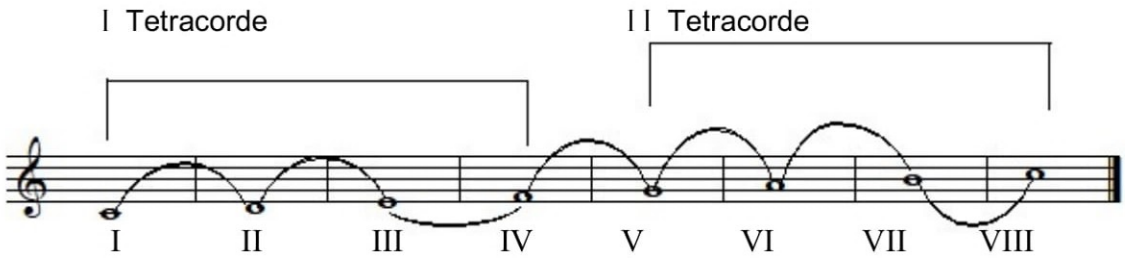
Ludwig van Beethoven.

Escalas Maiores formadas com Sustenidos (#)

Para formar Escalas Maiores com Sustenidos, devemos pegar o segundo Tetracorde da Escala de Dó Maior e transformar como primeiro de uma nova escala.

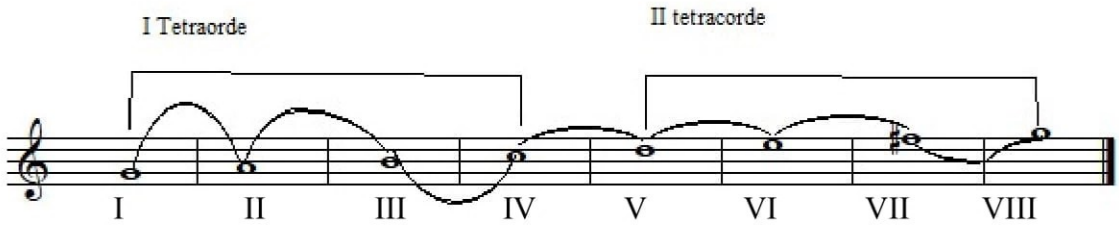
Exemplo:

Escala de Dó Maior



As notas que fazem parte do II Tetracorde da Escala de Dó maior são: Sol; Lá; Si e Dó.

Pegamos o II Tetracorde e Transformamos como primeiro de uma nova escala.



Se a Escala começa com a nota Sol ela deverá terminar também com a nota Sol.

O próximo passo será o de levar todos os acidentes da Escala anterior (no caso a de Dó maior) para a nova escala.

A partir daí deve-se encontrar as distâncias entre as notas que foram encontradas na Escala base de Dó Maior.

No caso das escalas formadas por Sustenidos, devemos alterar sempre o VII Grau da nova escala ascendentemente para se conseguir o que é necessário de intervalos.

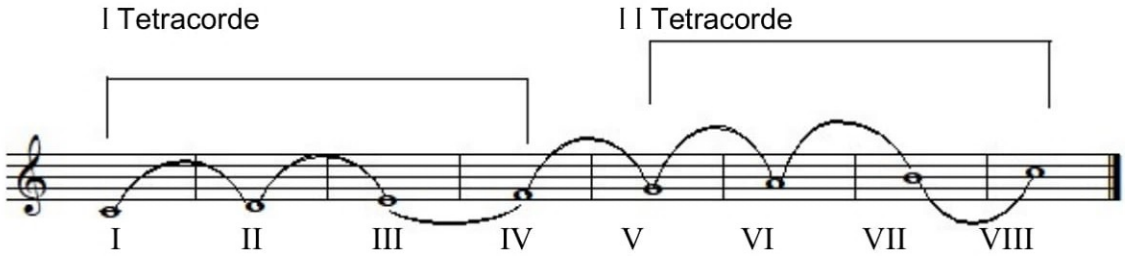
Assim deve-se repetir este processo até todas as notas estarem com sustenidos.

Escalas Maiores formadas com Bemóis (#)

Para formar Escalas Maiores com Bemóis, devemos pegar o primeiro Tetracorde da Escala de Dó Maior e transformar como segundo de uma nova escala.

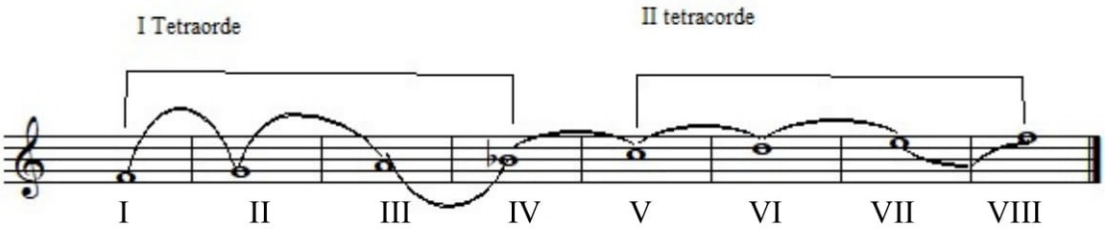
Exemplo:

Escala de Dó Maior



As notas que fazem parte do I Tetracorde da Escala de Dó maior são: Dó; Ré; Mi e Fá.

Pegamos o I Tetracorde e Transformamos como segundo de uma nova escala.



Se a Escala começa com a nota Fá ela deverá terminar também com a nota Fá.

O próximo passo será o de levar todos os acidentes da Escala anterior (no caso a de Dó maior) para a nova escala.

A partir daí deve-se encontrar as distâncias entre as notas que foram encontradas na Escala base de Dó Maior.

No caso das escalas formadas por Bemóis, devemos alterar sempre o IV Grau da nova escala descendentemente para se conseguir o que é necessário de intervalos.

Assim deve-se repetir este processo até todas as notas estarem com sustenidos.

Armadura de Claves:

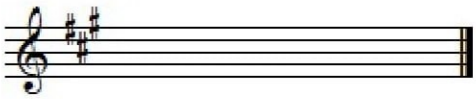
Formadas por suistenidos

Dó Maior

Sol Maior

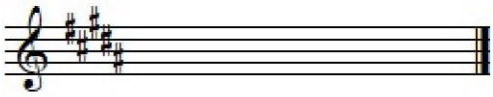
Ré Maior

Lá Maior



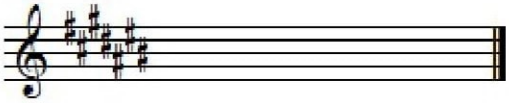
Mi Maior

Si Maior



Fá # Maior

Dó # Maior



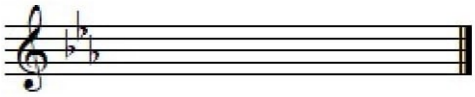
Formadas por Bemol b

Dó Maior

Fá Maior

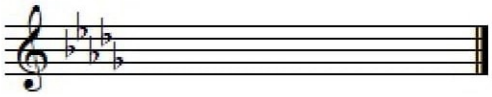
Sib Maior

Mib Maior



Láb Maior

Réb Maior



Solb Maior

Dób Maior

EXERCÍCIOS 02:

1) Formar as 7 escalas maiores com sustenidos.

2) Formar as 7 escalas maiores com bemol.

3) Quais são os Graus de uma escala?

4) O que é Tom e Semitom?

5) Quais são os acidentes existentes?

6) Qual a distância interna dos tetracordes?

7) O que é e quais são os pontos de aumento?

8) O que é uma escala?

9) Dê exemplo de ponto de aumento simples; duplo e triplo.

10) O que é ponto de diminuição e dê um exemplo?

Escalas menores relativas

As **Escalas menores** são **Escalas** relativas das E**scalas Maiores.**

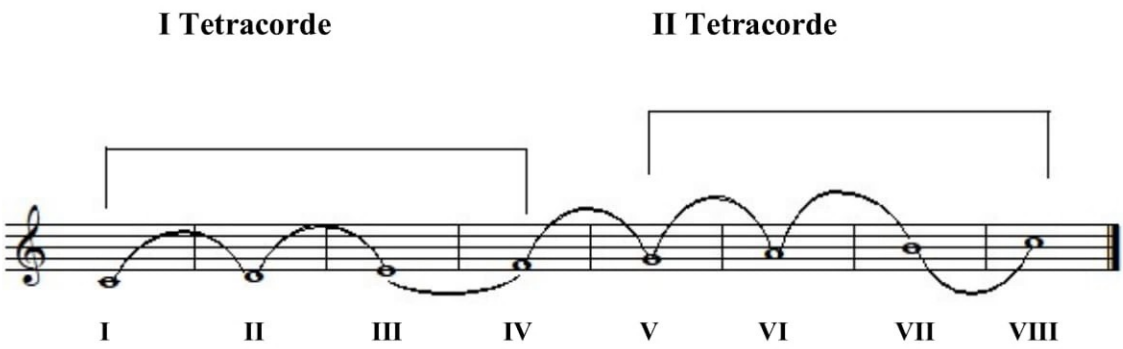
Devemos calcular sempre uma 3ª m abaixo para identificá-la.

Existem dois tipos de Escalas menores: **Harmônicas** e **Cromáticas**.

Modo menor Harmônico:

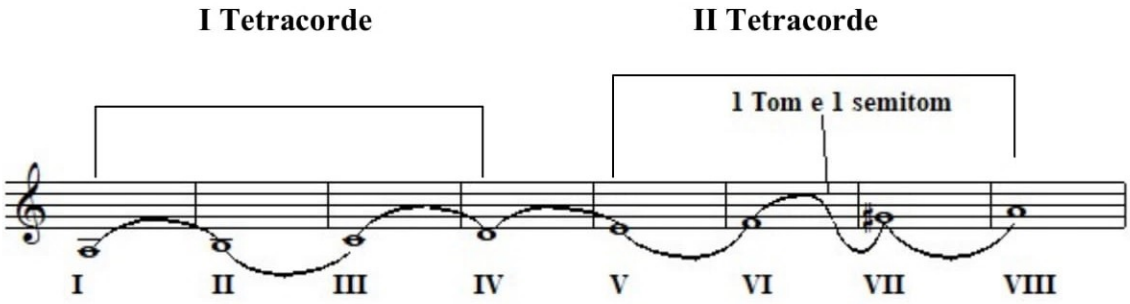
Exemplo:

Escala de Dó Maior



Escala relativa menor

Escala de Lá menor



Intervalos

Distância medida entre o intervalo de duas notas.

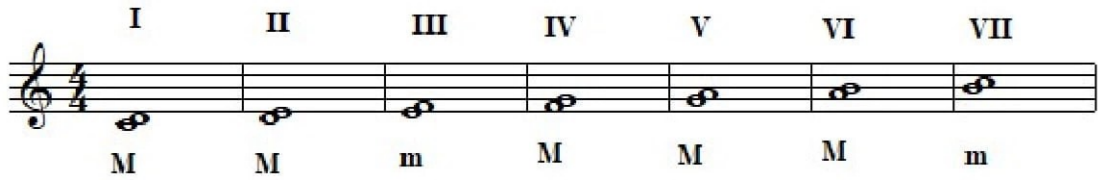
Esta distância pode ser:

sub-diminuto - diminuto - *menor - MAIOR* – AUMENTADO – SUPER-AUMENTADO
ou
JUSTO

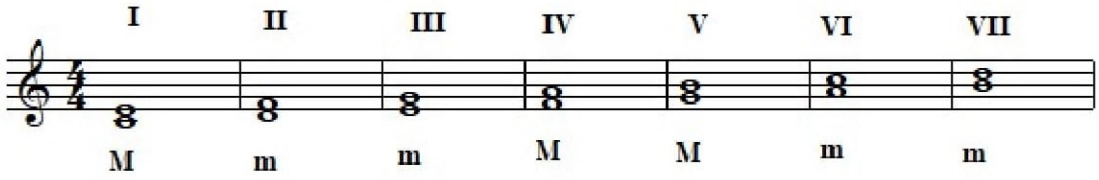
Intervalos nas Escalas Maiores:

Exemplo:

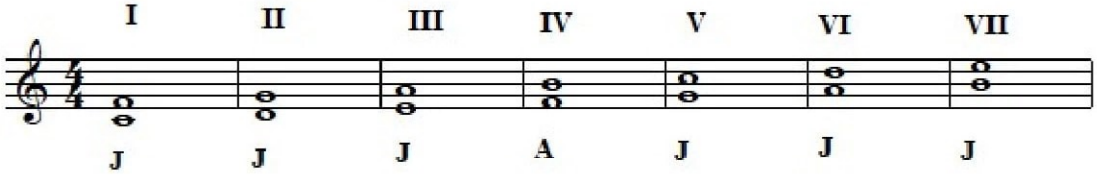
2ª Maior – I, II, IV, V e VI Graus
2ª menor – III e VII Graus



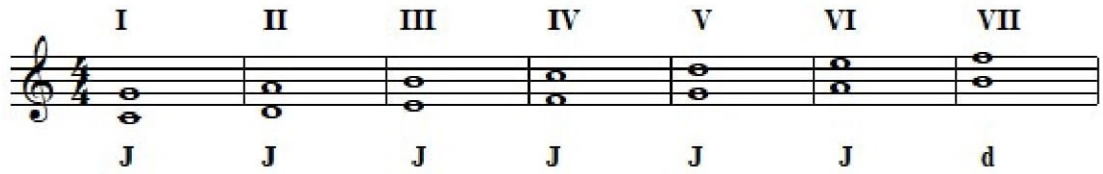
3ª Maior – I, IV e V Graus
3ª menor – II, III, VI e VII Graus



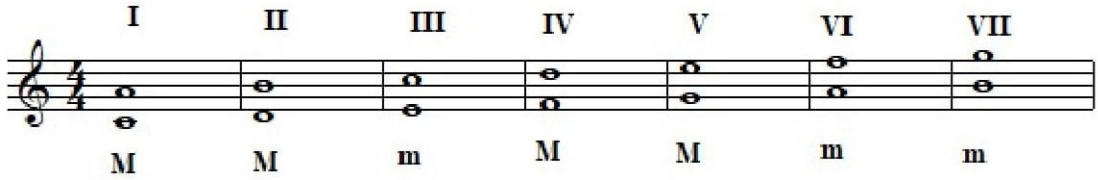
4ª Justas – I, II, III, V, VI e VII Graus
4ª Aumentada – IV Grau



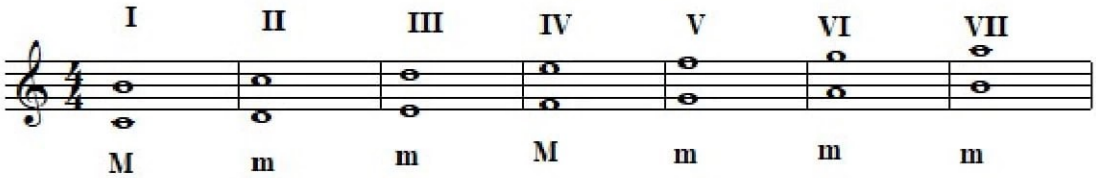
5ª Justa – I, II, III, IV, V e VI Graus
5ª diminuta – VII Grau



6ª Maiores – I, II, IV e V Graus
6ª menores – III, VI e VII Graus



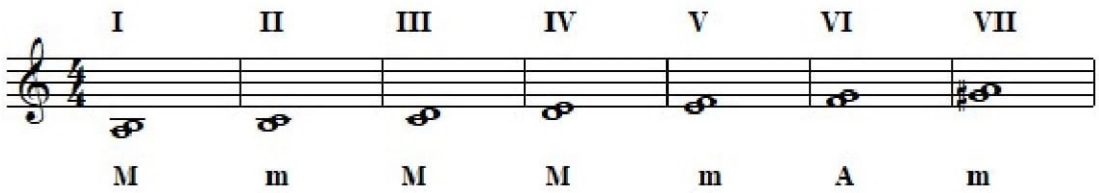
7ª Maiores - I e IV Graus
7ª menores – II, III, V, VI e VII Graus



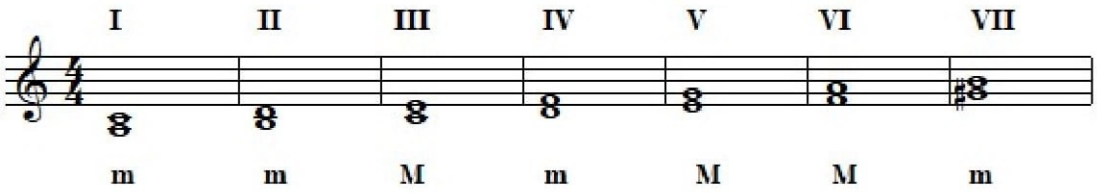
8ª Justa – Em todos os Graus

Intervalos nas Escalas menores Harmônicas:

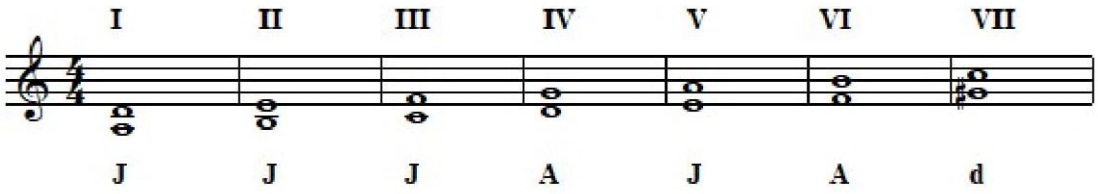
2ª Maiores – I, III e IV Graus
2ª menores – II, V e VII Graus
2ª AUMENTADA – VI Grau



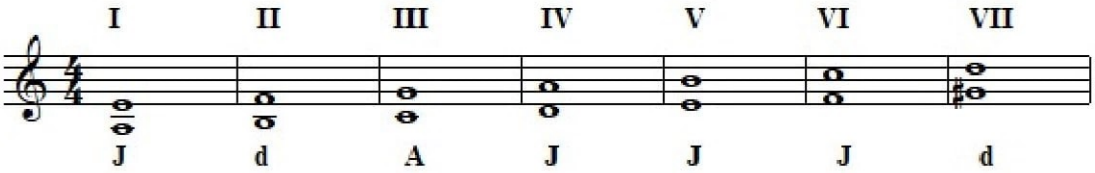
3ª Maiores – III, V e VI Graus
3ª menores – I, II, IV e VII Graus



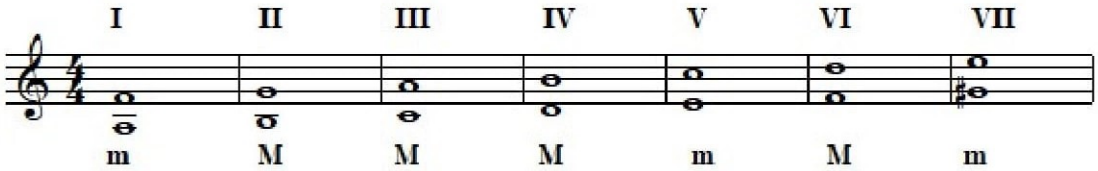
4ª Justas – I, II, III e V Graus
4ª AUMENTADA – IV e VI Graus
4ª diminuta – VII Grau



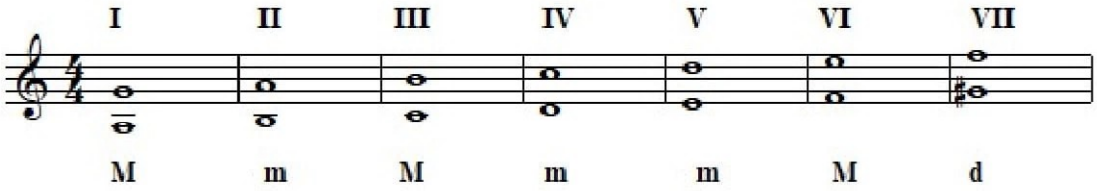
5ª Justas – I, IV, V e VI Graus
5ª AUMENTADA – III Grau
5ª diminutas – II e VII Graus



6ª Maiores – II, III, IV e VI Graus
6ª menores – I, V e VII Graus



7ª Maiores – I, III e VI Graus
7ª menores – III, IV e V Graus
7ª diminuta – VII Grau



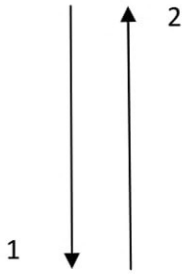
8ª Justas – Em todos os Graus

Marcação de Tempo dos Compassos

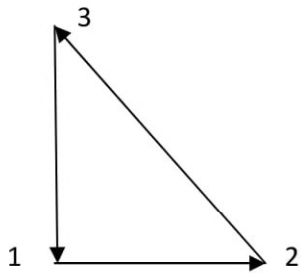
É a forma correta de marcação dos tempos dentro de um **compasso.**

Esta marcação poderá auxiliar quando um Grupo Instrumental (Banda; Orquestra...) estiverem trabalhando uma peça musical.

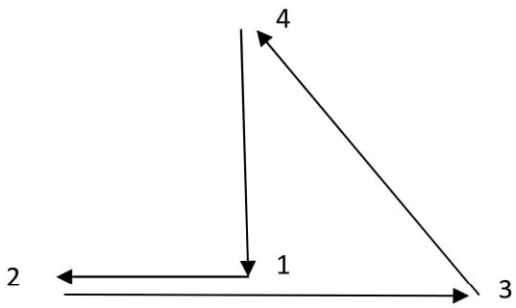
Compasso Binário



Compasso Ternário



Compasso Quaternário



"Banda, local onde se faz Música e Amigos!"
Profº Sergio

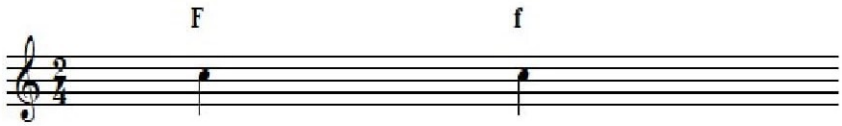
Acento Métrico

São as partes Fortes e fracas dos **Compassos.**

Compassos Binários:

1º Tempo **Forte.**

2º Tempo **fraco.**

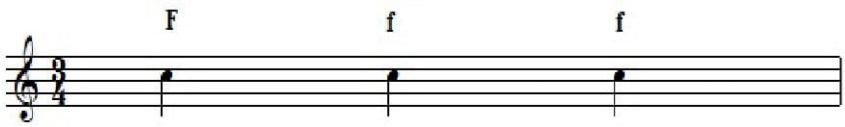


Compassos Ternários:

1º Tempo **Forte.**

2º Tempo **fraco.**

3º Tempo **fraco.**



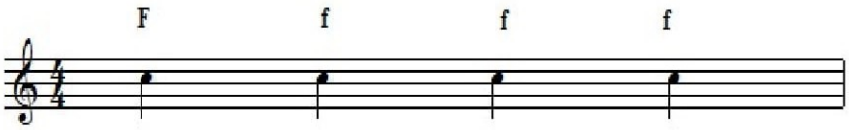
Compassos Quaternários:

1º Tempo **Forte.**

2º Tempo **fraco.**

3º Tempo **fraco.**

4º Tempo **fraco.**



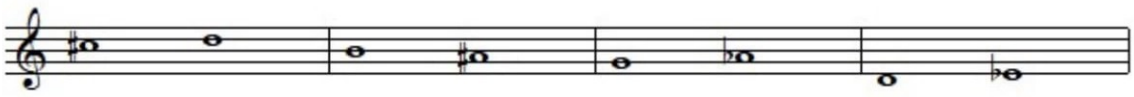
OBS: Alguns teóricos indicam que a acentuação no compasso quaternário seria:

1º tempo - Forte; 2º tempo - fraco; 3º tempo - Meio-forte e 4º tempo - fraco

Semitons CROMÁTICOS e DIATÔNICOS

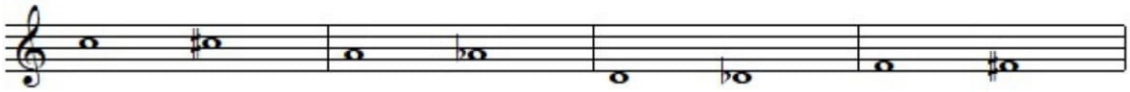
Semitom **Diatônico** é aquele que é formado por duas notas diferentes.

Exemplo:



Semitom **Cromático** é aquele que é formado por duas notas de mesmo nome mas com entoação diferente.

Exemplo:



BANDA MUSICAL

EXERCÍCIOS 03:

1) O que são escalas menores e como encontrá-las?
2) Como é a distância entre os Graus da escala menor?
3) O que é intervalos?
4) Quais as distâncias que existem?
5) Onde encontramos os intervalos de 2ª Maior nas Escalas Maiores?
6) Onde encontramos os intervalos Justos nas escalas menores?
7) Em que intervalo, encontramos a distância de Aumentada nas Escalas Maiores?
8) Indique as formas de marcação dos compassos binários; ternários e quaternários?
9) Indique a acentuação métrica dos compassos binários; ternários e quaternários?
10) Descreva o que é semitom Diatônico e semitom Cromático?

"Um sonho sonhado sozinho é apenas um sonho mas um sonho sonhados por muitos se torna realidade."

FAMÍLIA DAS MADEIRAS

Flauta Transversal

Clarinete

Sax Soprana

Sax Alto

Sax Tenor

FAMÍLIA DOS METAIS

Trombone de Vara

Trompa

Trompete

Flugelhorn

Bombardino

Tuba

FAMÍLIA DA PERCUSSÃO

Bombo ou Fuzileiro

Pratos

Surdo

Caixa Tenor

Técnica Instrumental

Flauta Transversal

Sergio Wolf Francisco
Professor e Maestro
OMBPR 11.170

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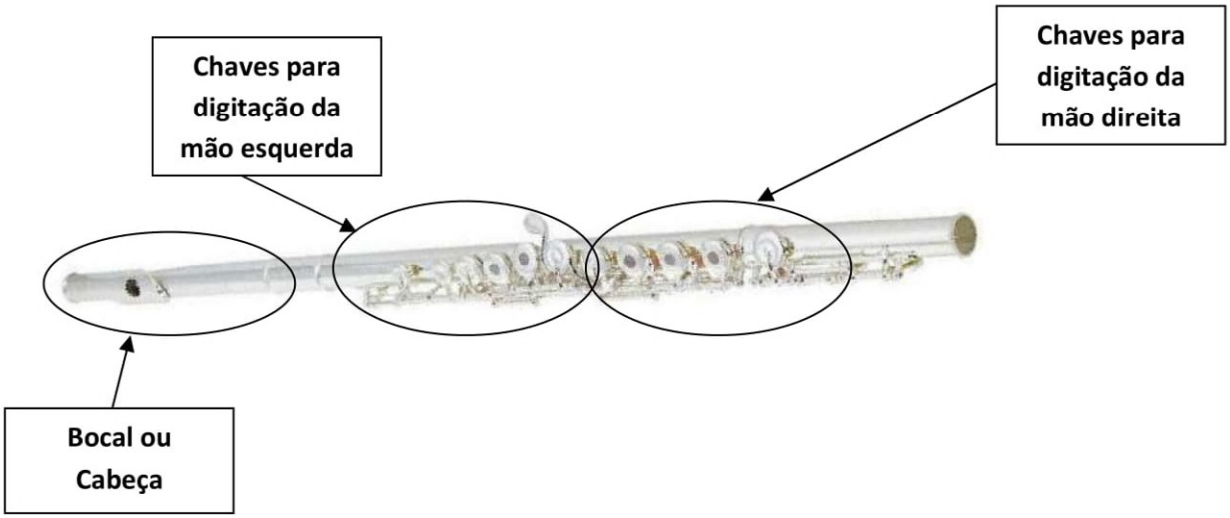
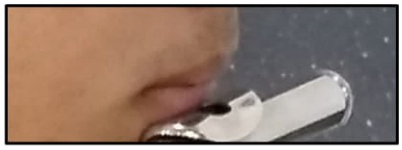
Flauta Transversal

Conhecendo mais sobre o seu instrumento.



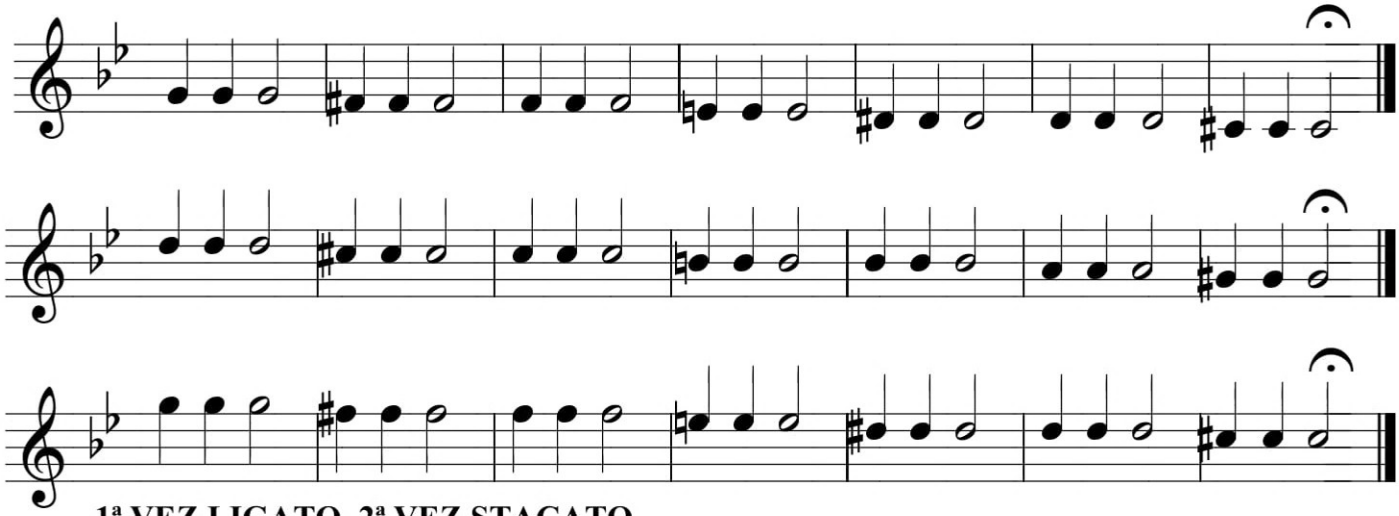
Posição correta do Bocal nos lábios



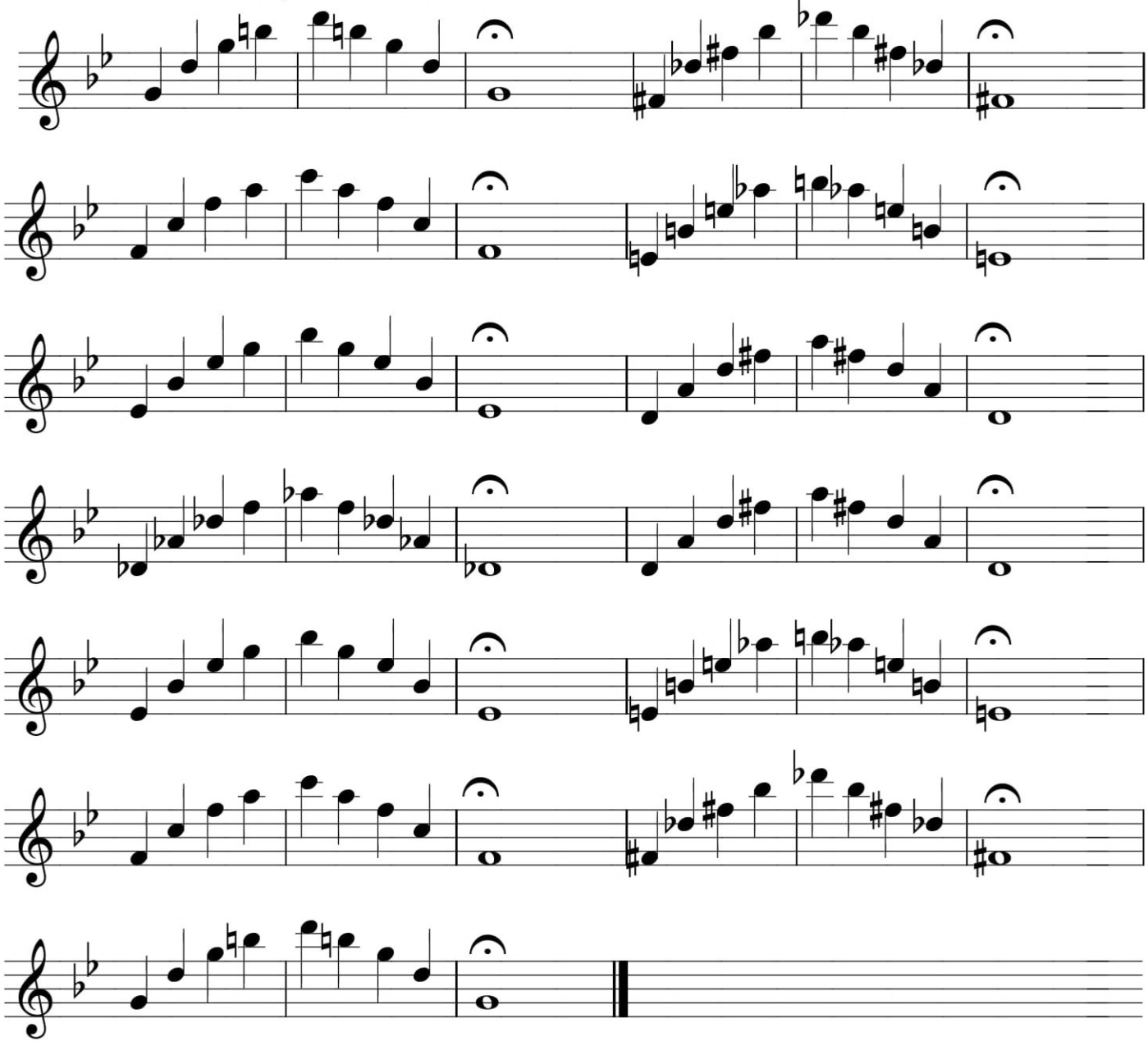
Postura correta para execução do instrumento

EXEXERCÍCIOS PARA AQUECIMENTO

TODOS OS EXERCÍCIOS DEVEM SER EXECUTADOS LENTAMENTE



1ª VEZ LIGATO, 2ª VEZ STACATO

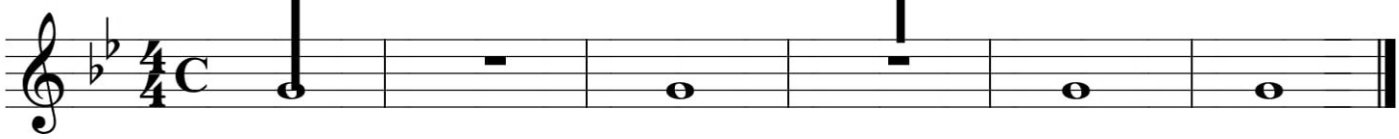


Todos os exercícios devem ser executados com andamento lento.

Figura de semibreve com valor de quatro tempos.

Pausa de semibreve com valor de quatro tempos.

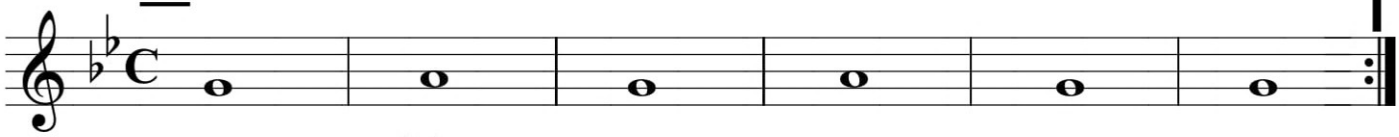
01



Sol

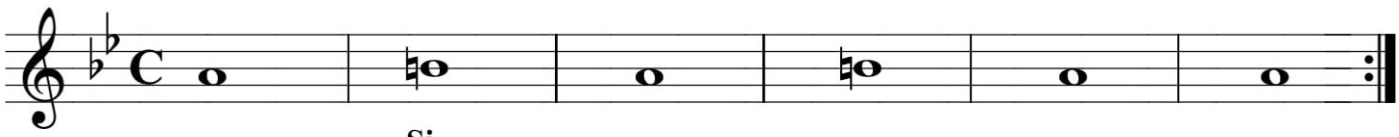
02

Retornello



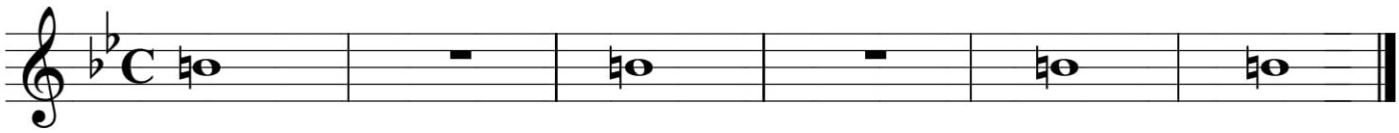
Lá

03

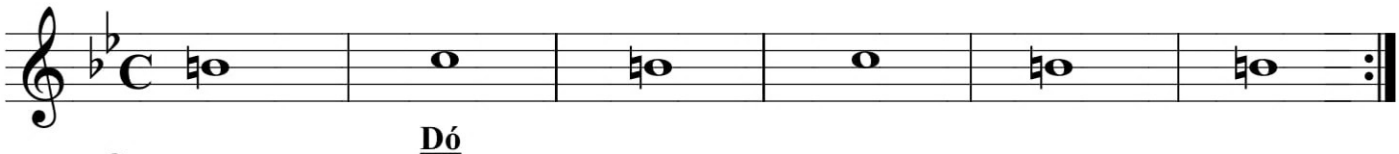


Si

04

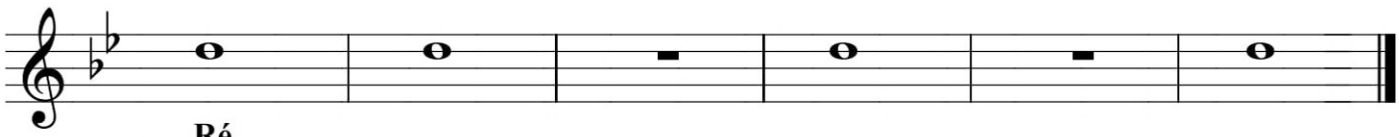


05



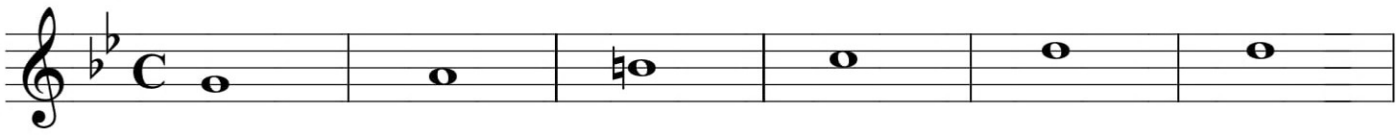
Dó

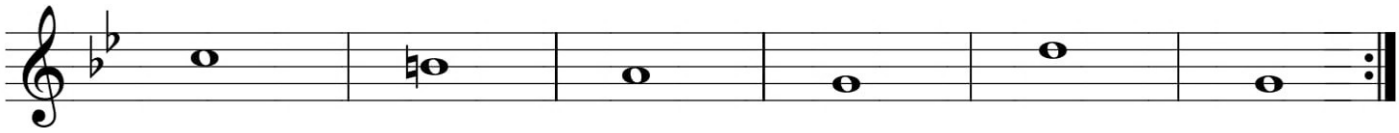
06



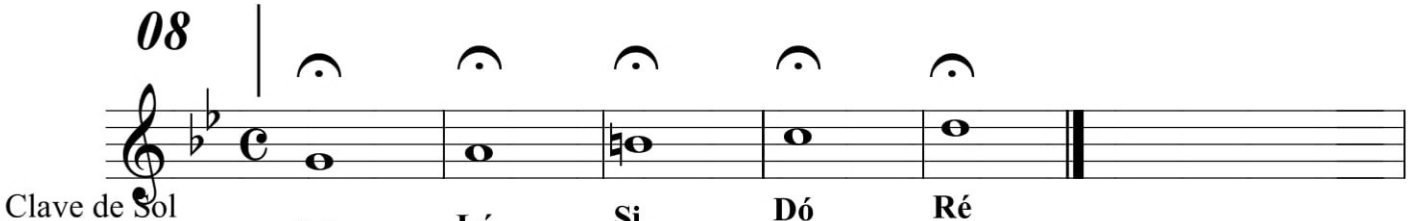
Ré

07



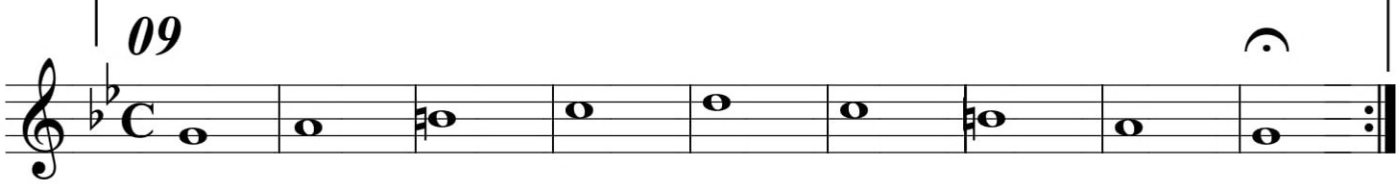


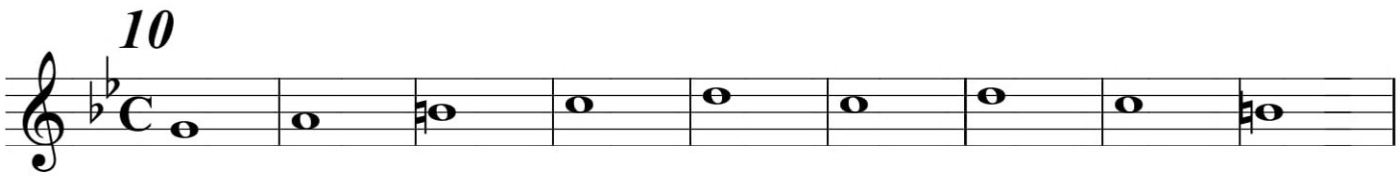
Compasso Quaternário:
indica 4 tempos dentro de
cada compasso

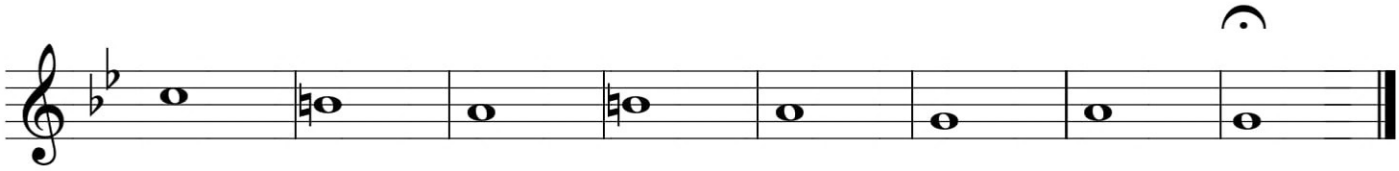


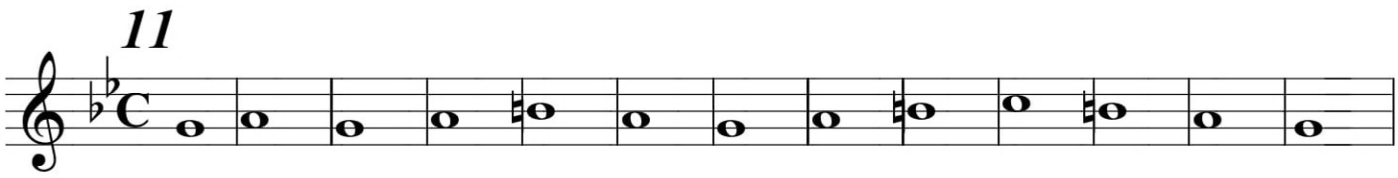
Clave de Sol
dá o nome às linhas

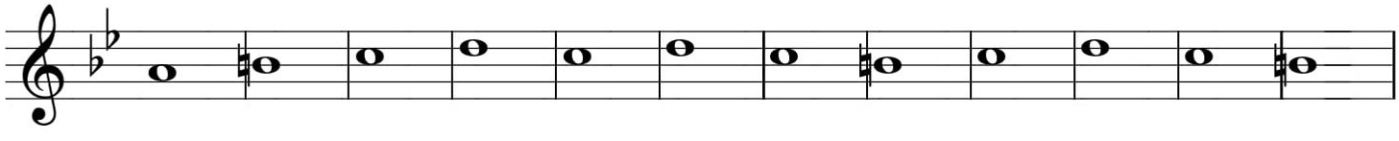
Retornello: retorno

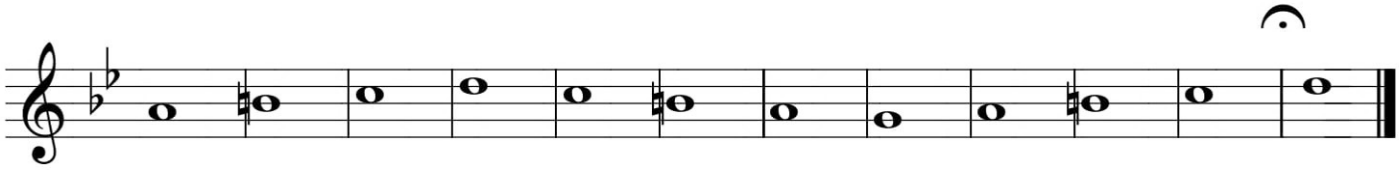






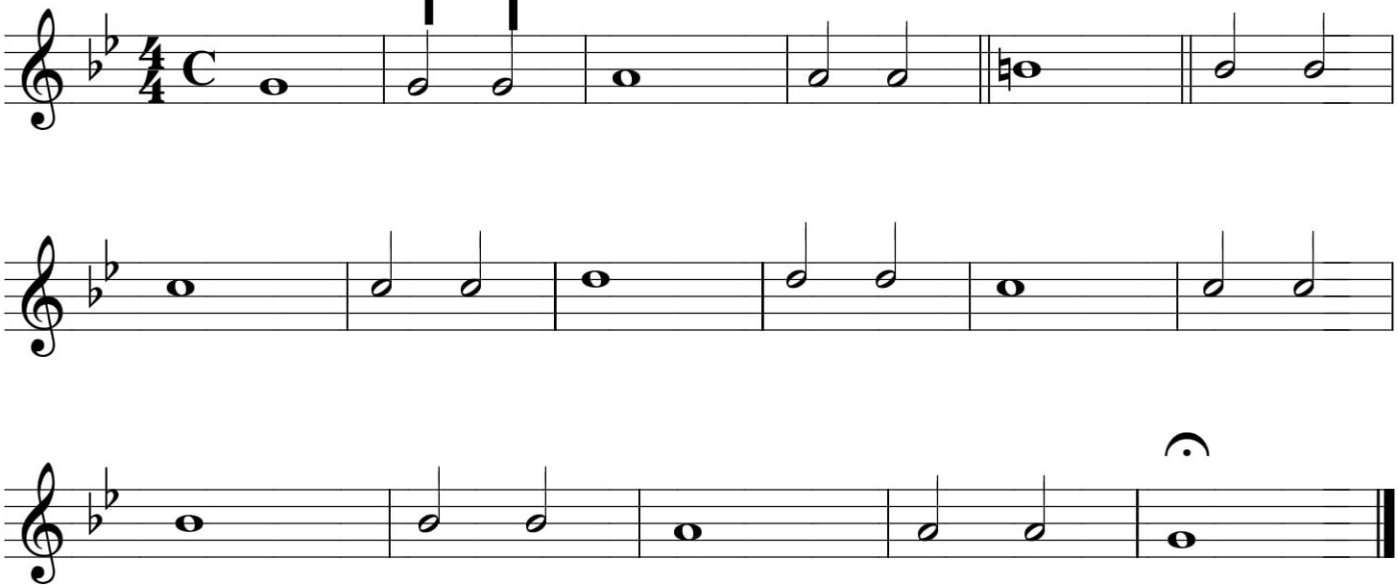






**Figuras de mínima
que valem
dois tempos cada.**

12



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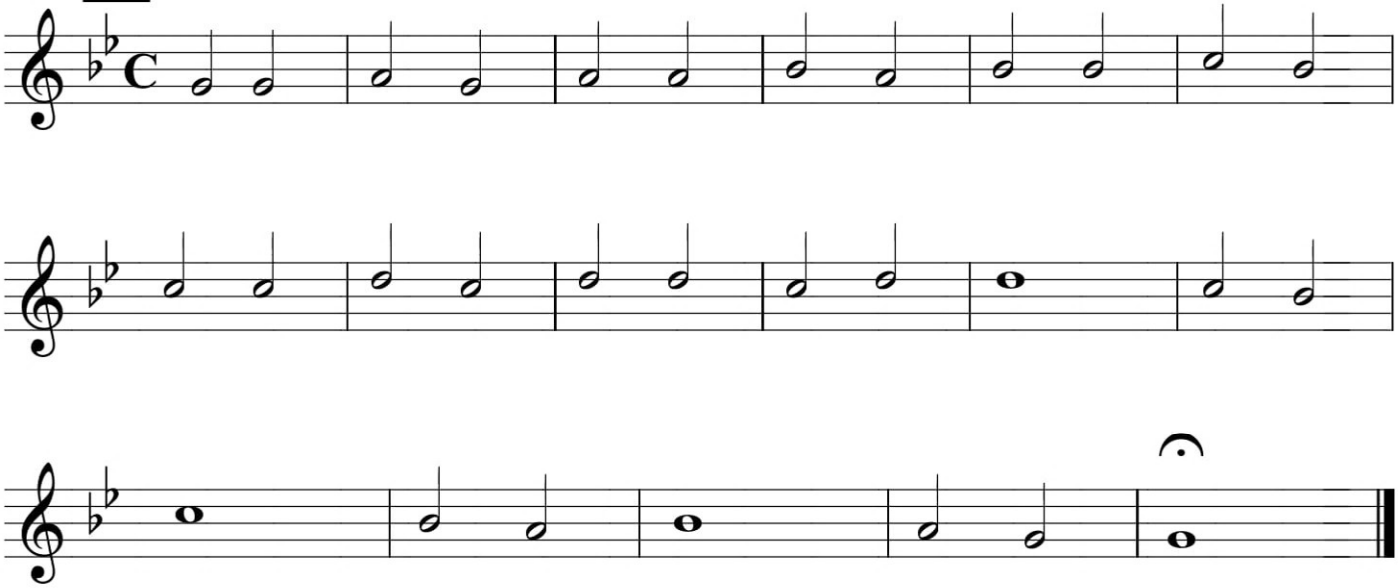

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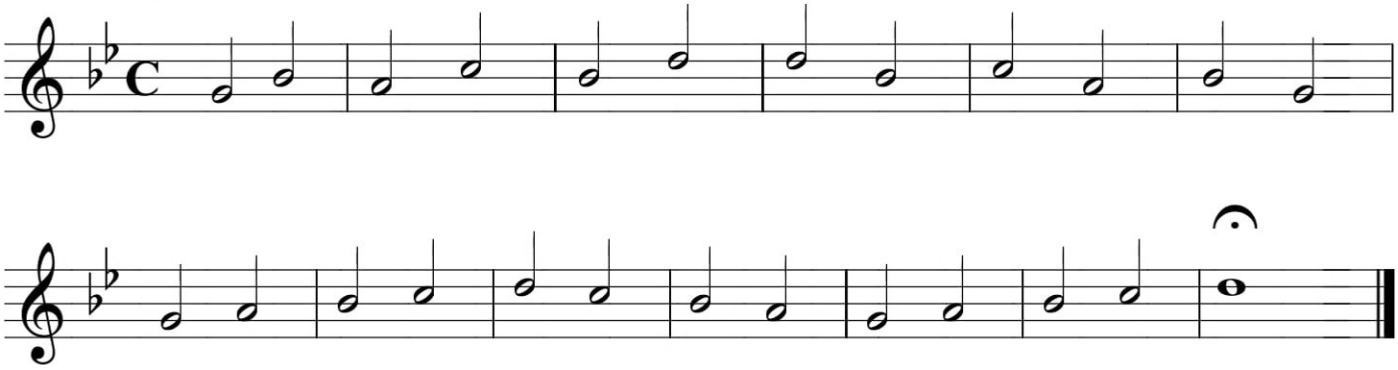
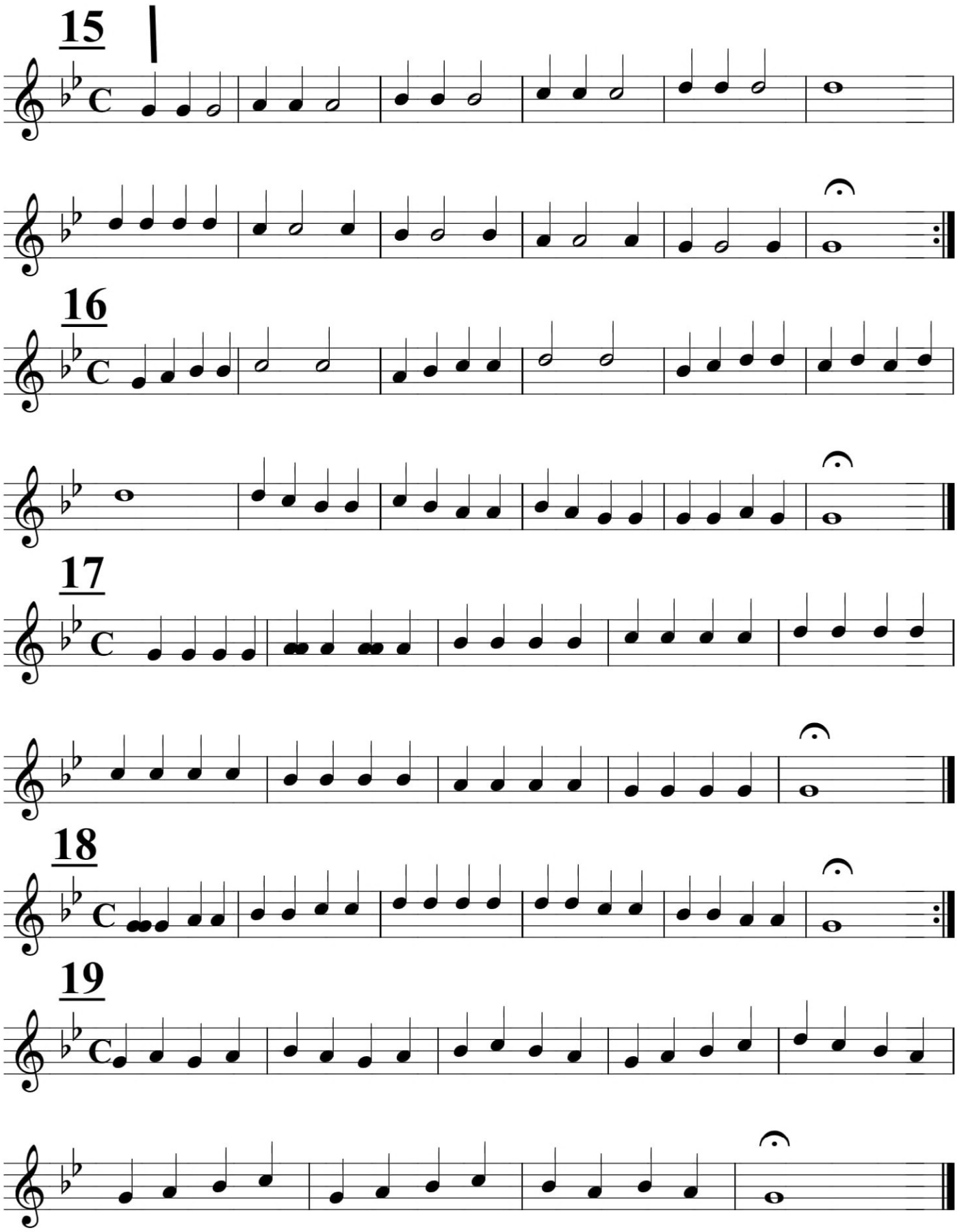
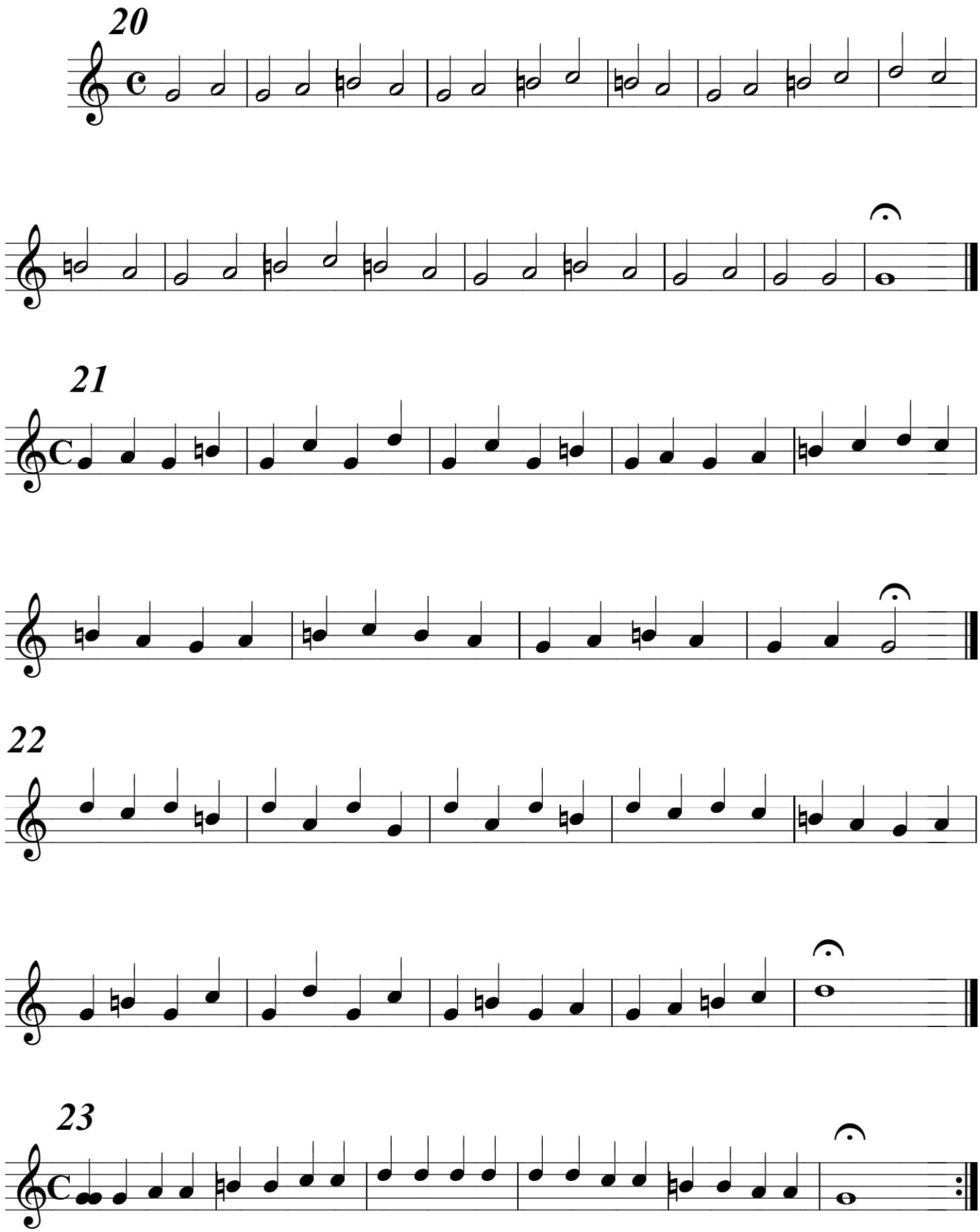


Figuras de semínimas
que vale 1 tempo cada

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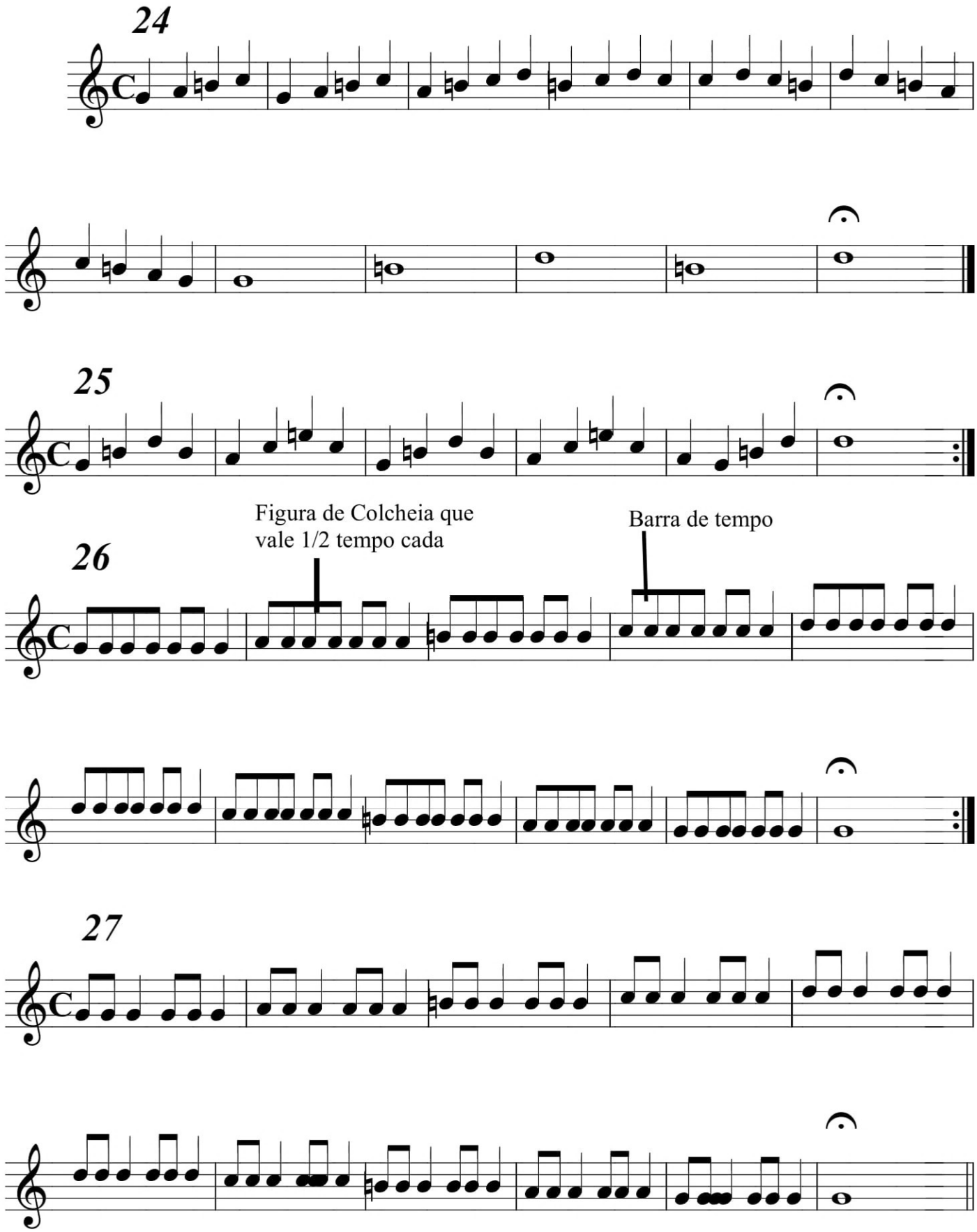
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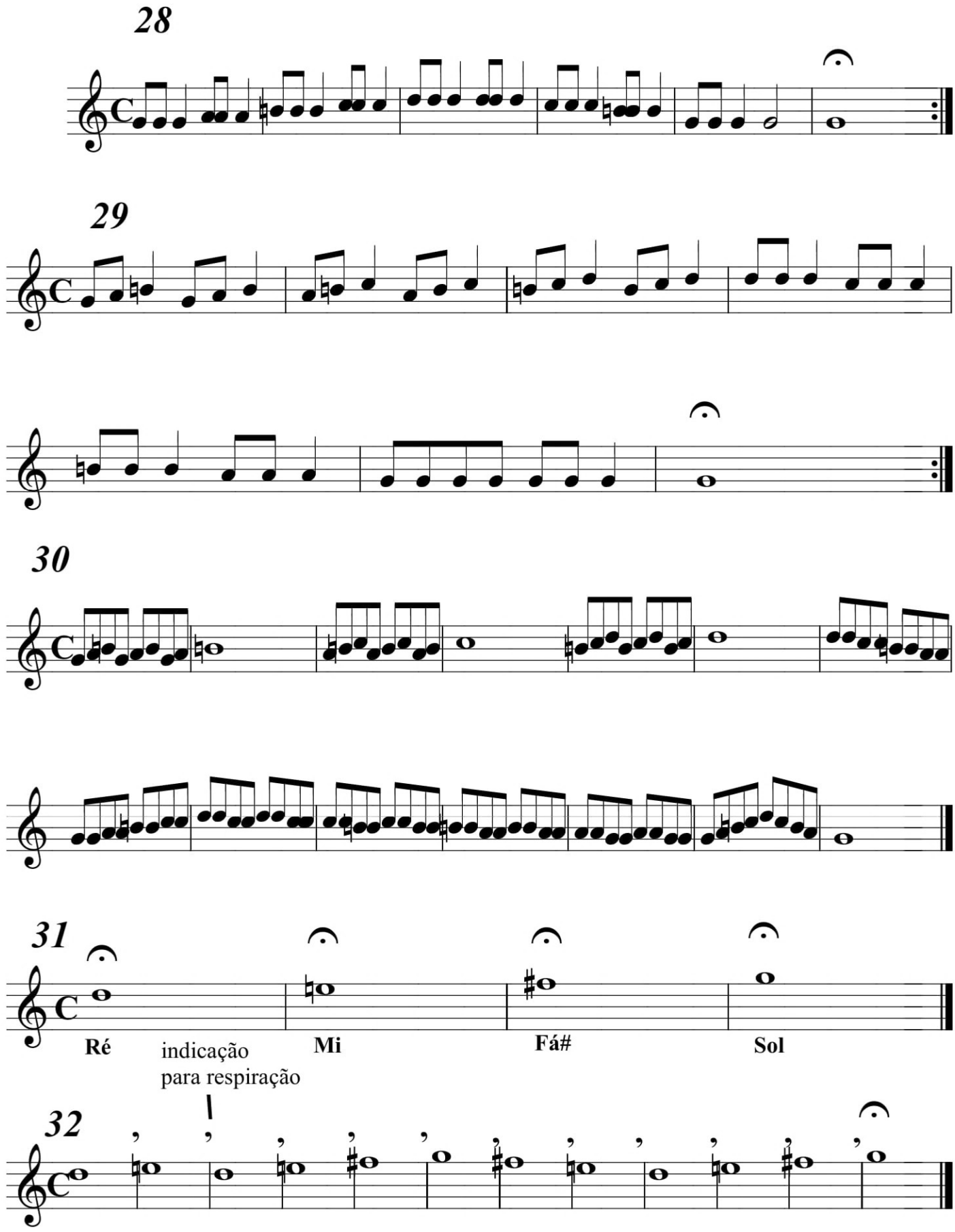
Figura de Colcheia que
vale 1/2 tempo cada
Barra de tempo
26
27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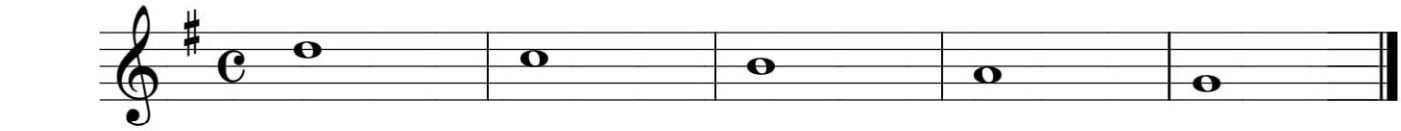
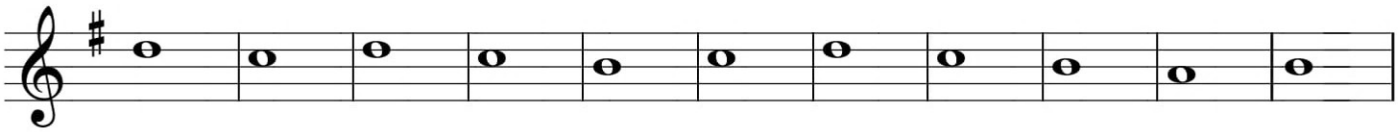
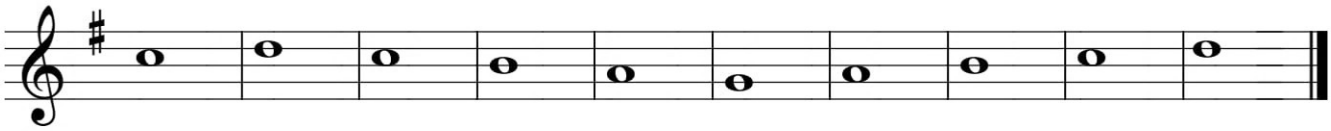
29
30
31
Ré
Mi
Fá#
Sol
indicação
para respiração
32

33





33 - A



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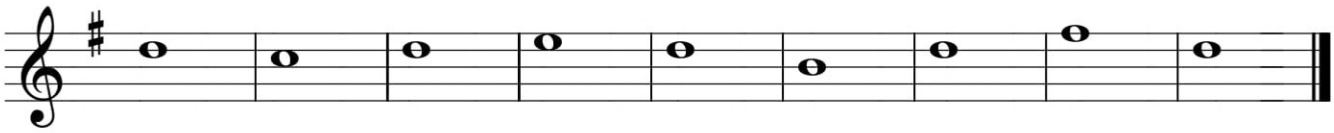

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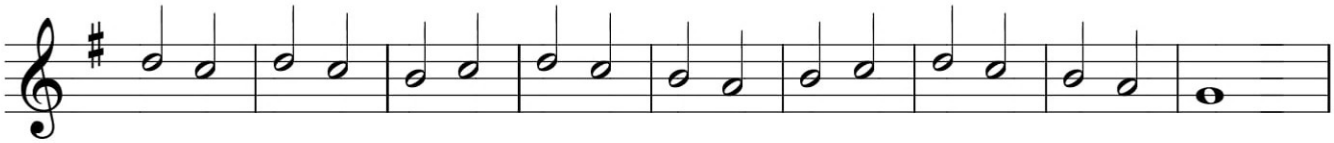

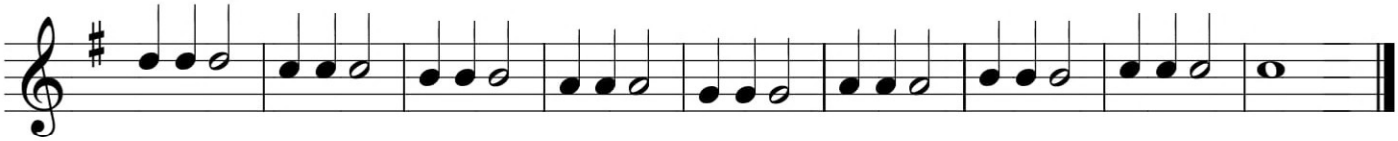

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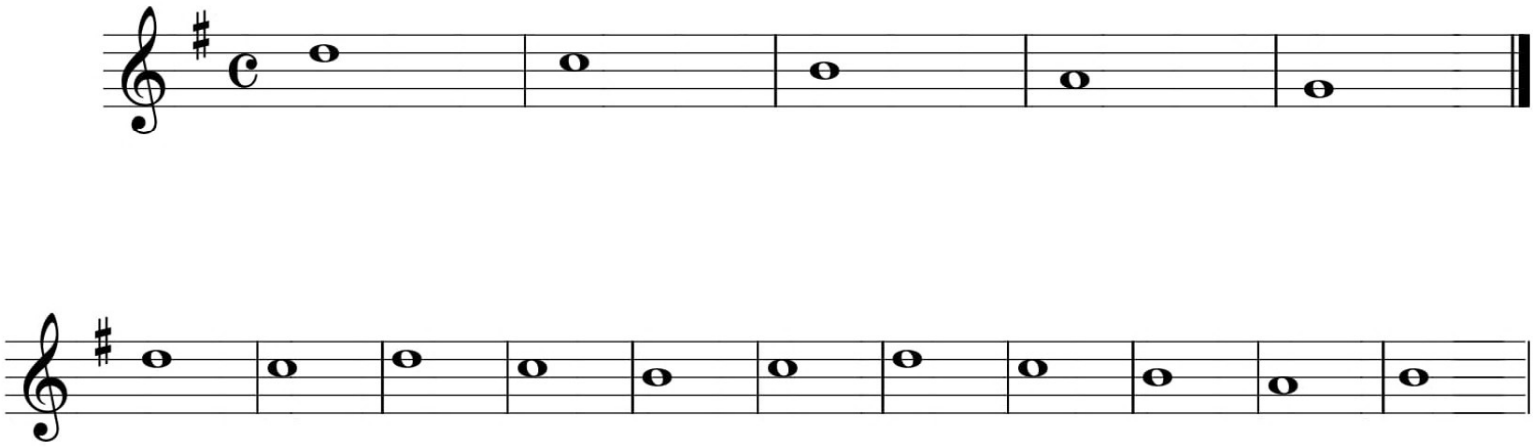

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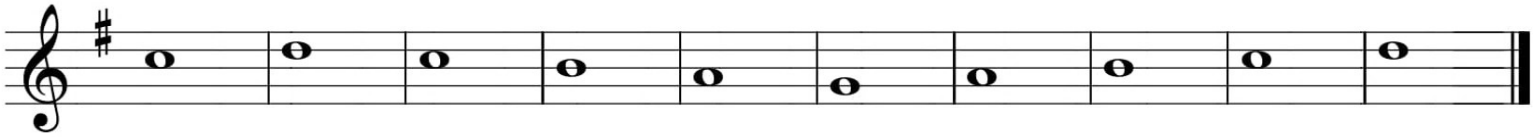

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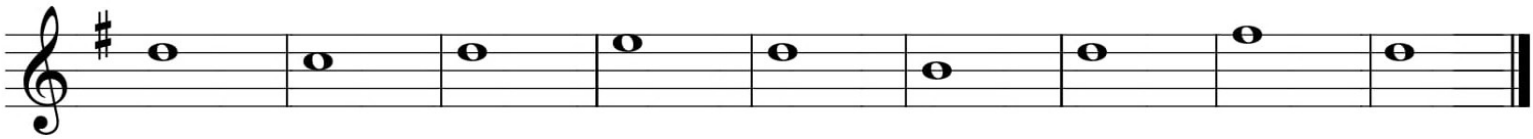

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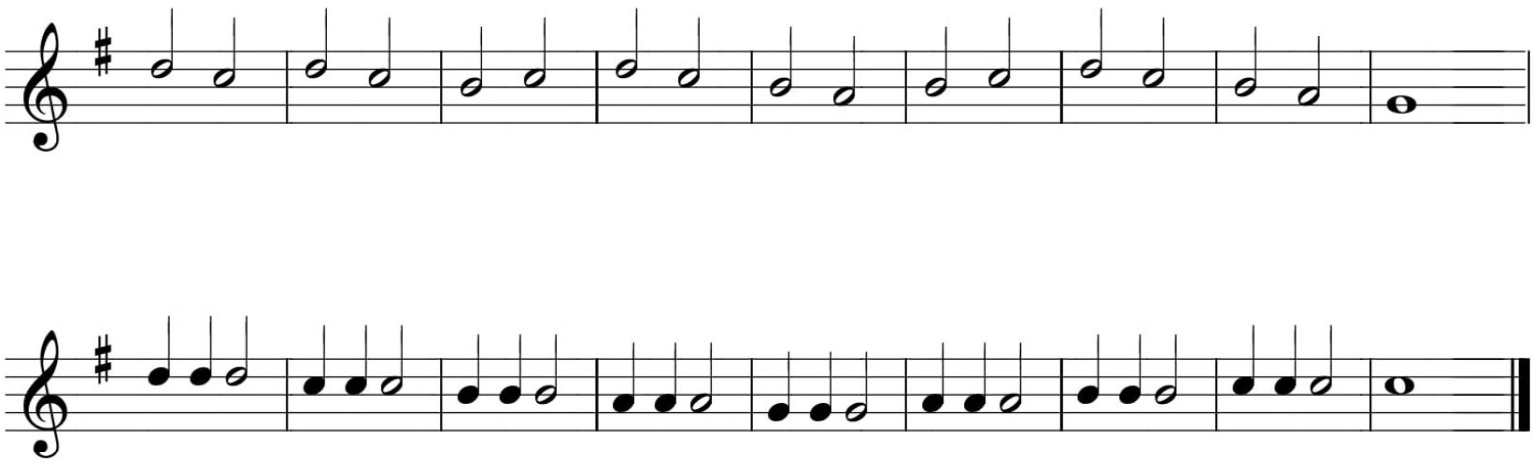

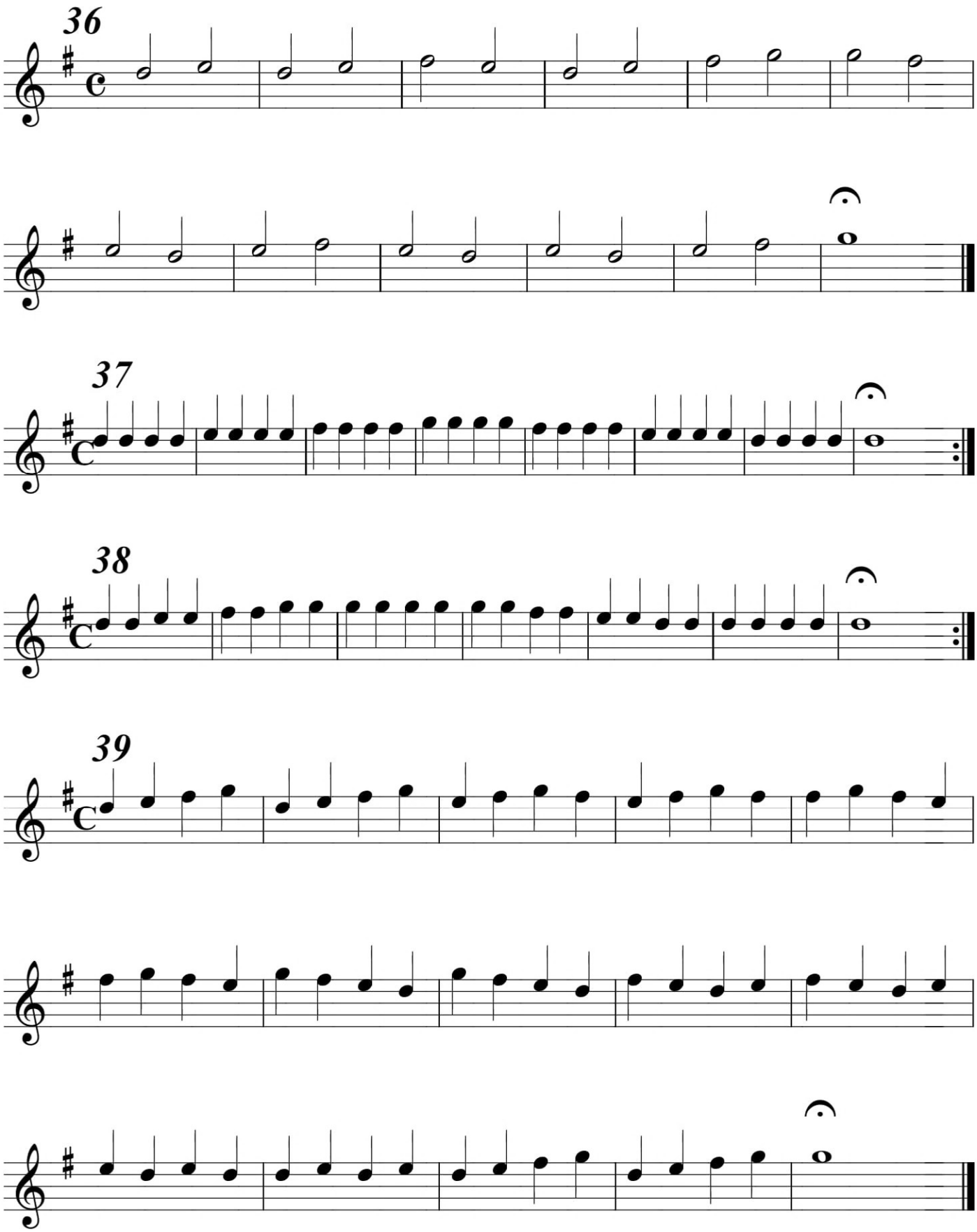
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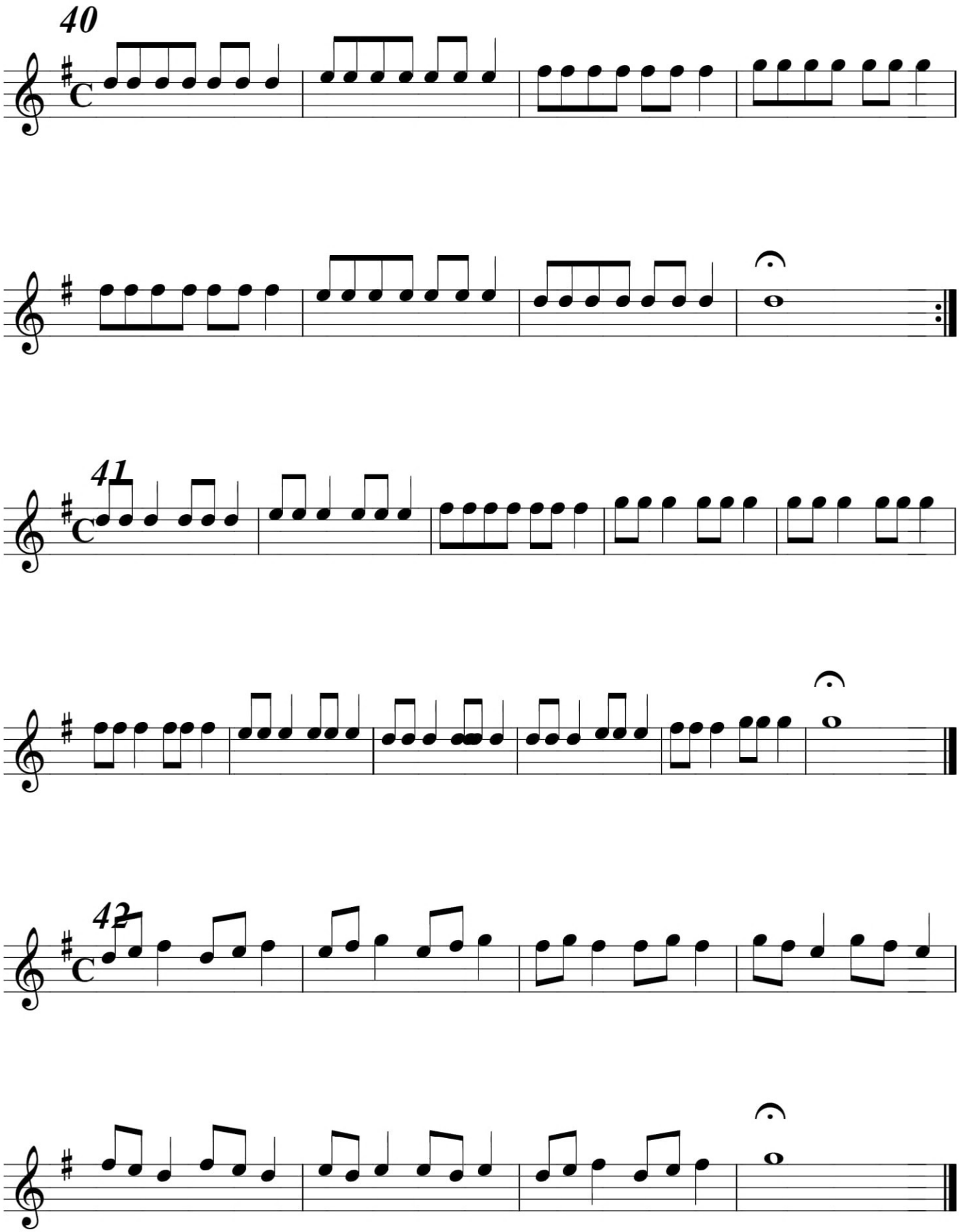
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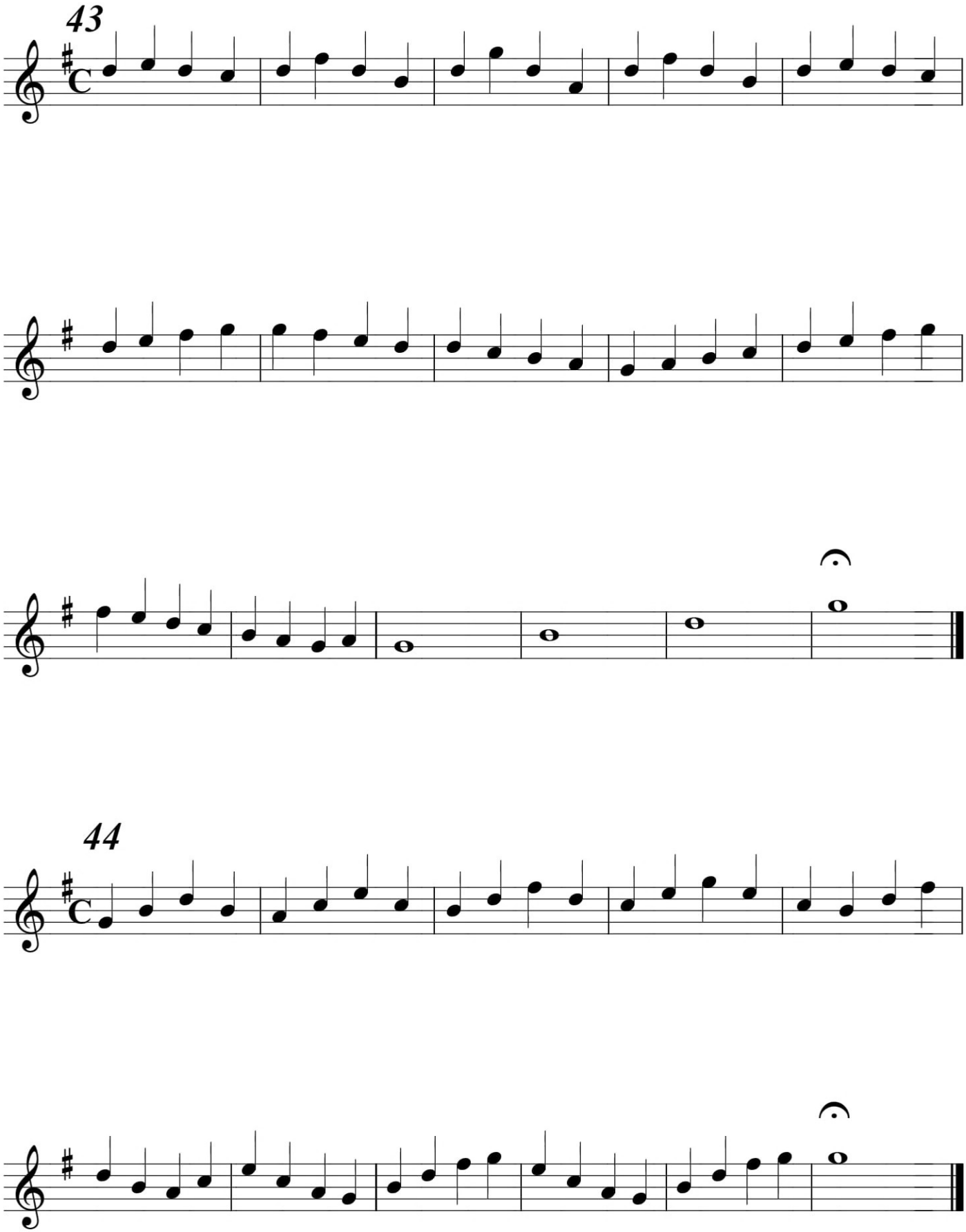
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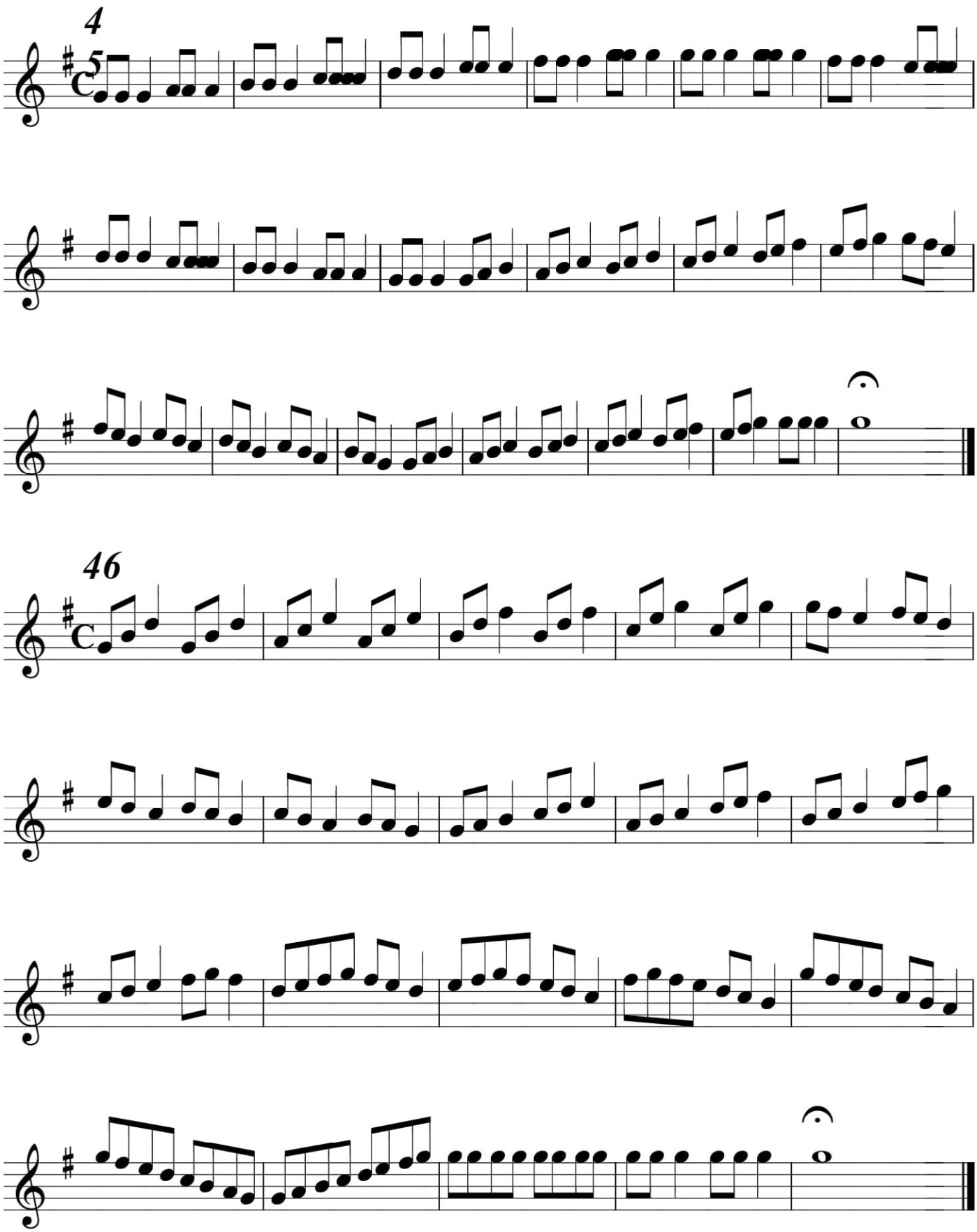
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C

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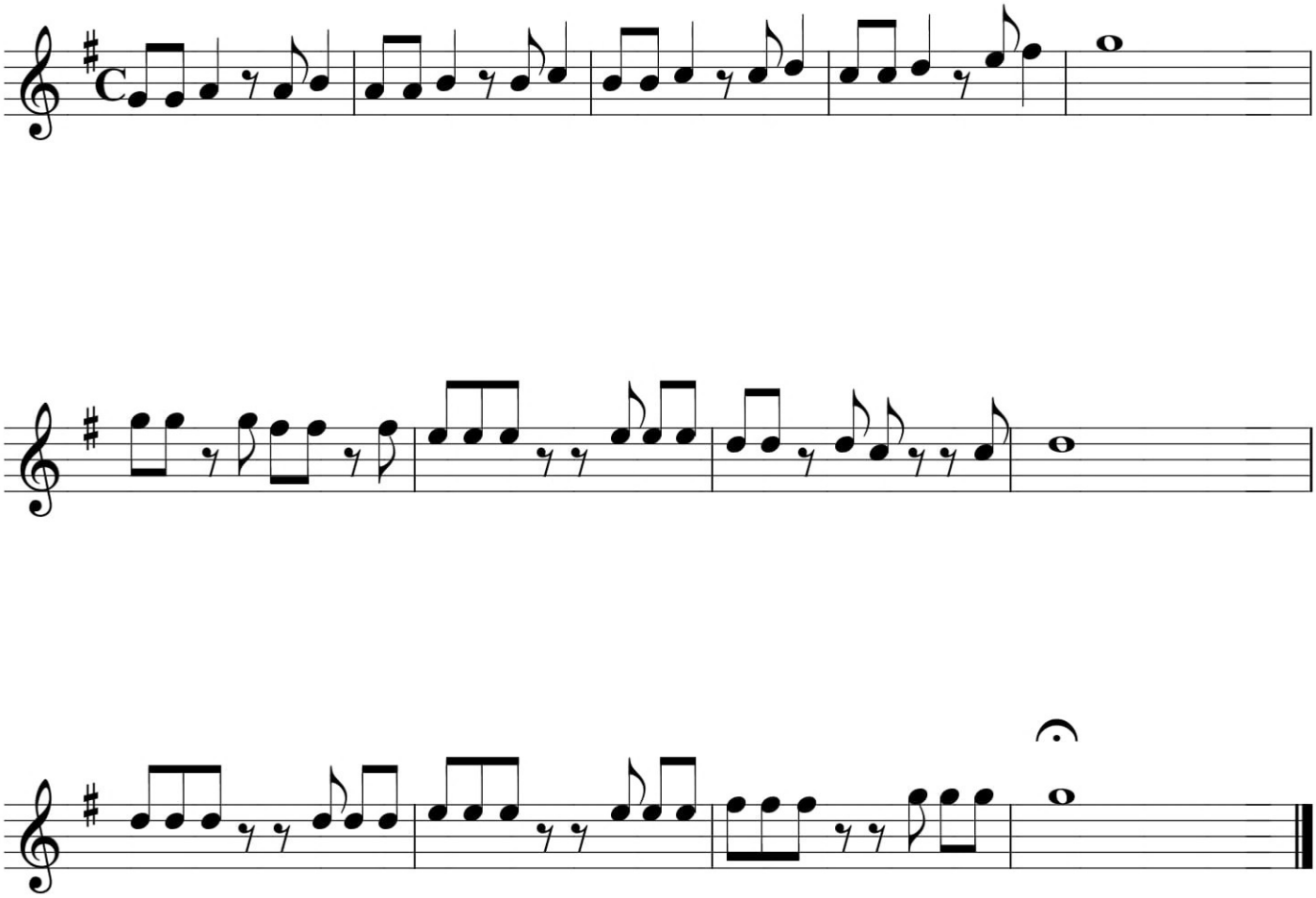

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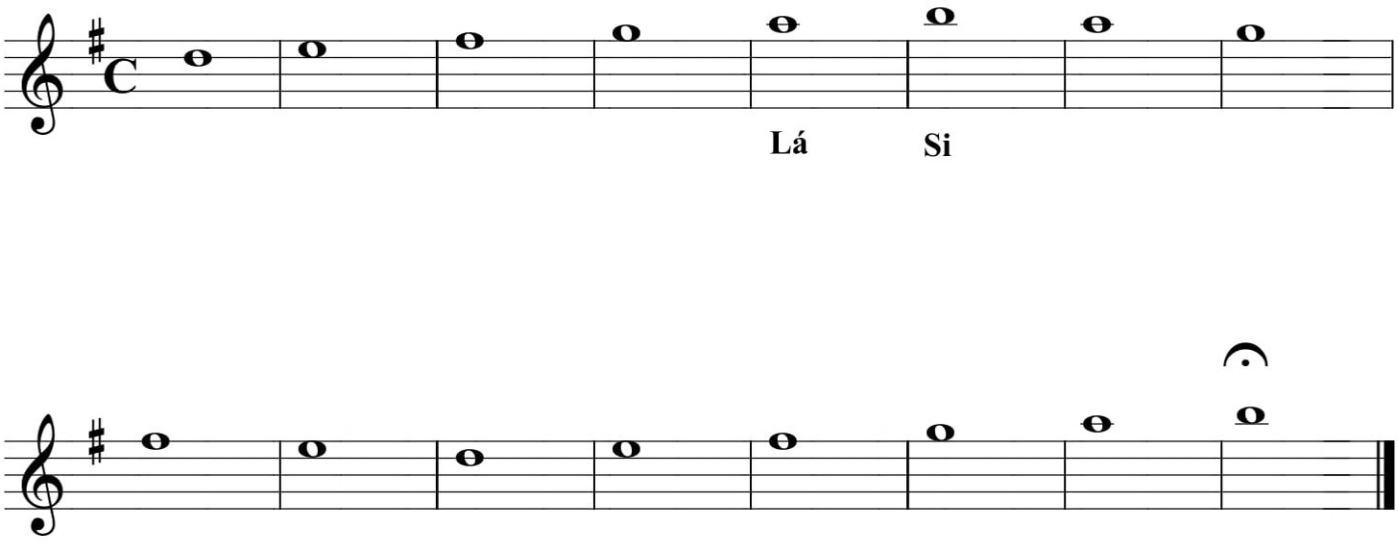

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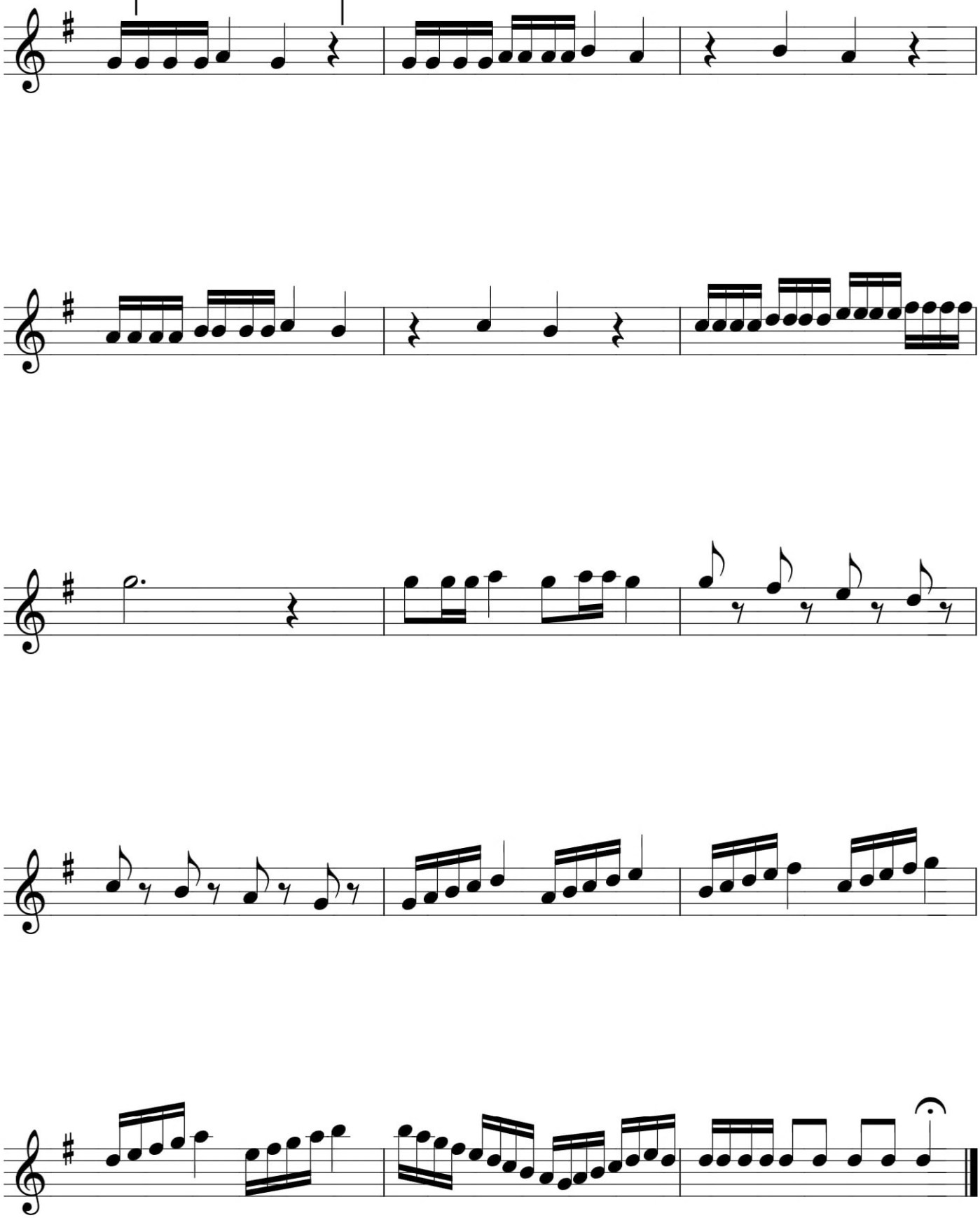
SEMICOLCHEIAS 1/4 TEMOS CADA

PAUSA DE SEMÍNIMA DE 1 TEMPO



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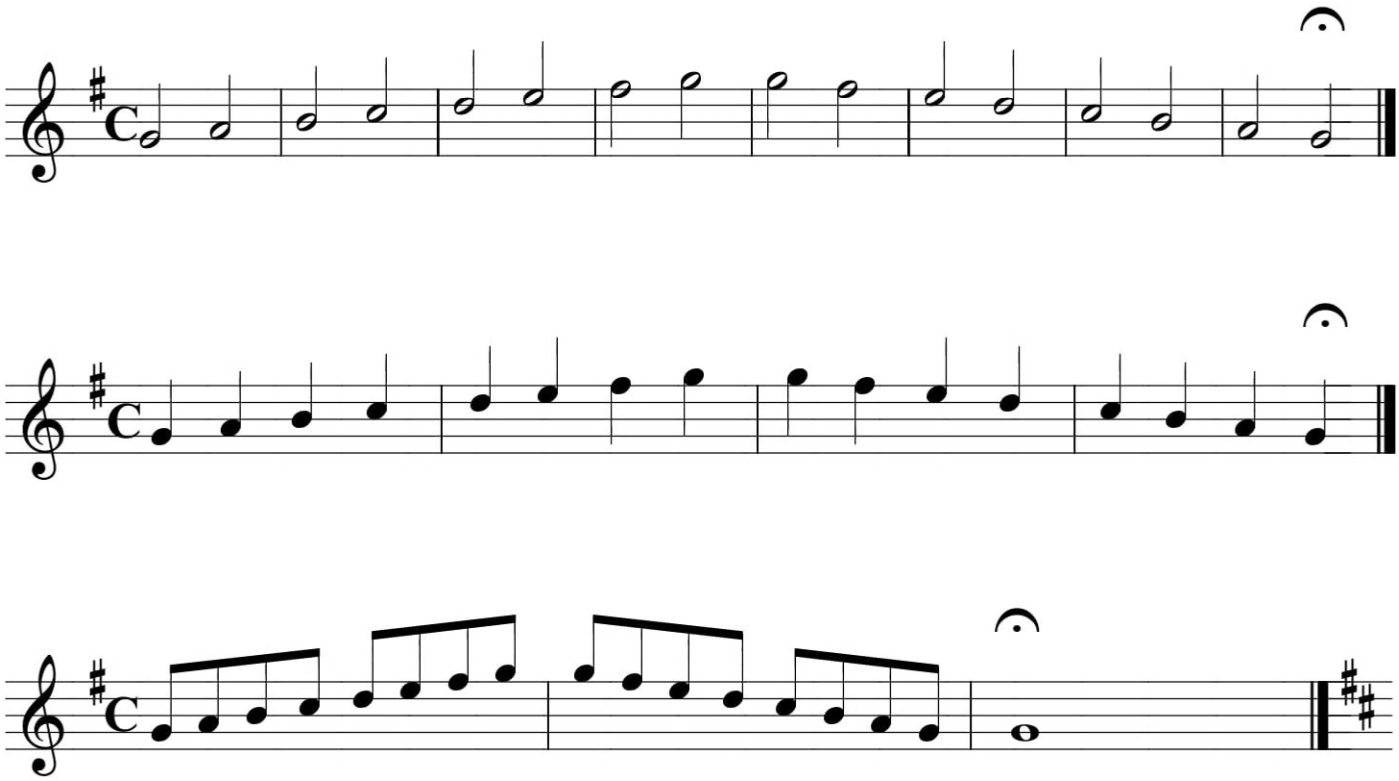

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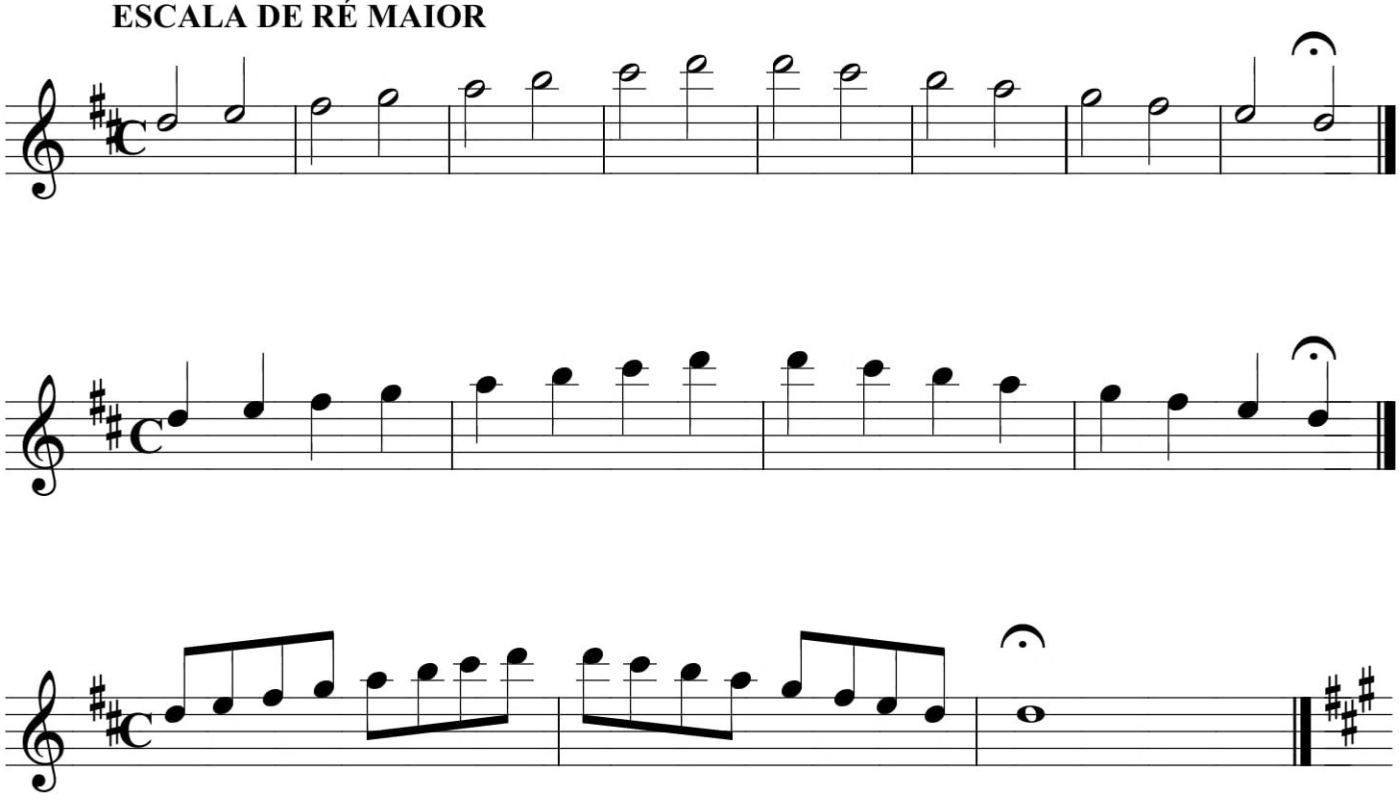

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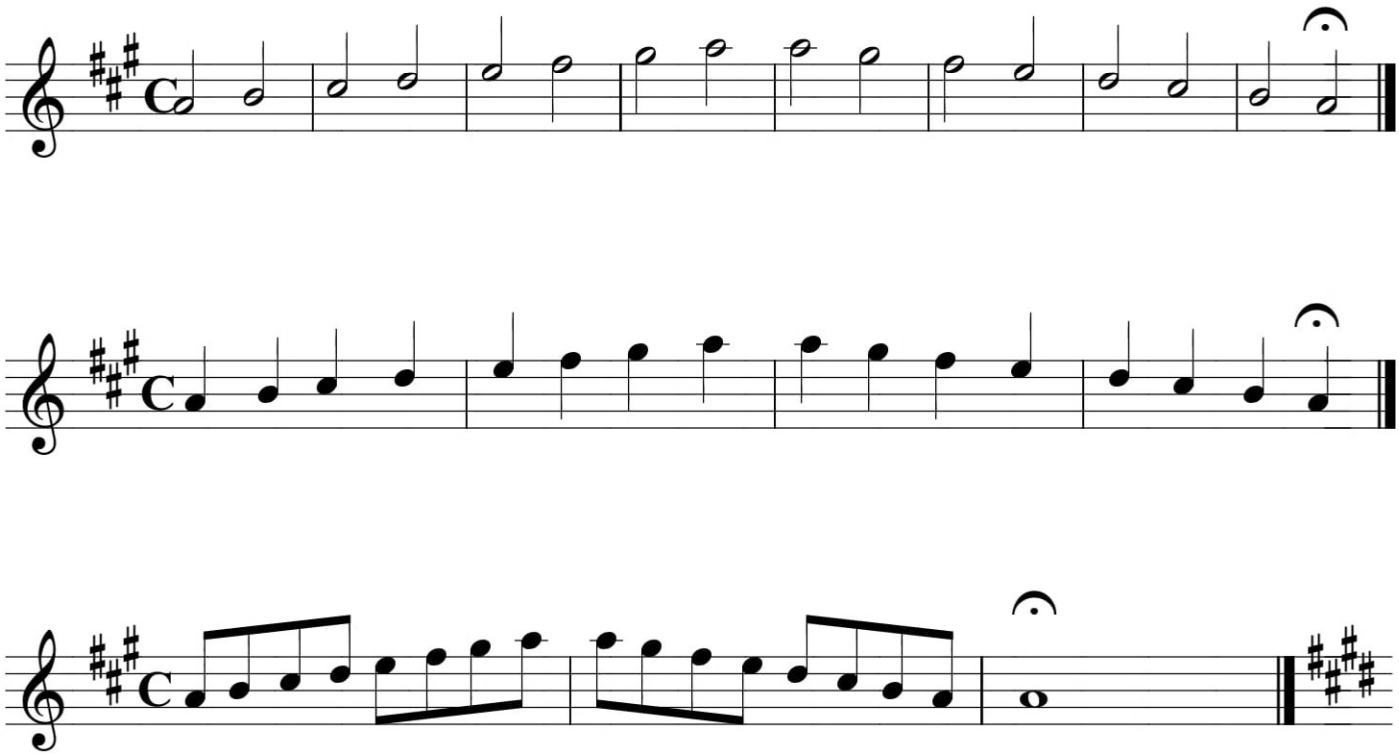

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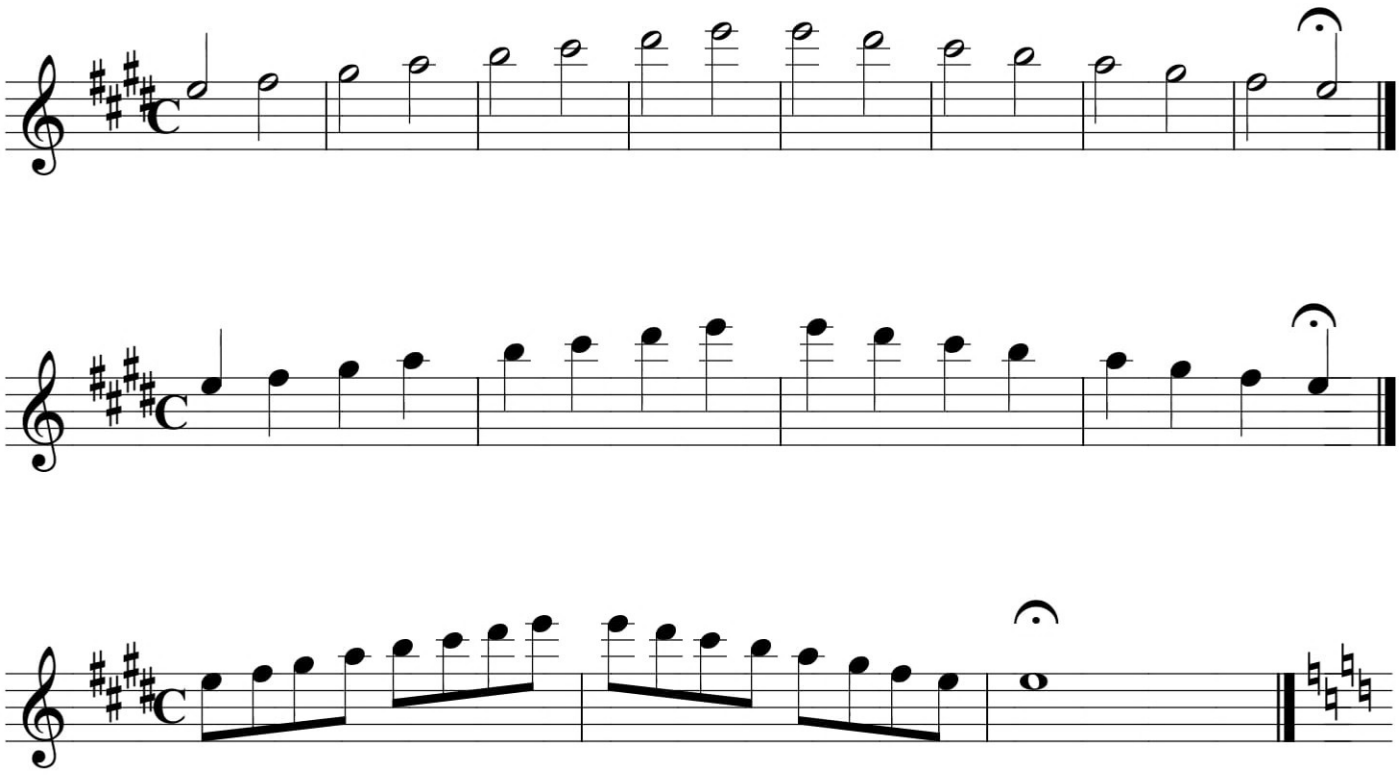

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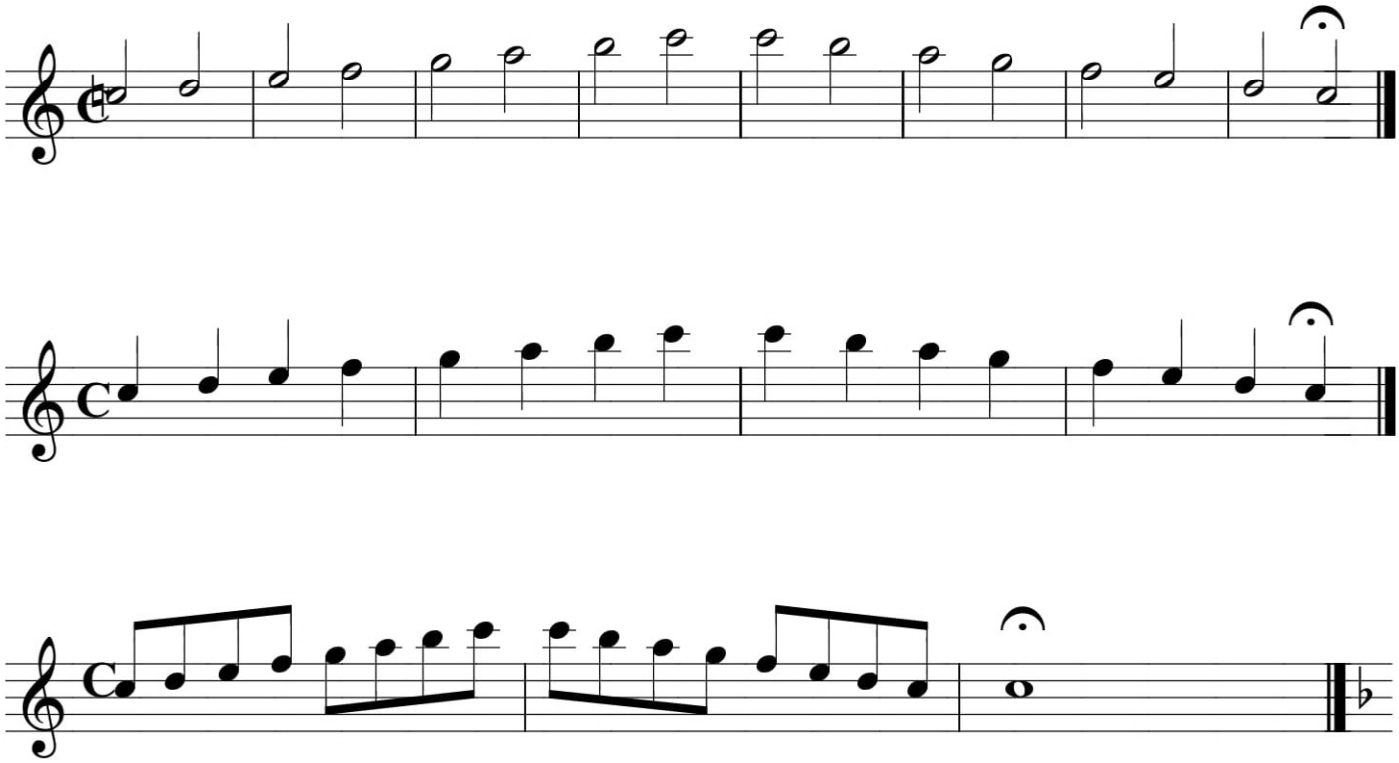

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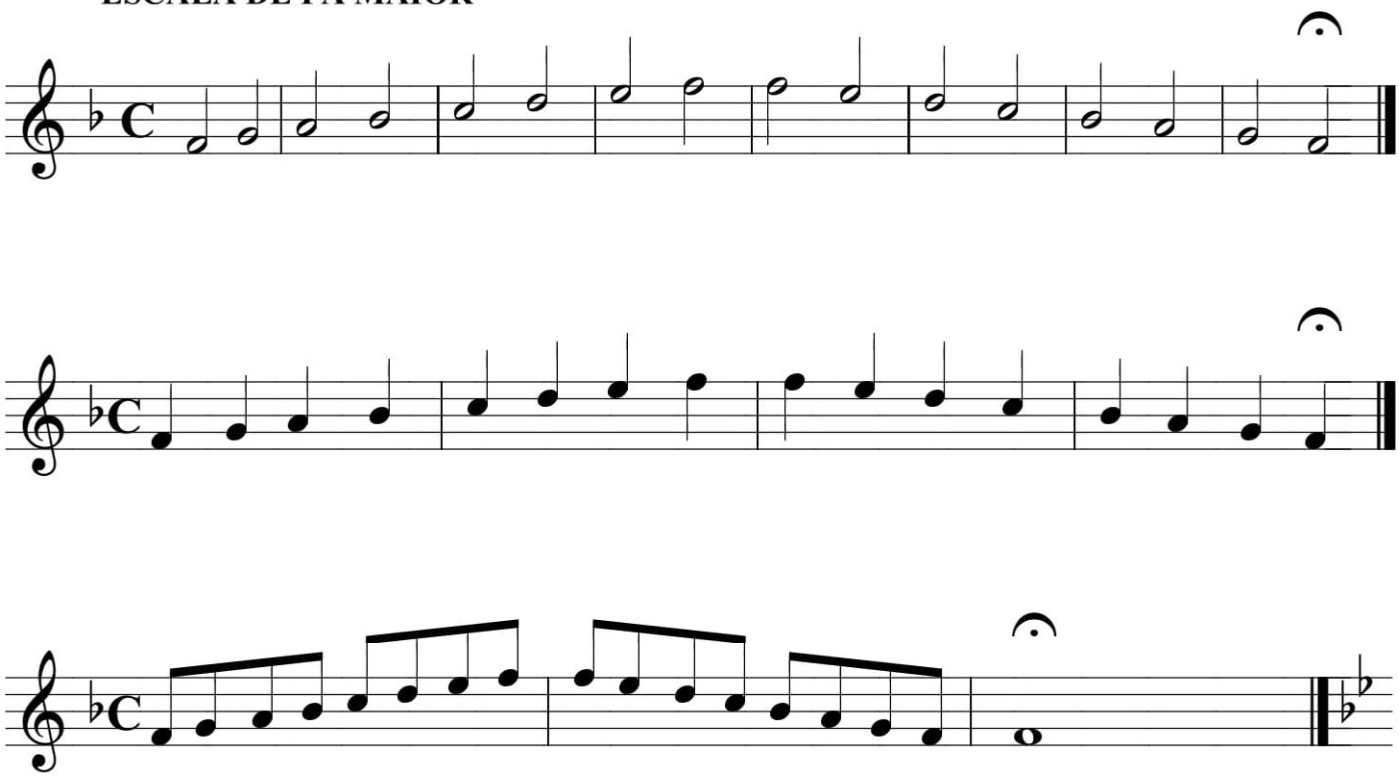

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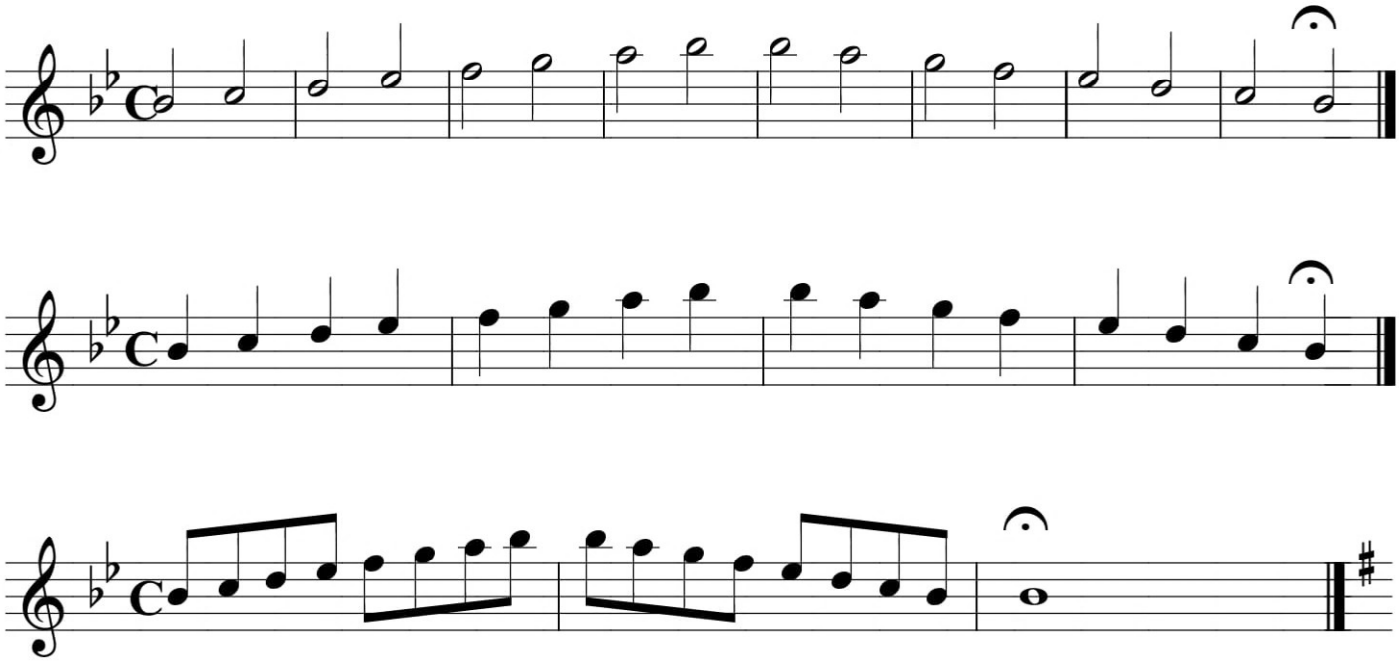

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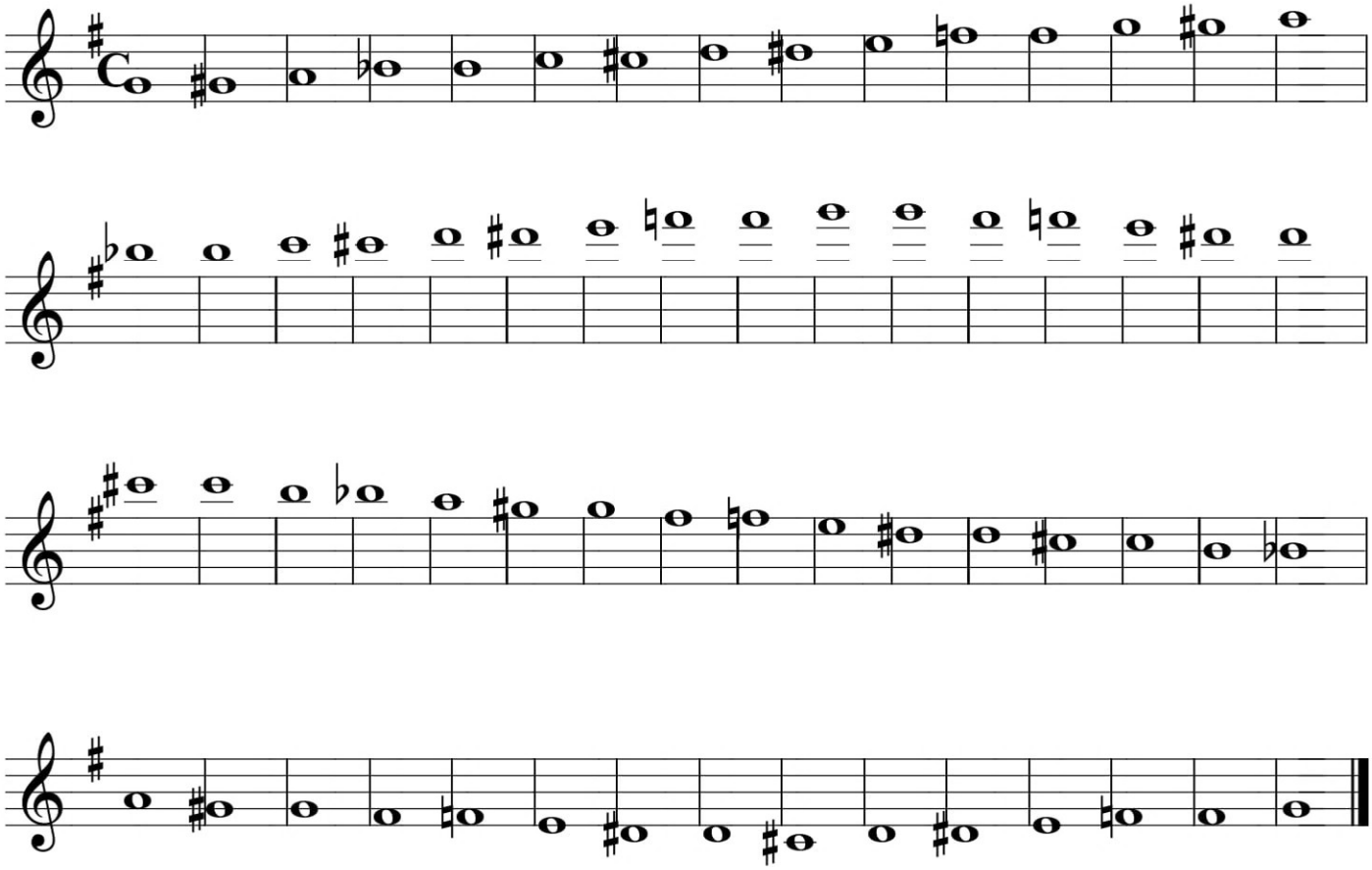

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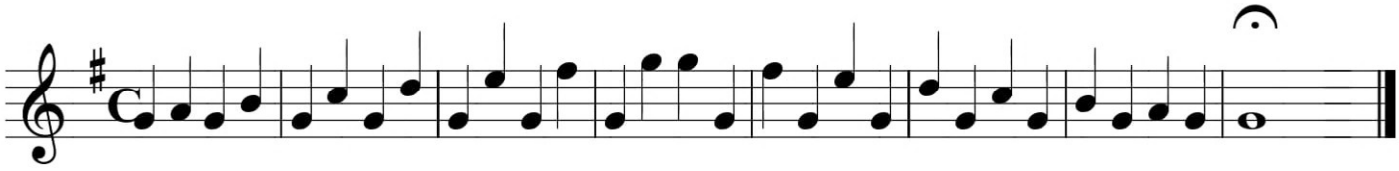

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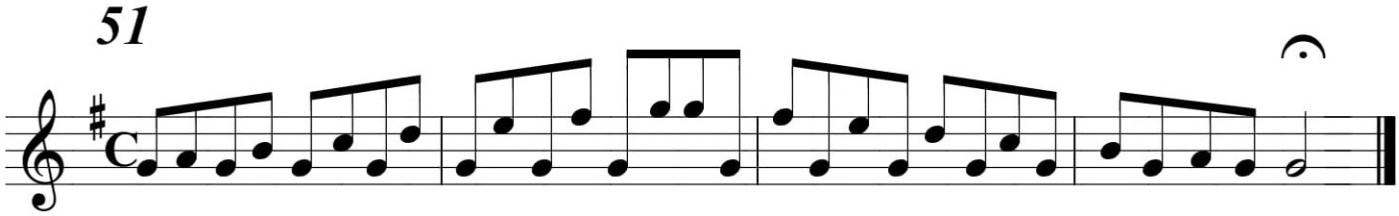

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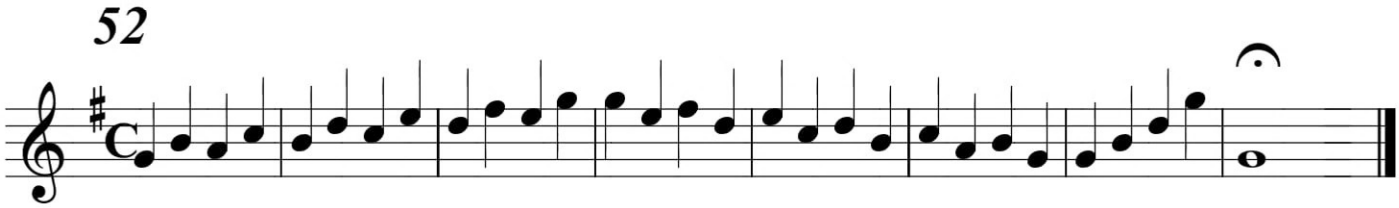

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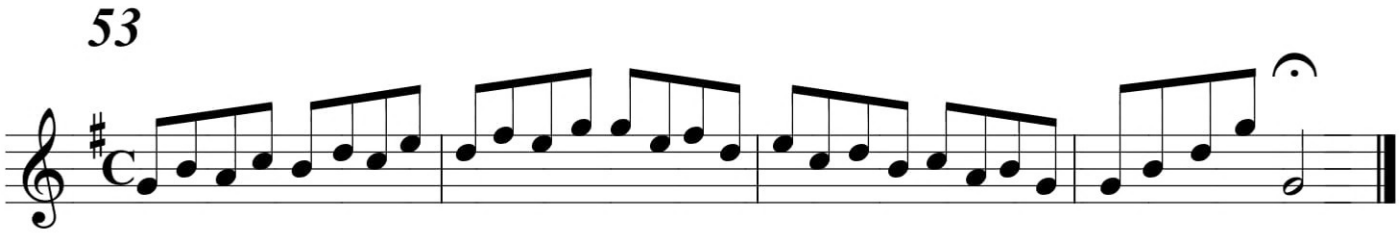

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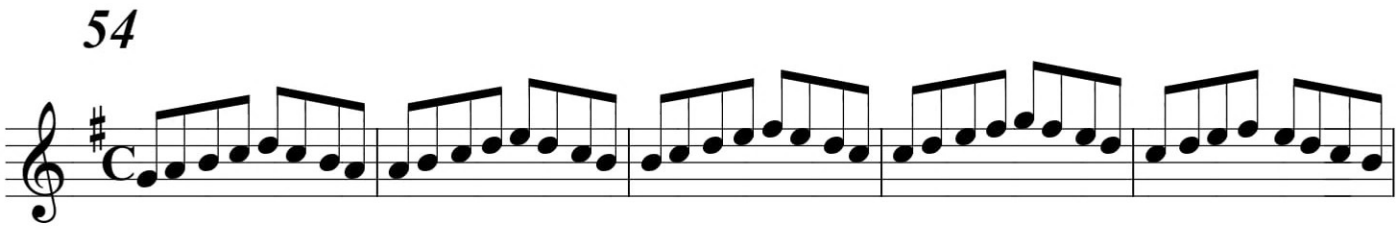

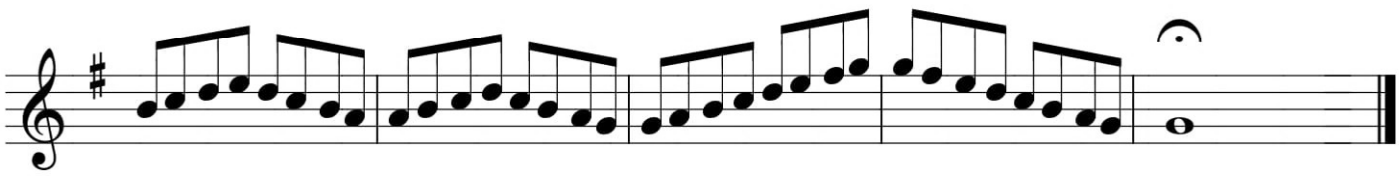

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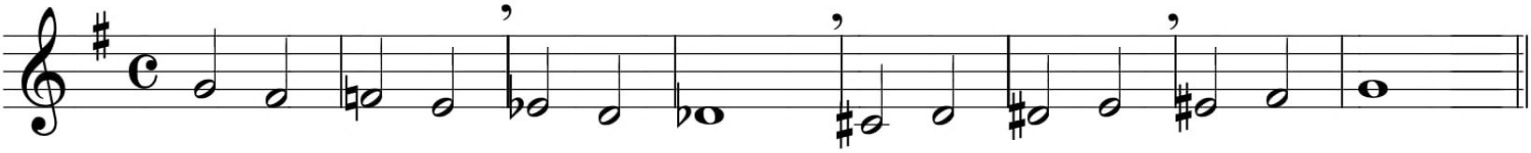

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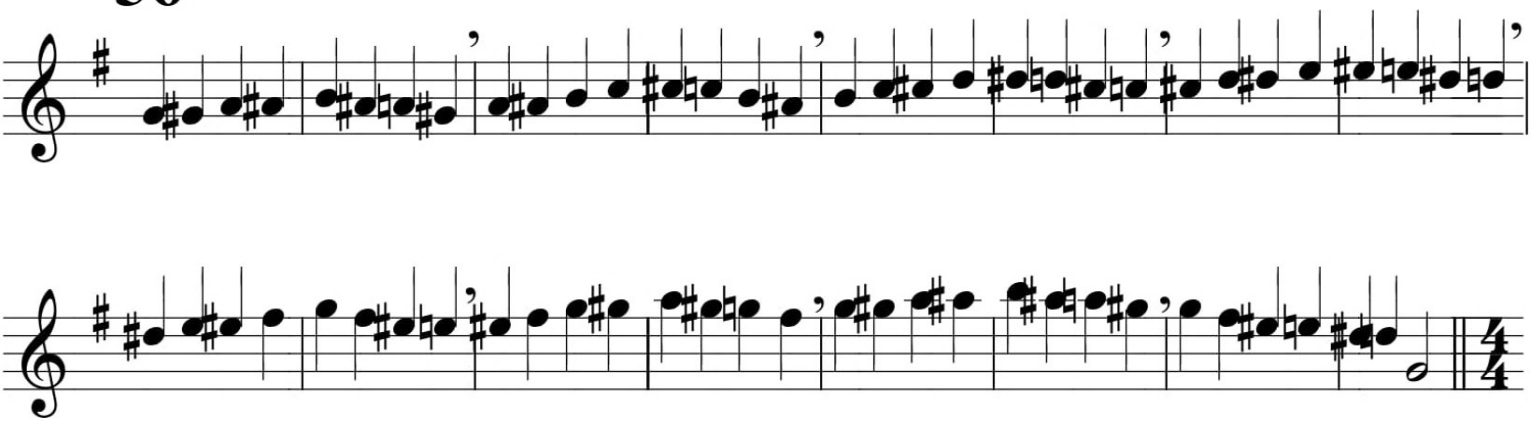

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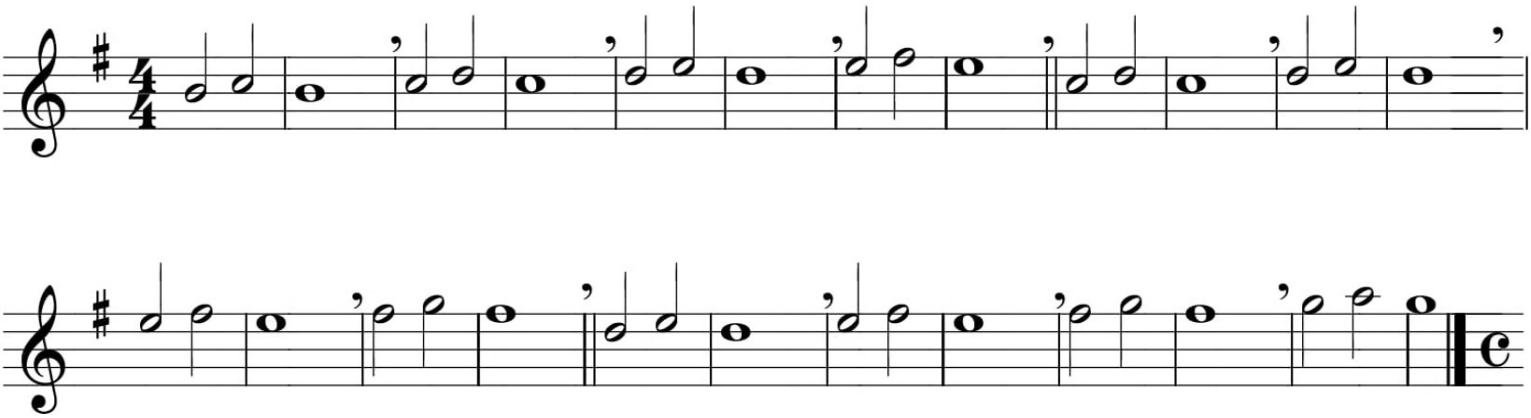

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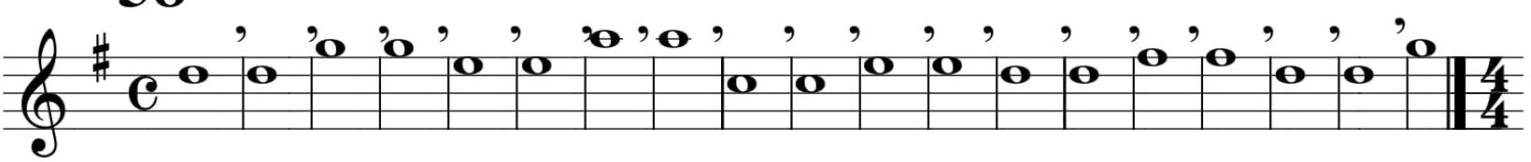

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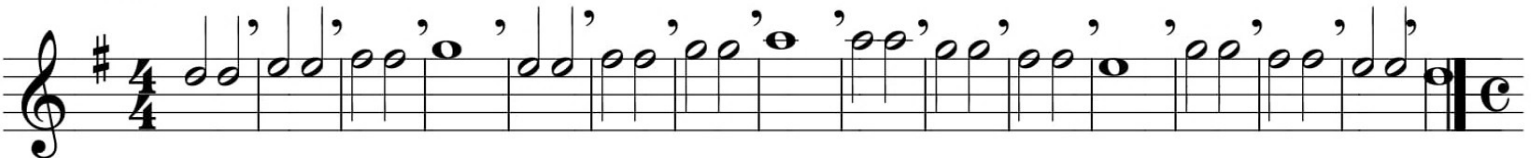

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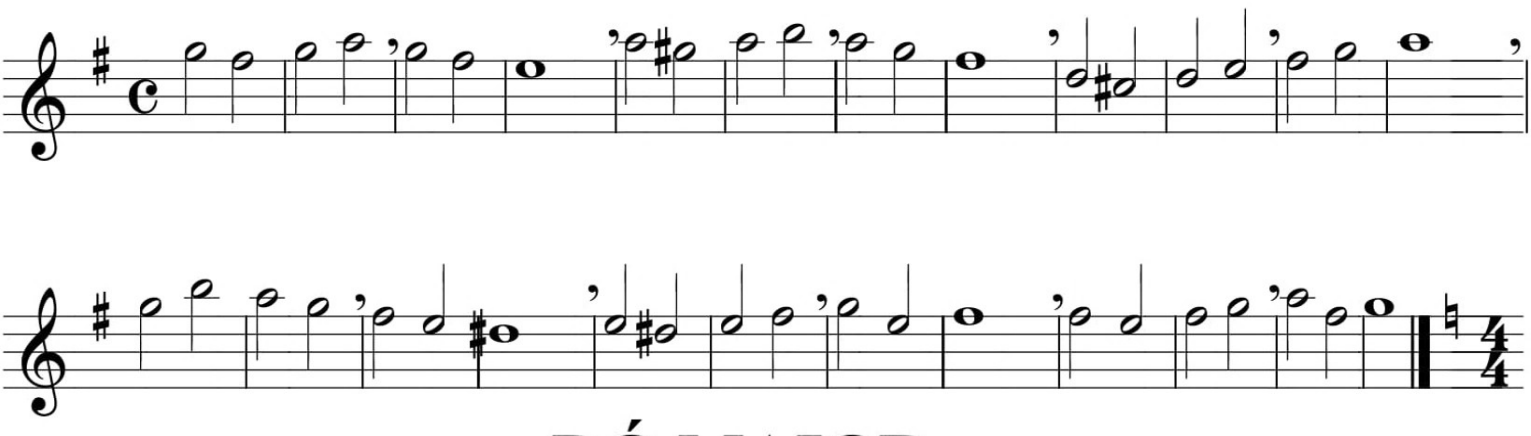

DÓ MAIOR

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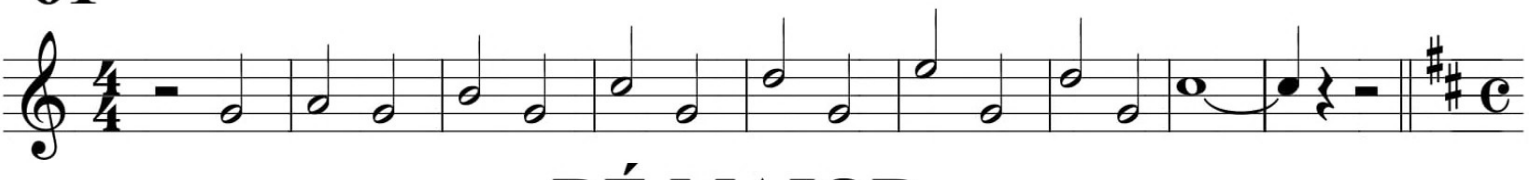

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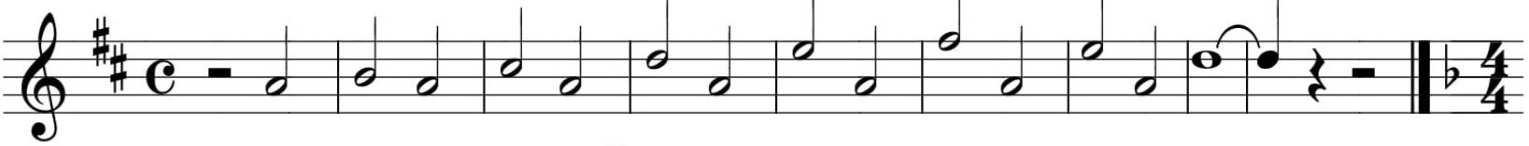

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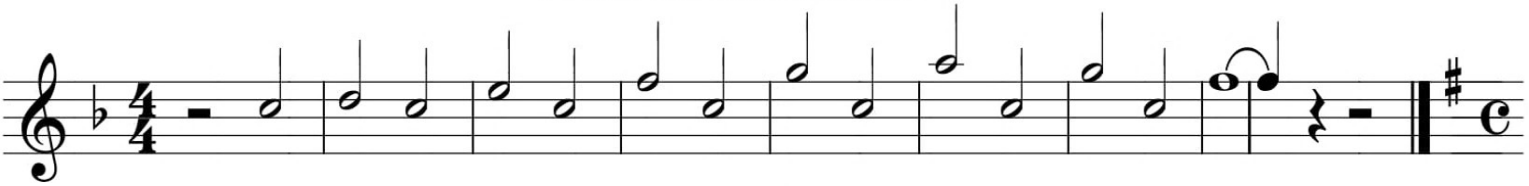

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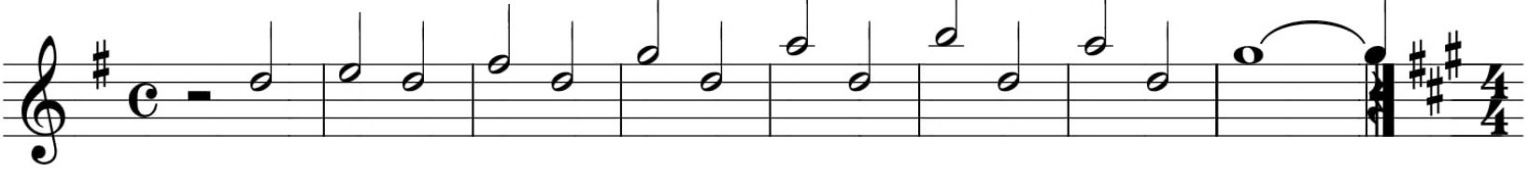

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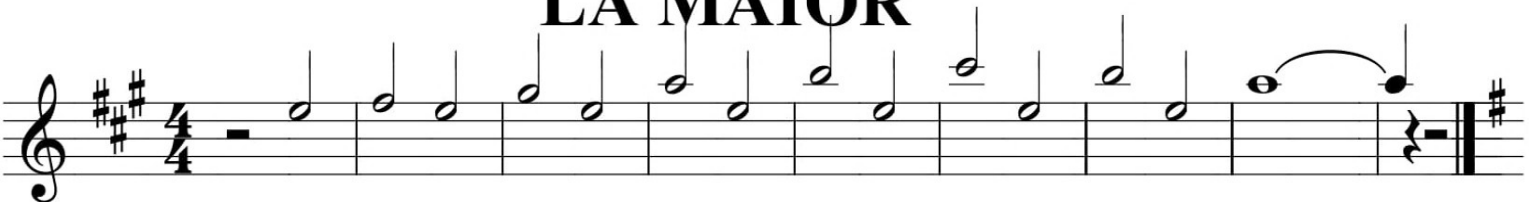

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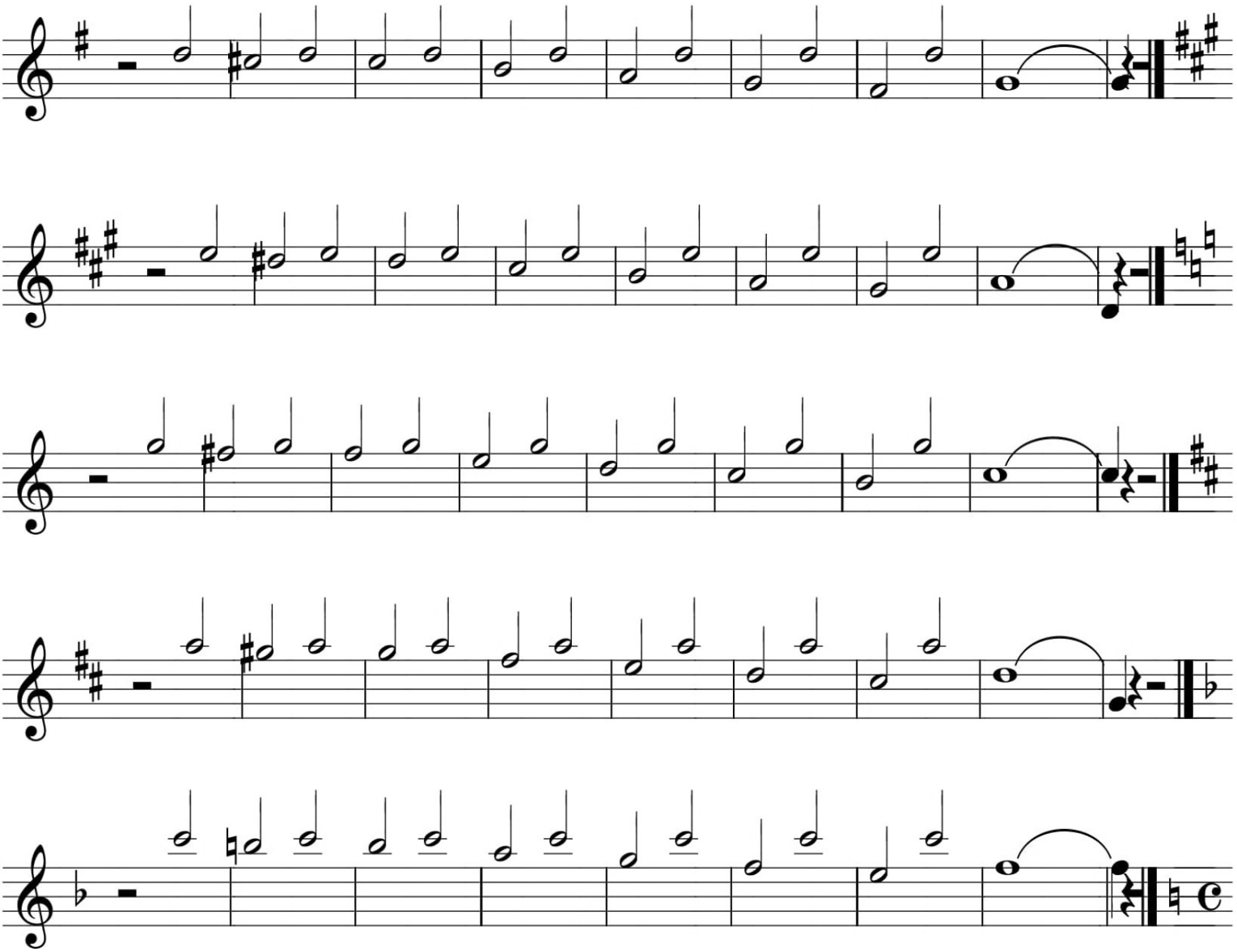

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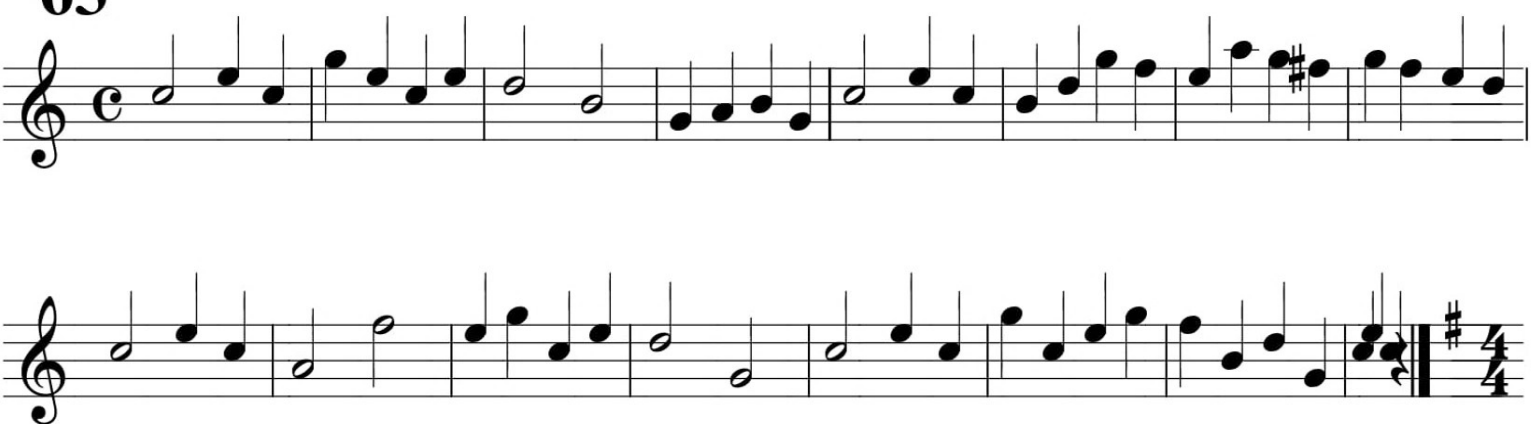

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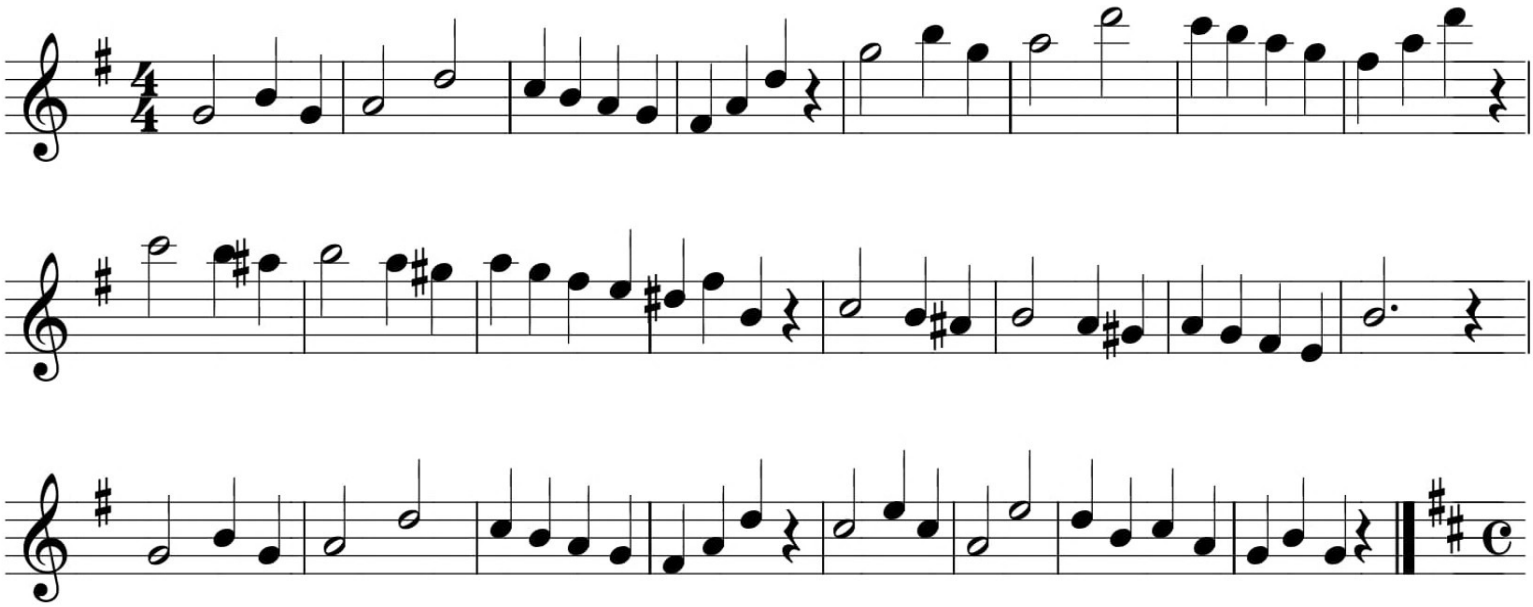

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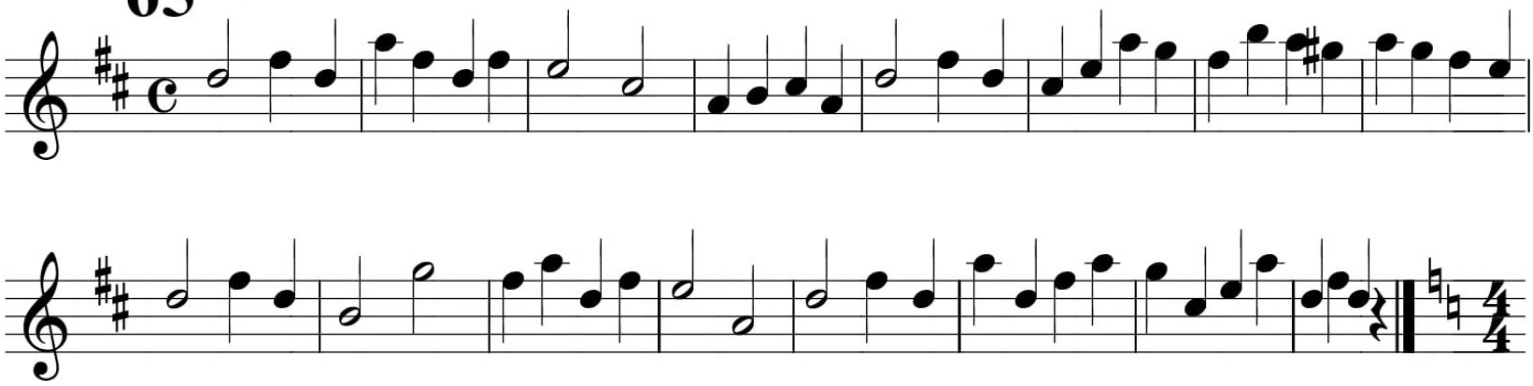

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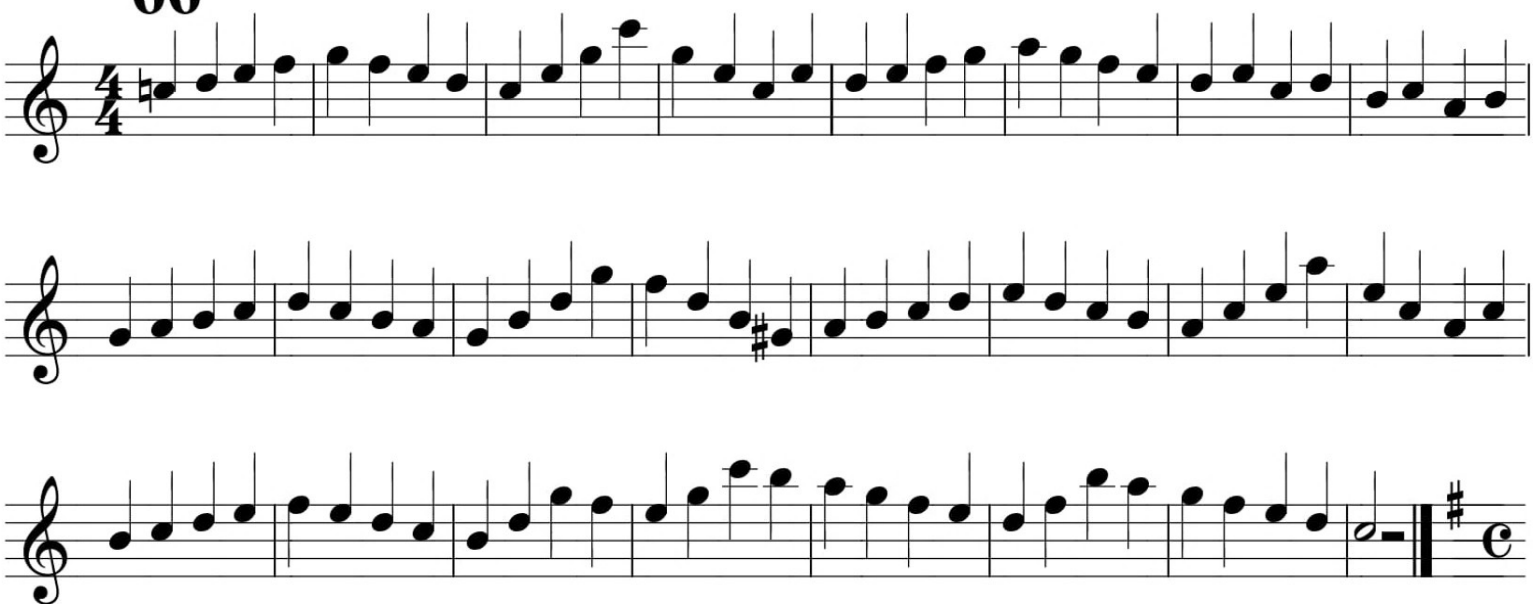

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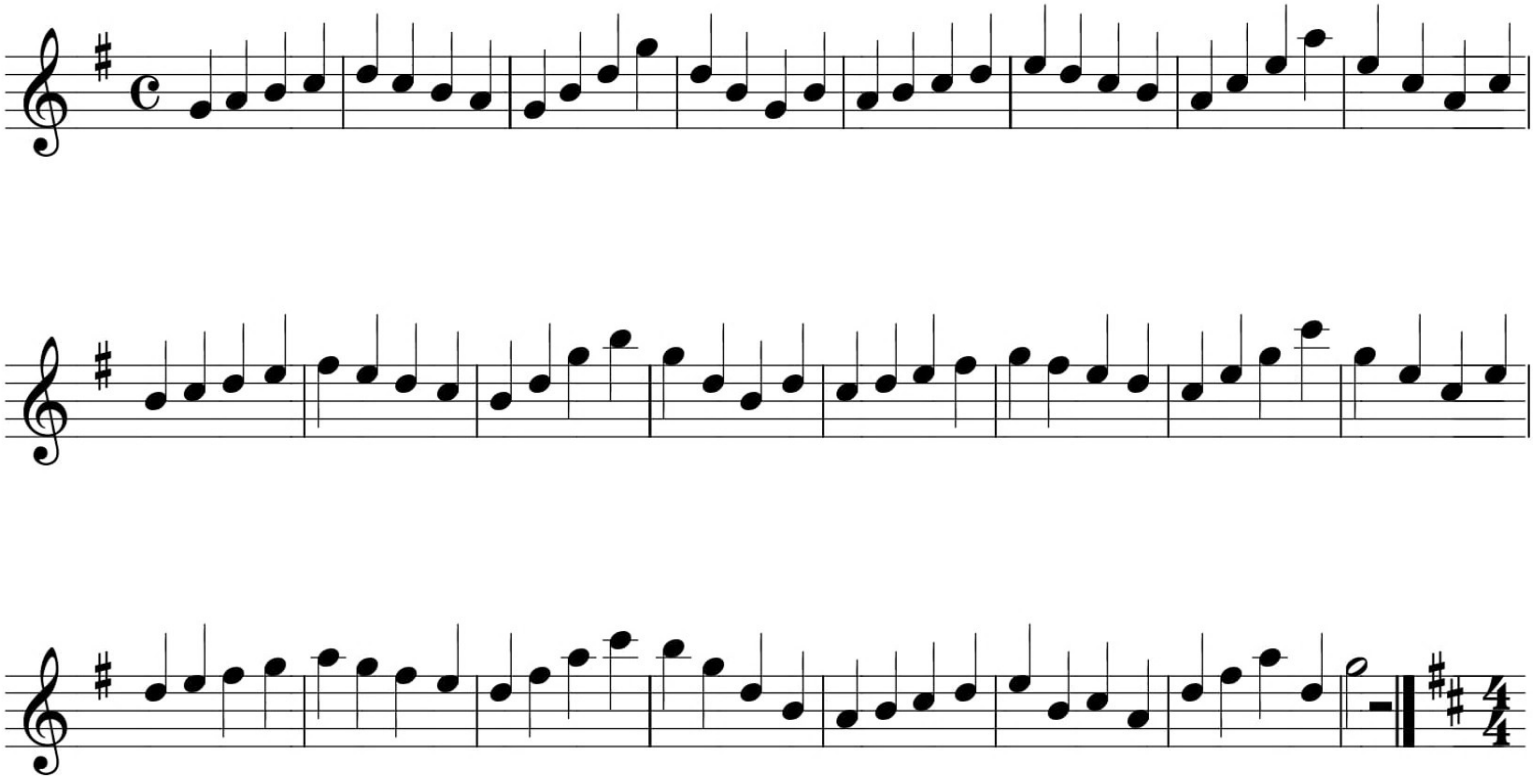

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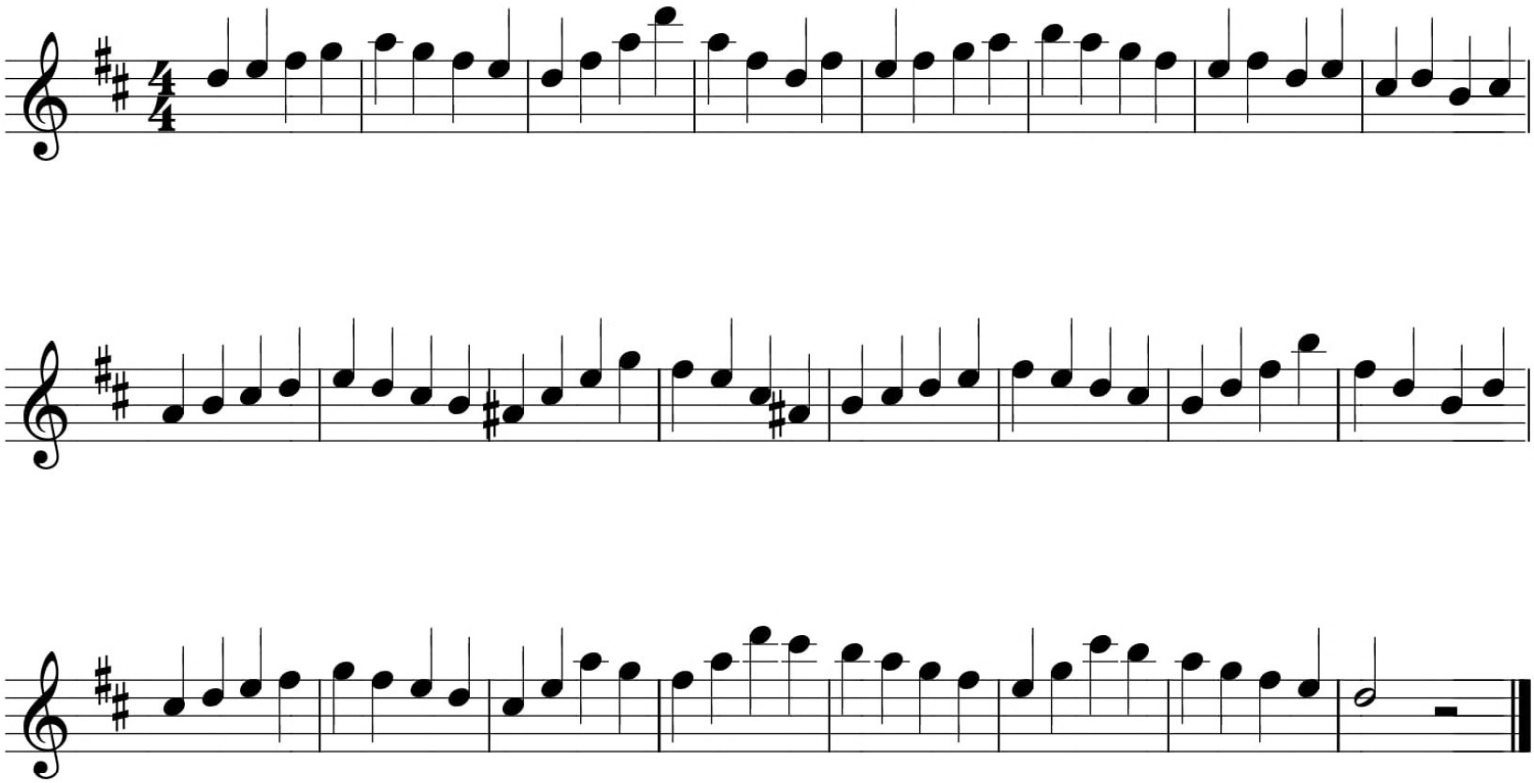

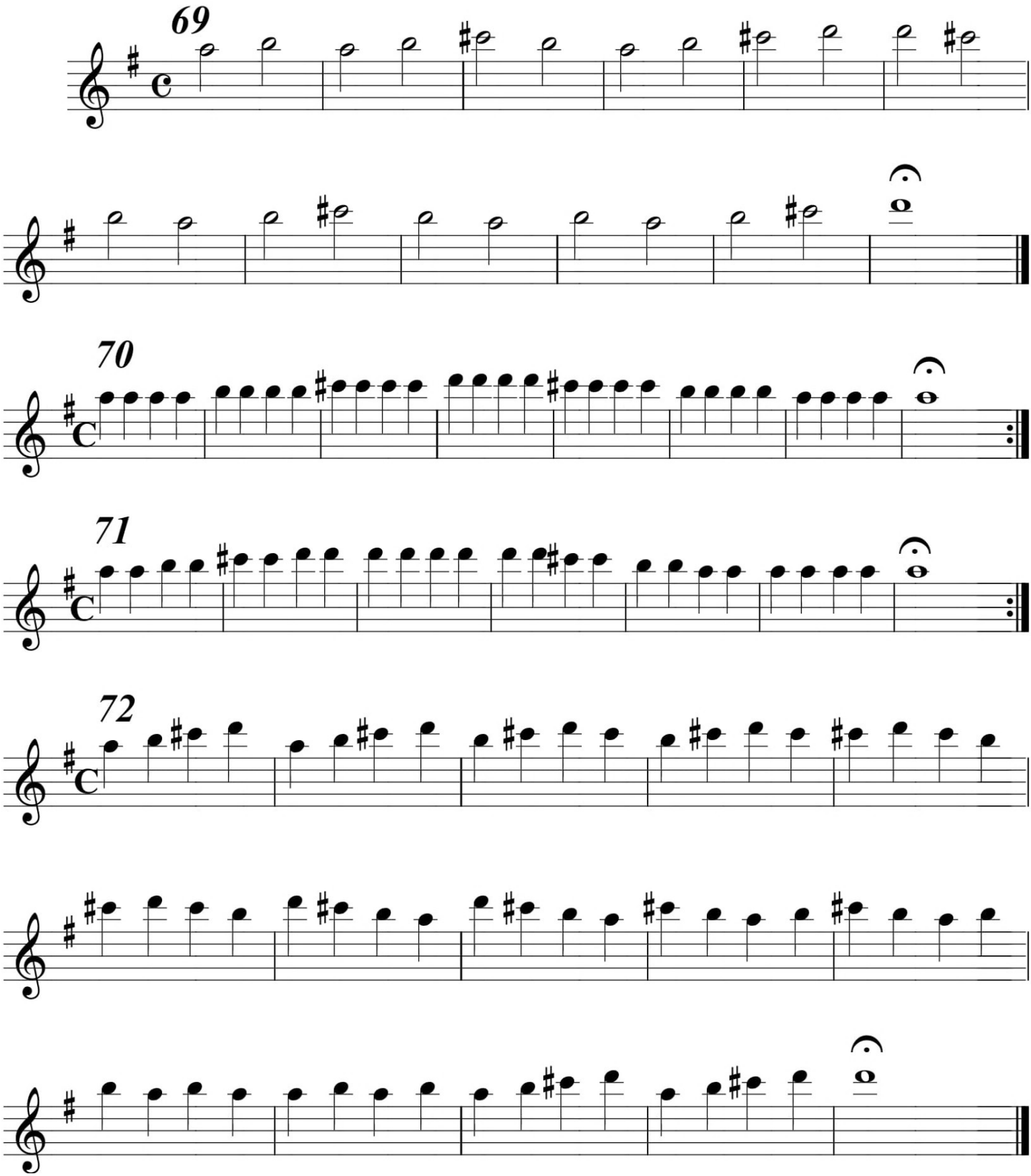
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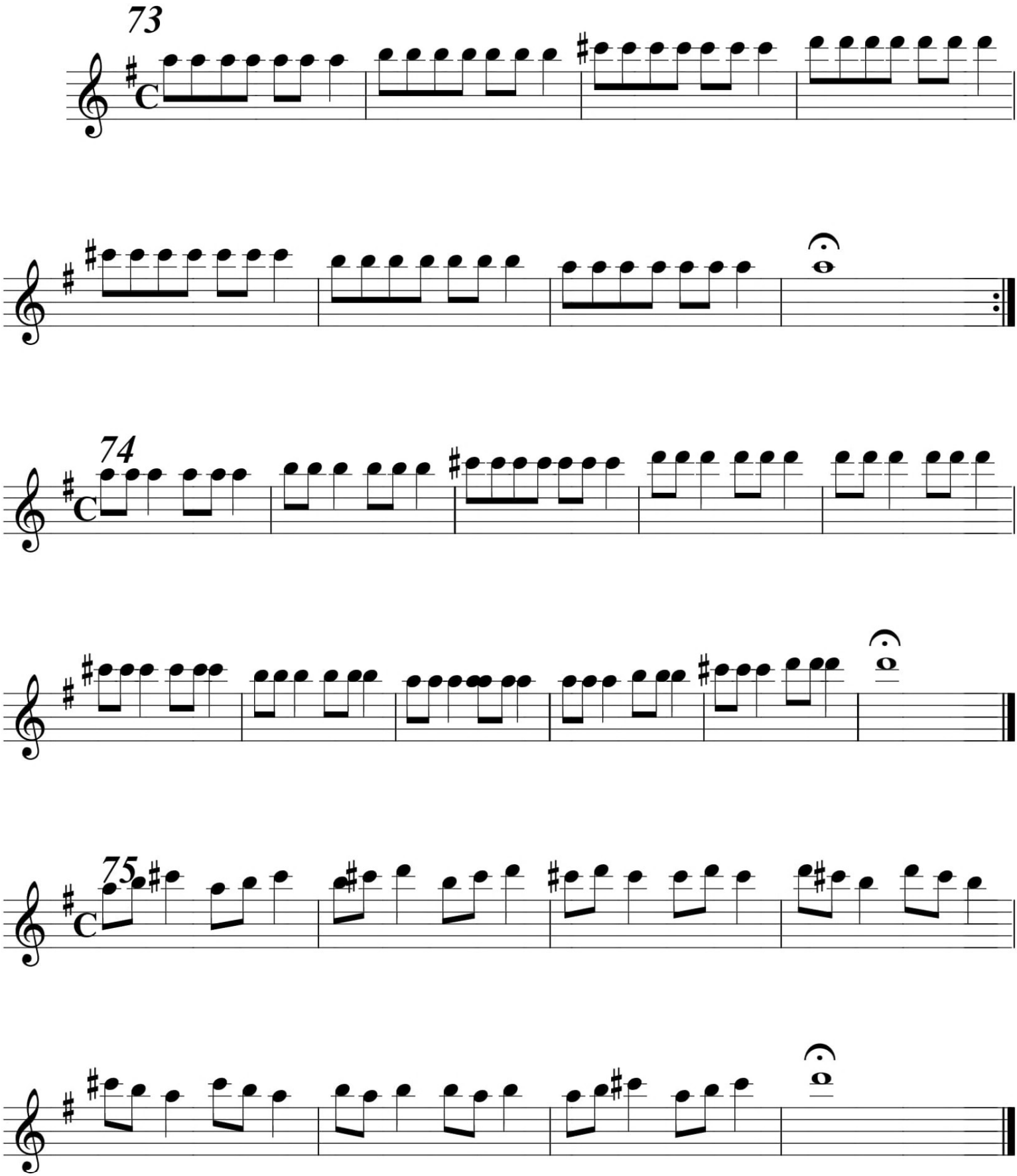
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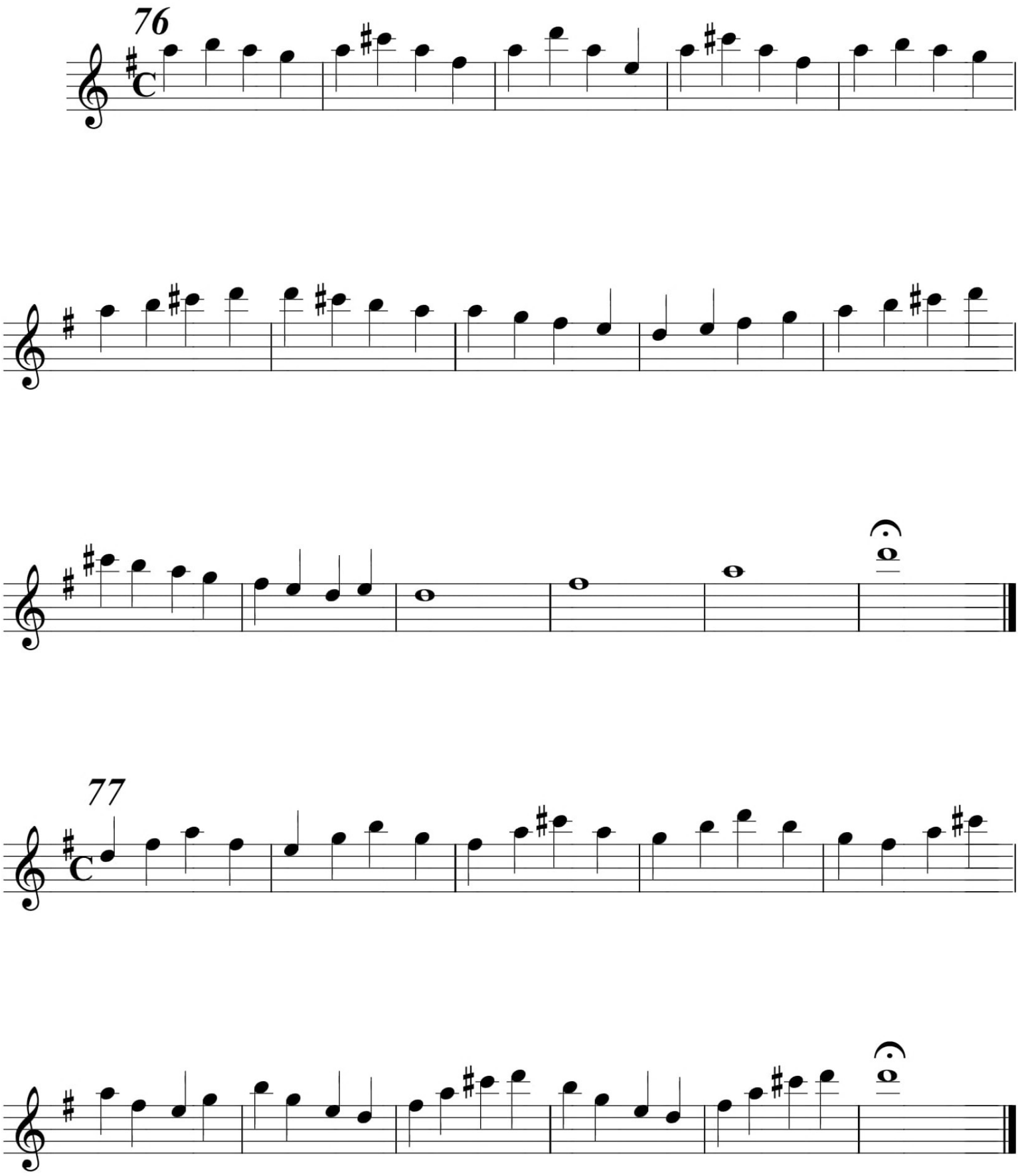
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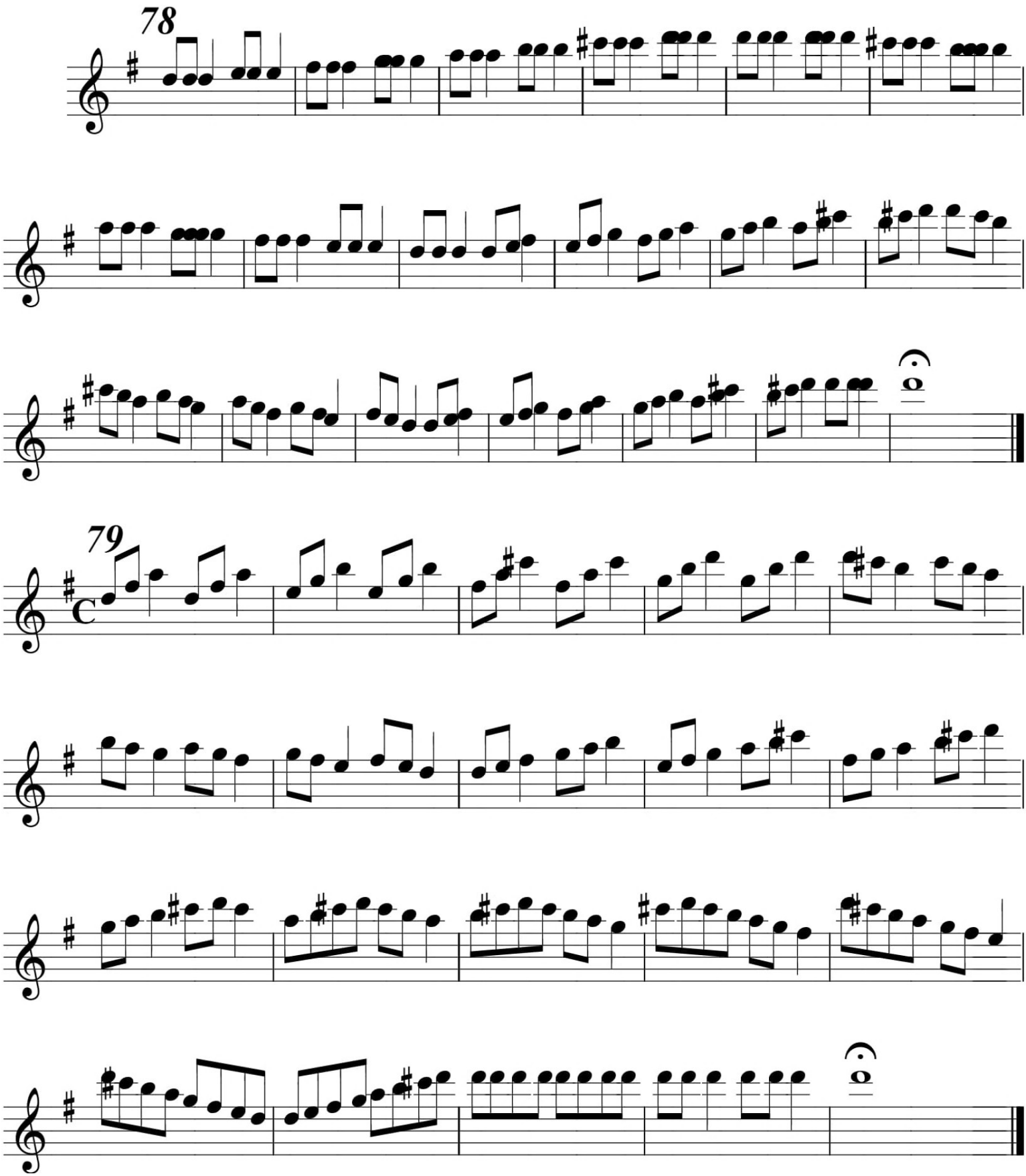
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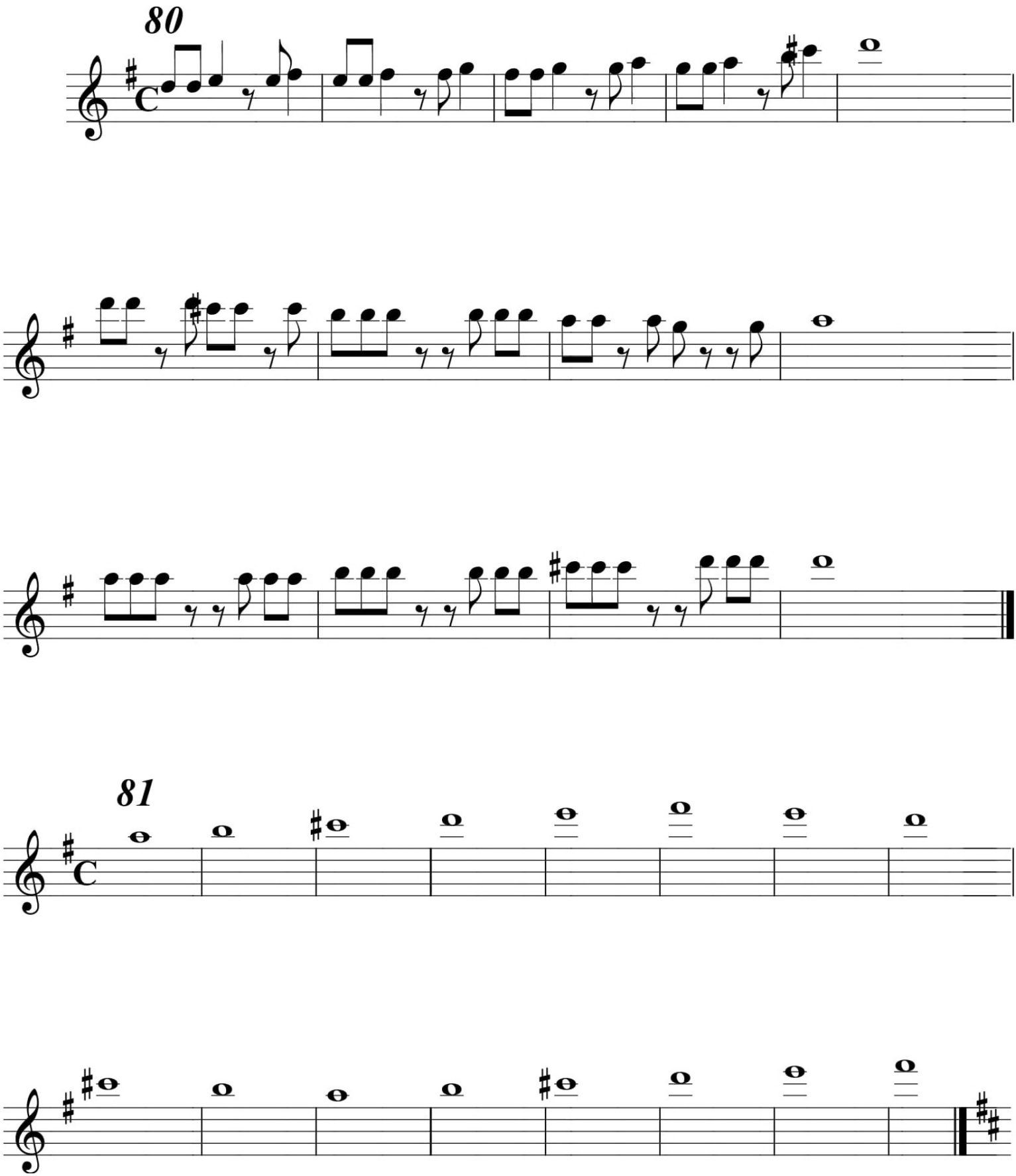
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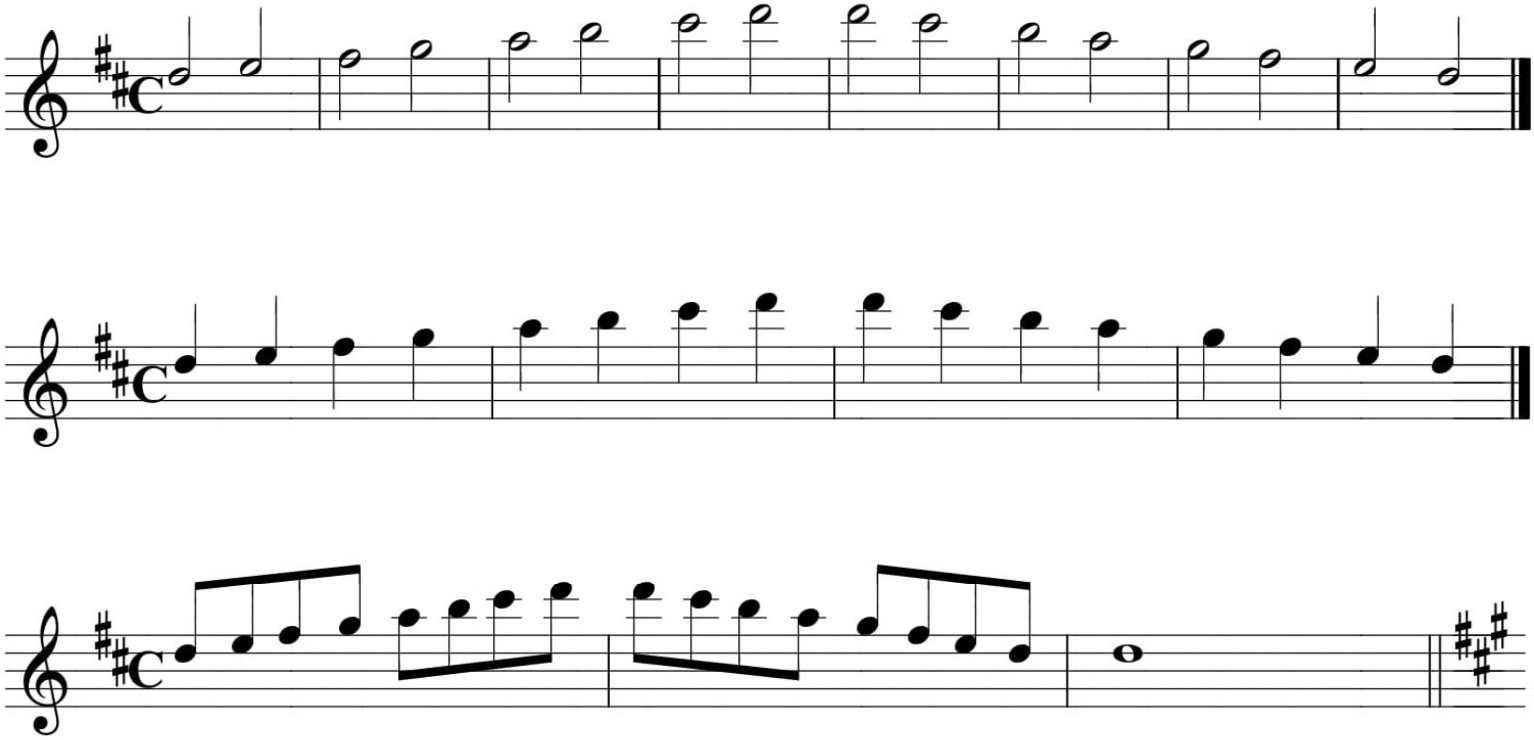

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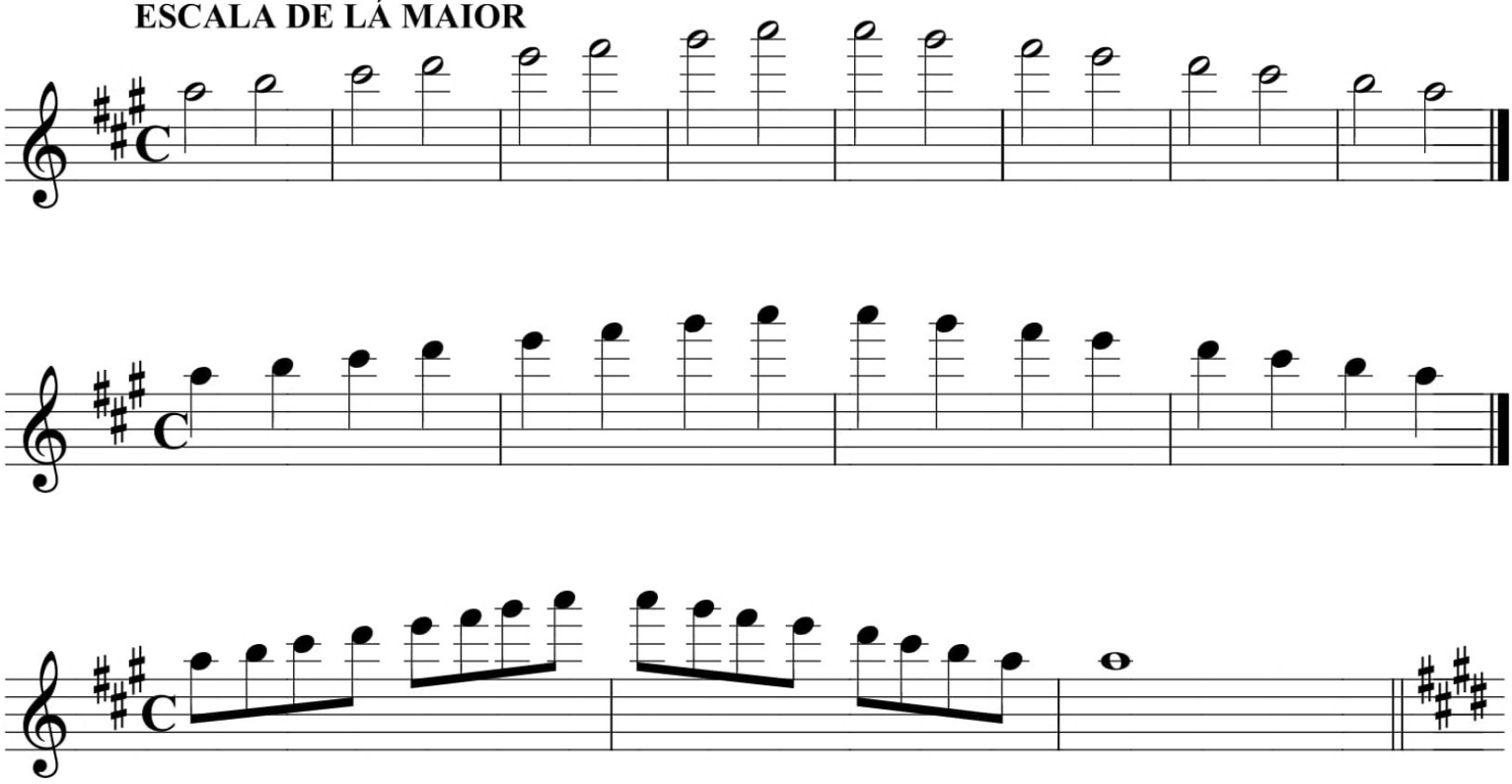

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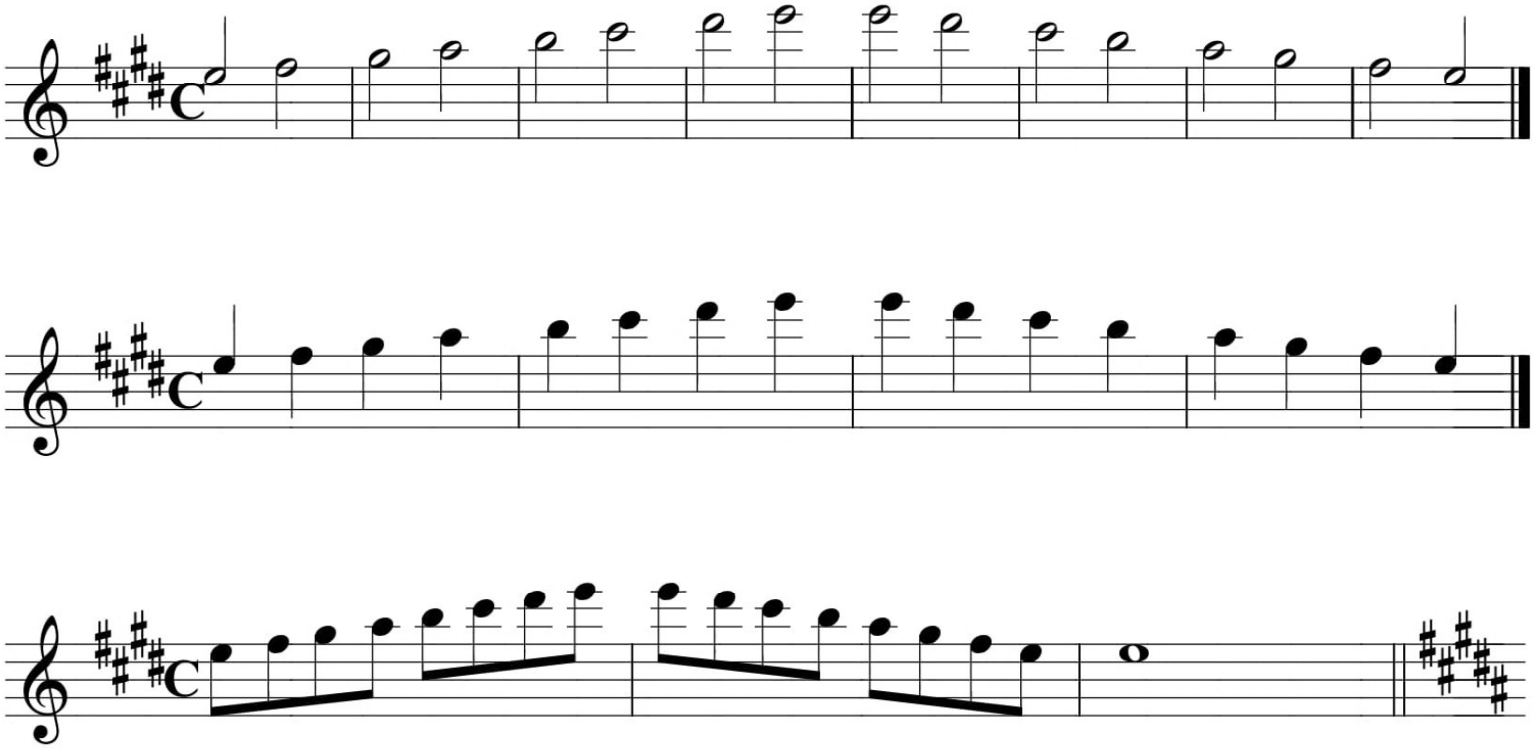

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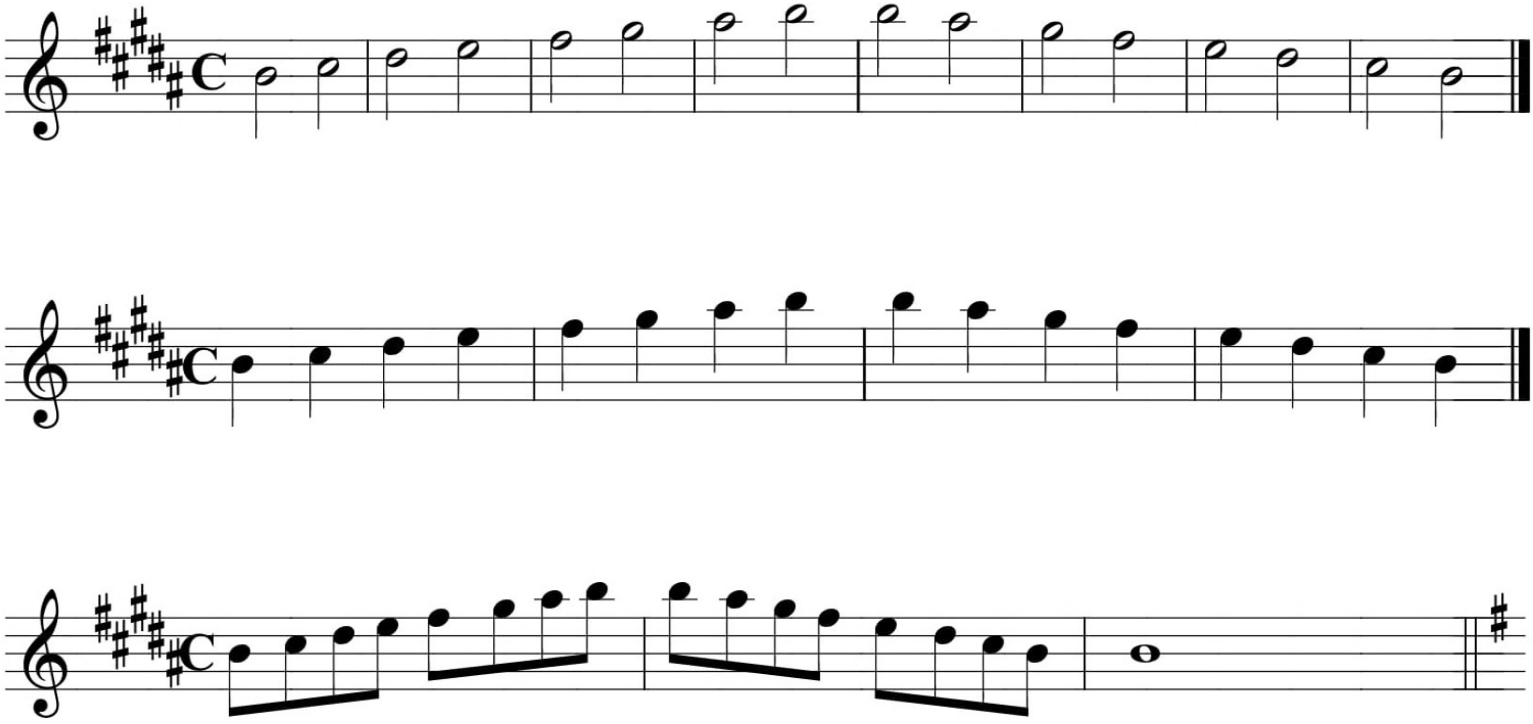

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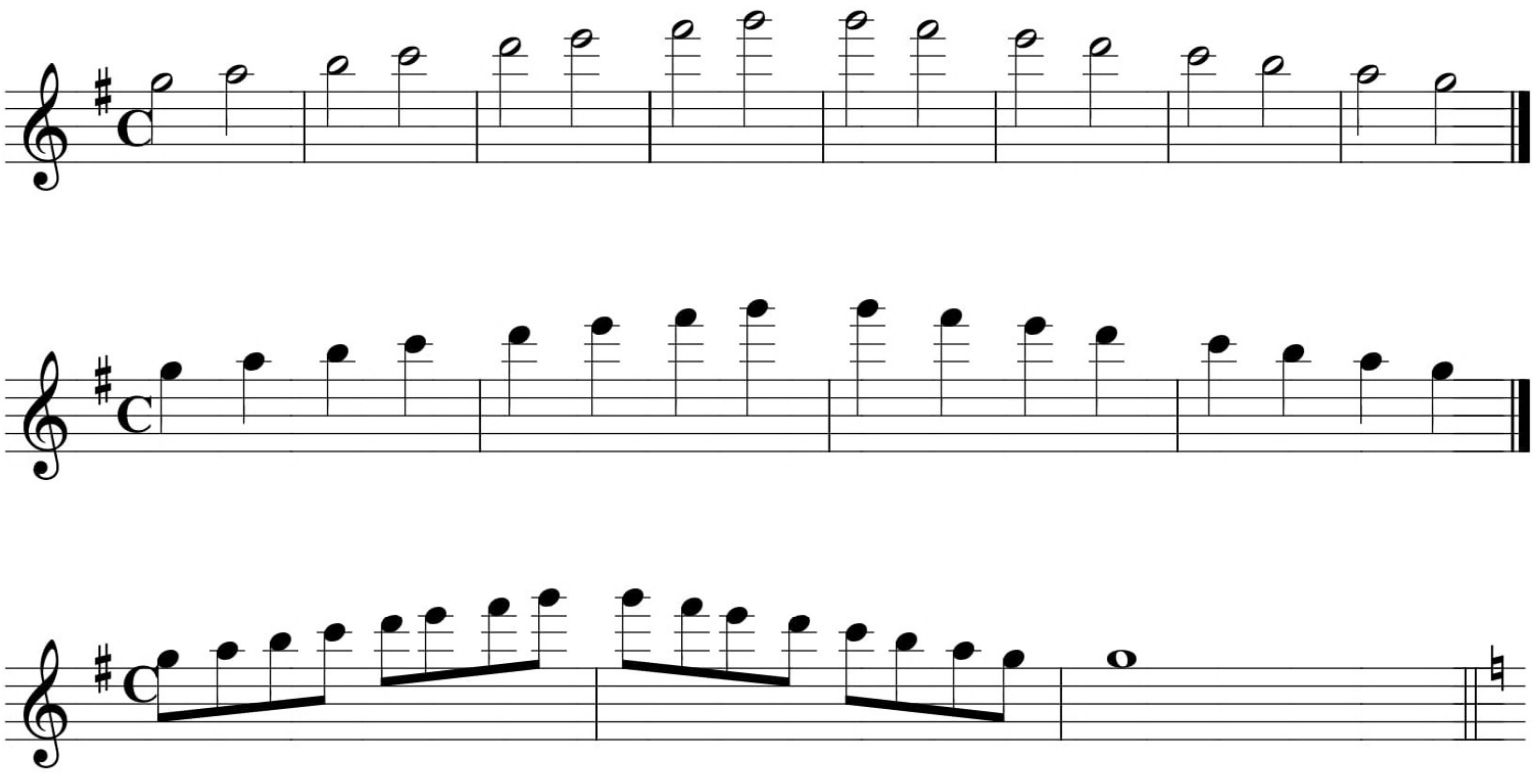

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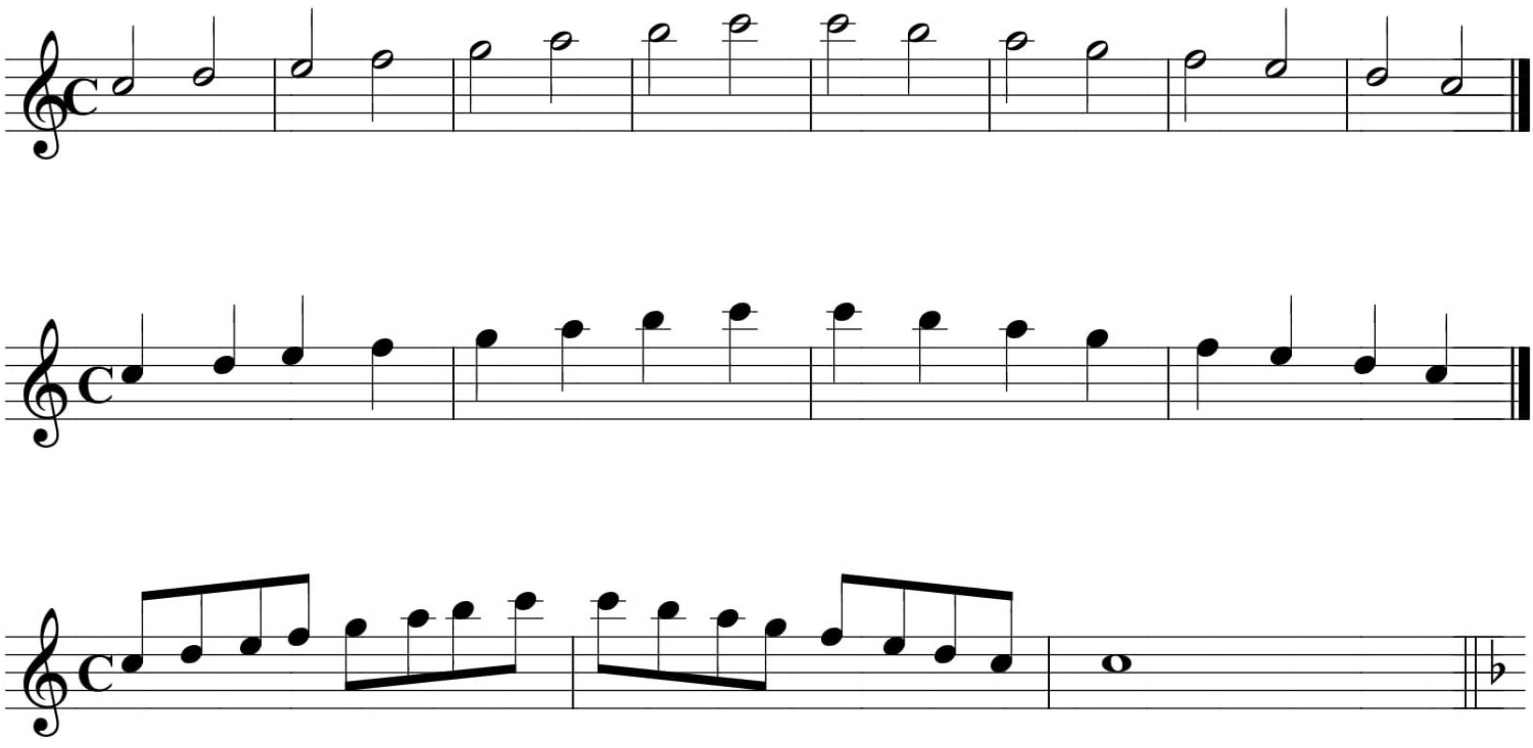

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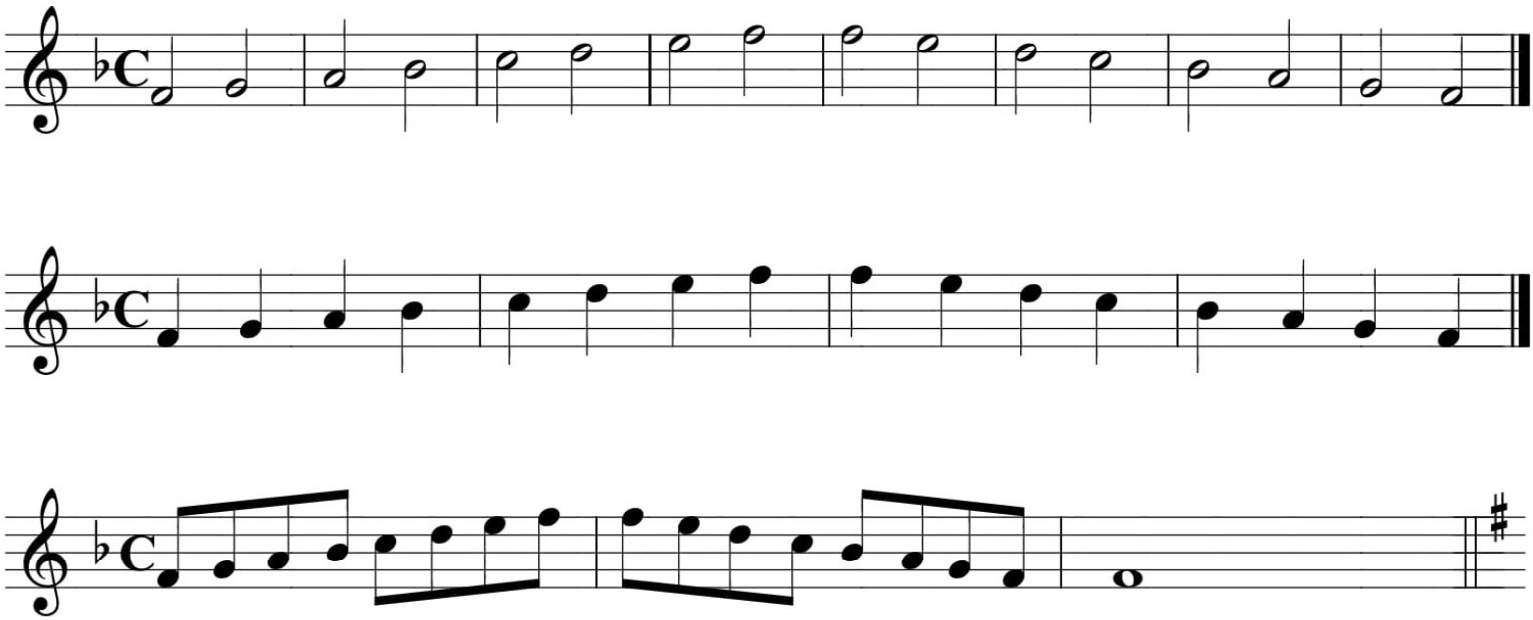

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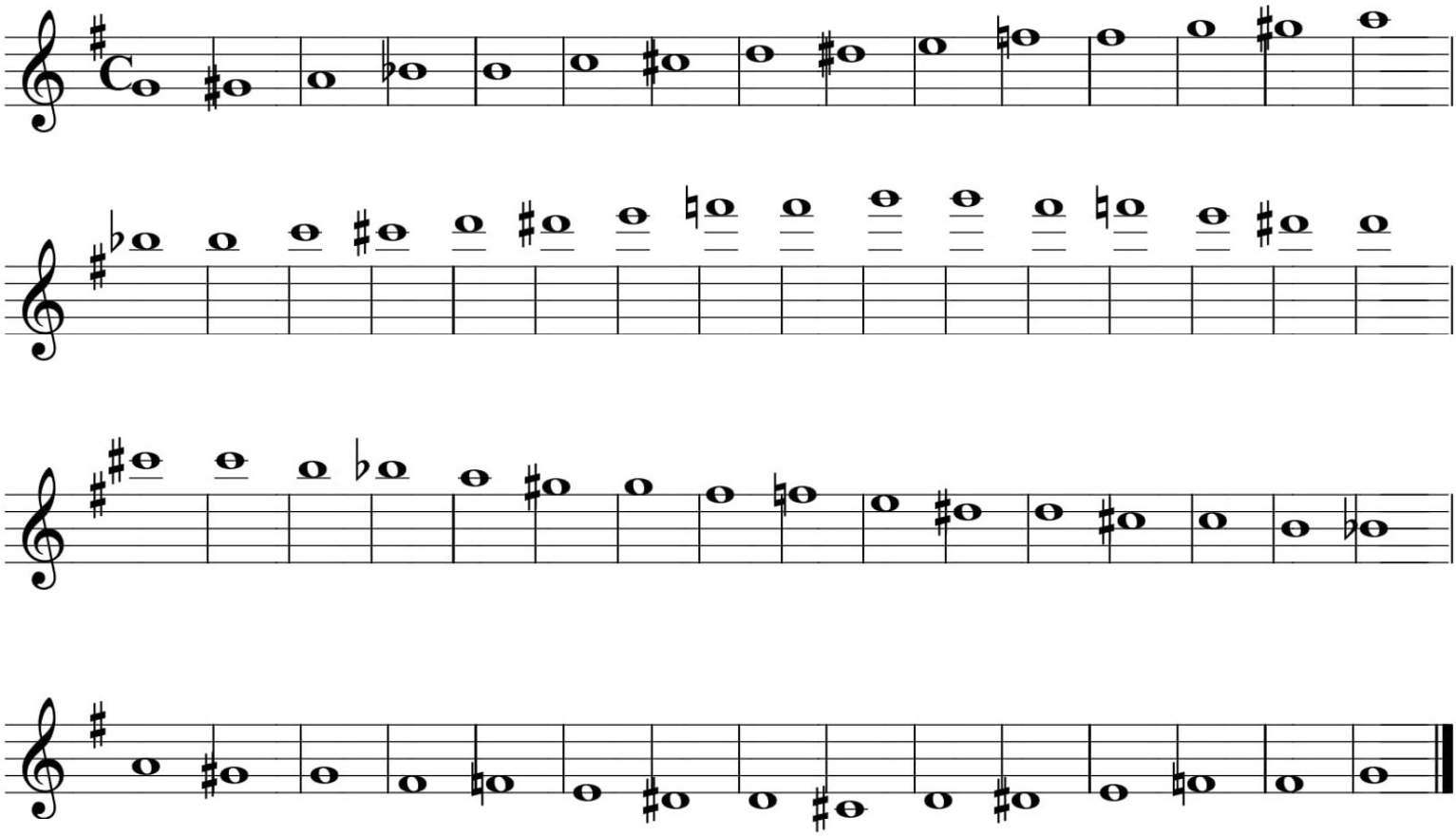

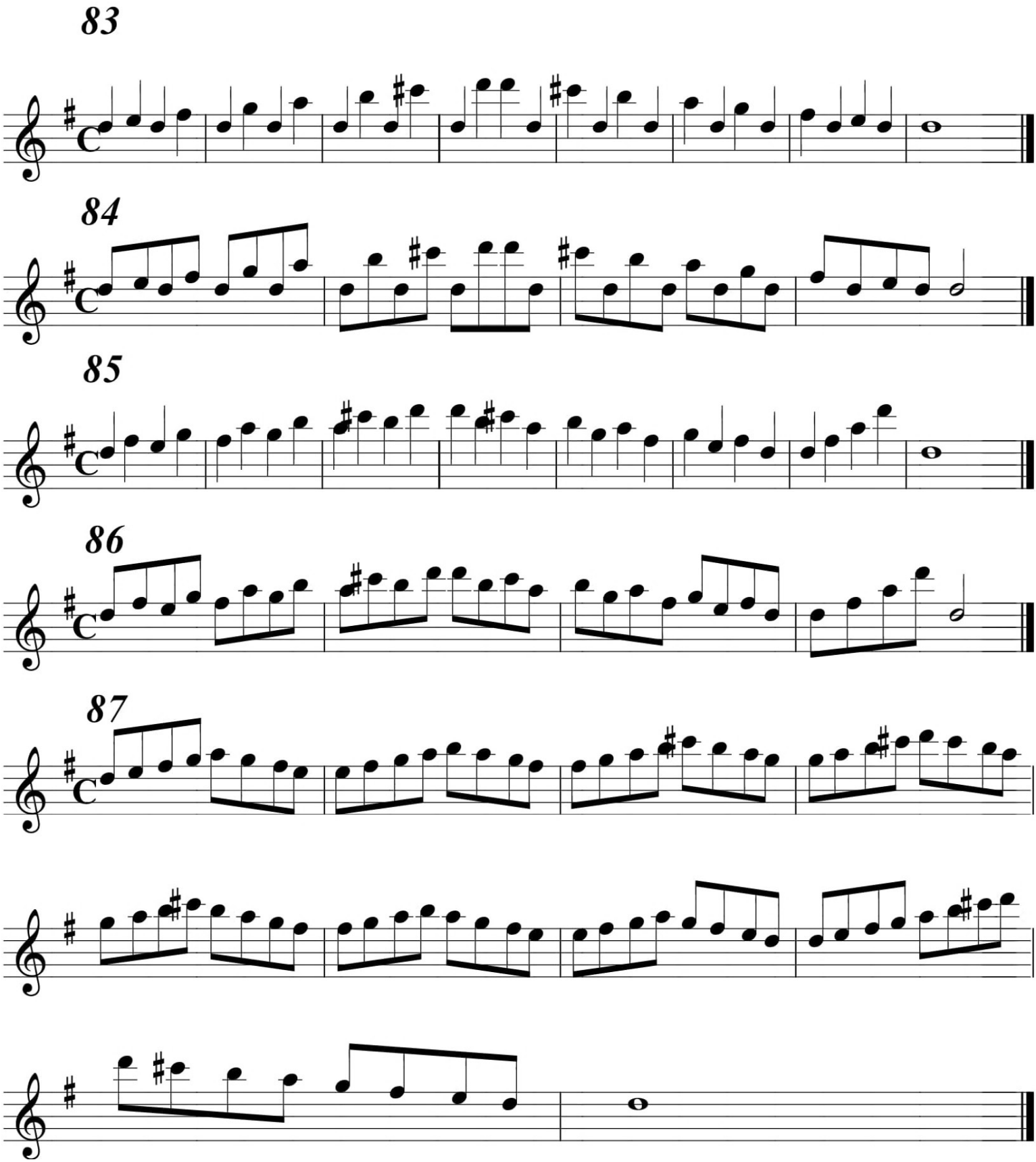
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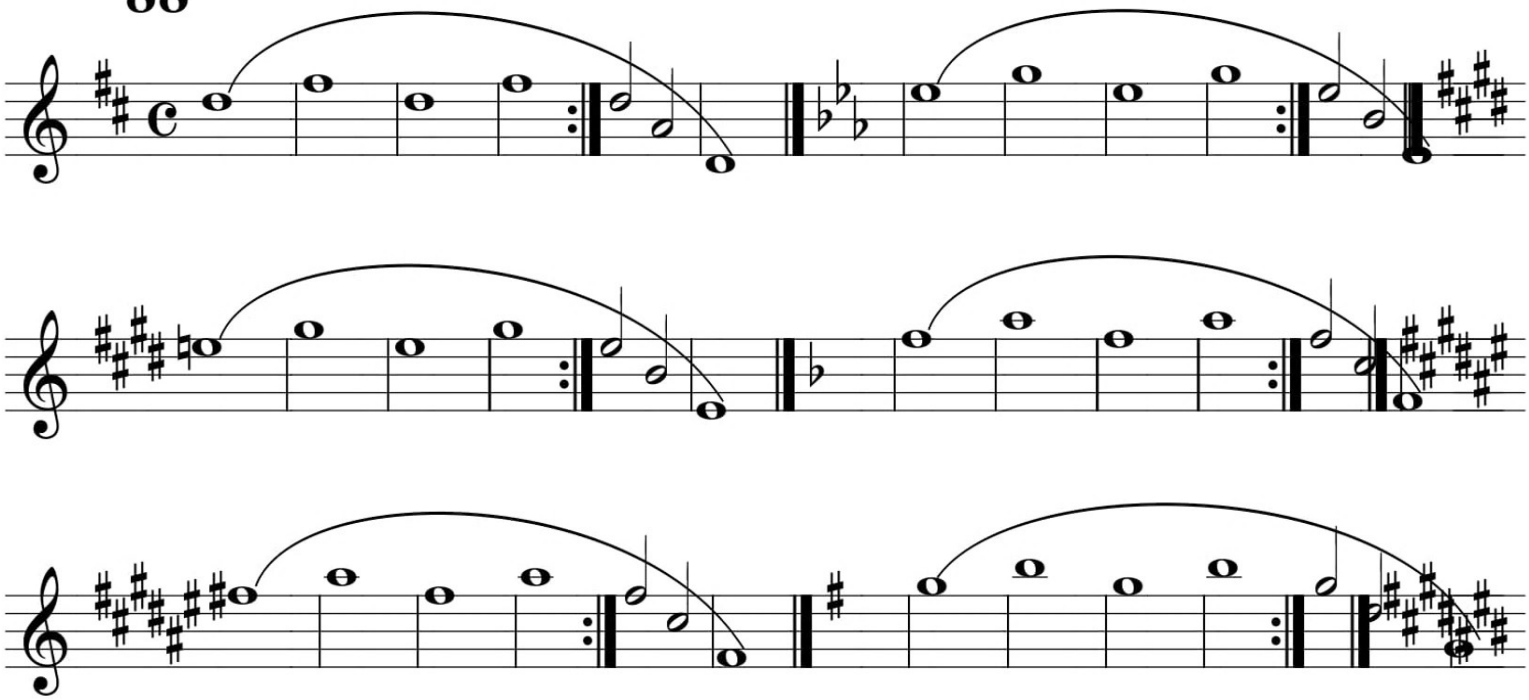
LIGADURA

88



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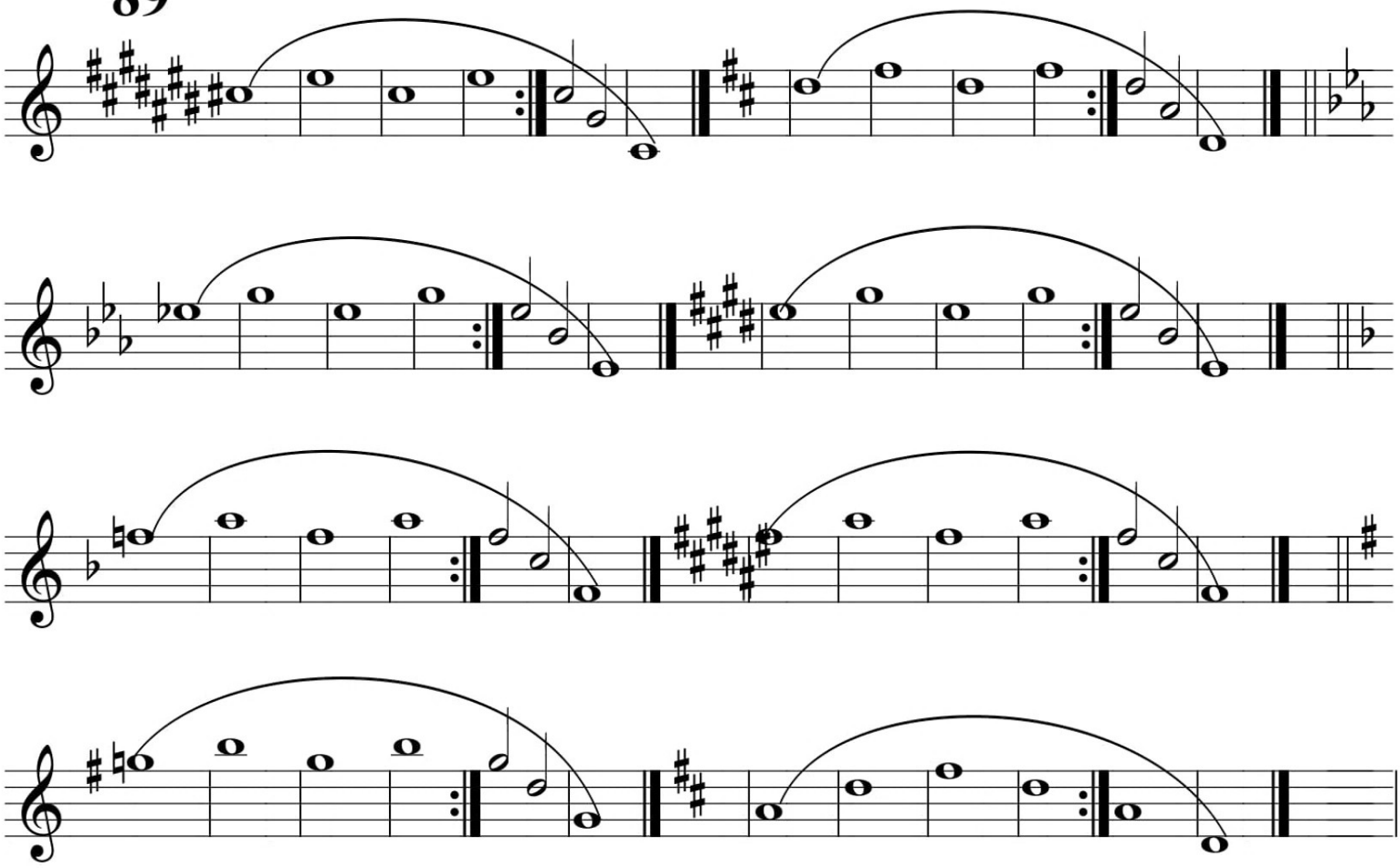

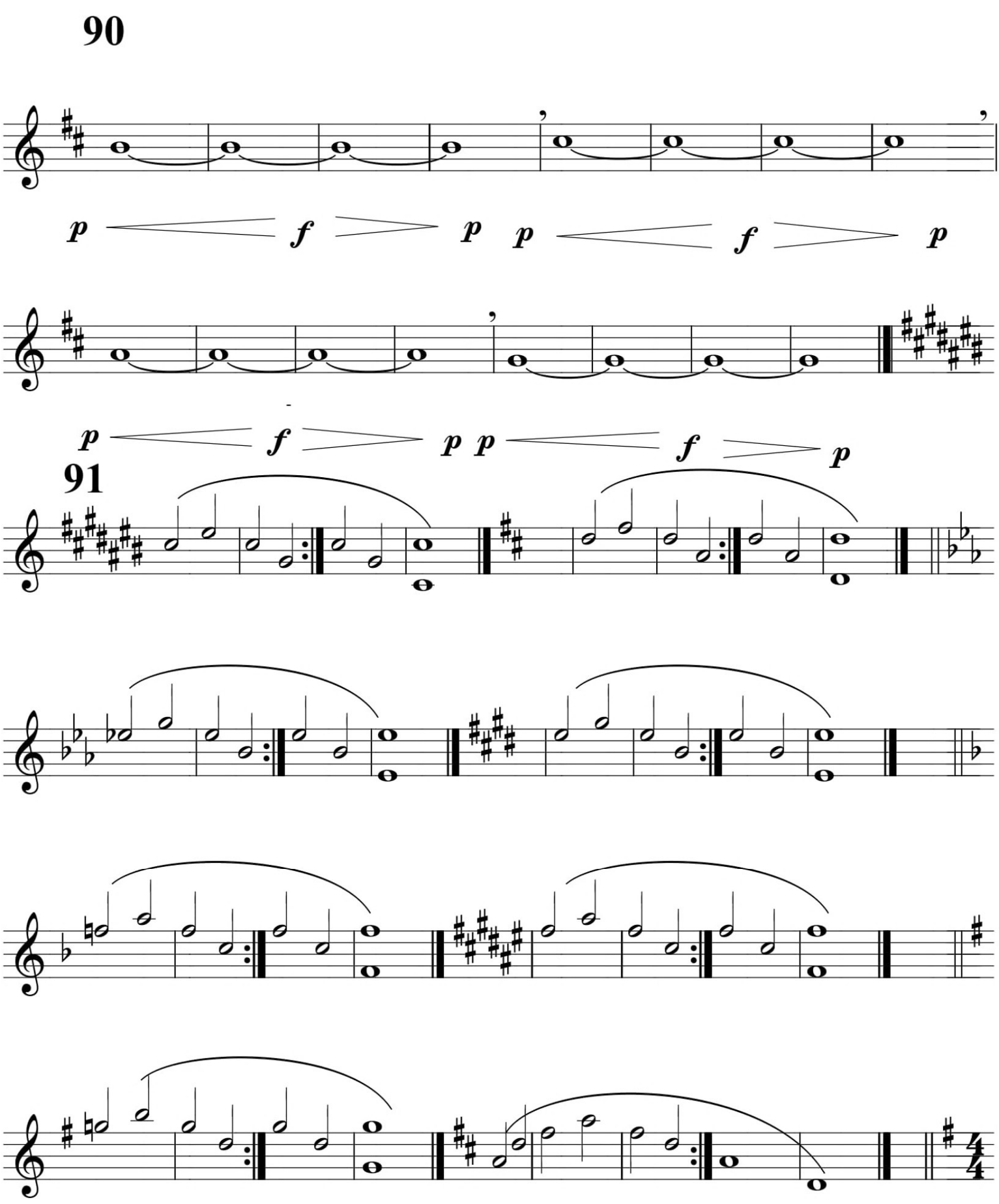
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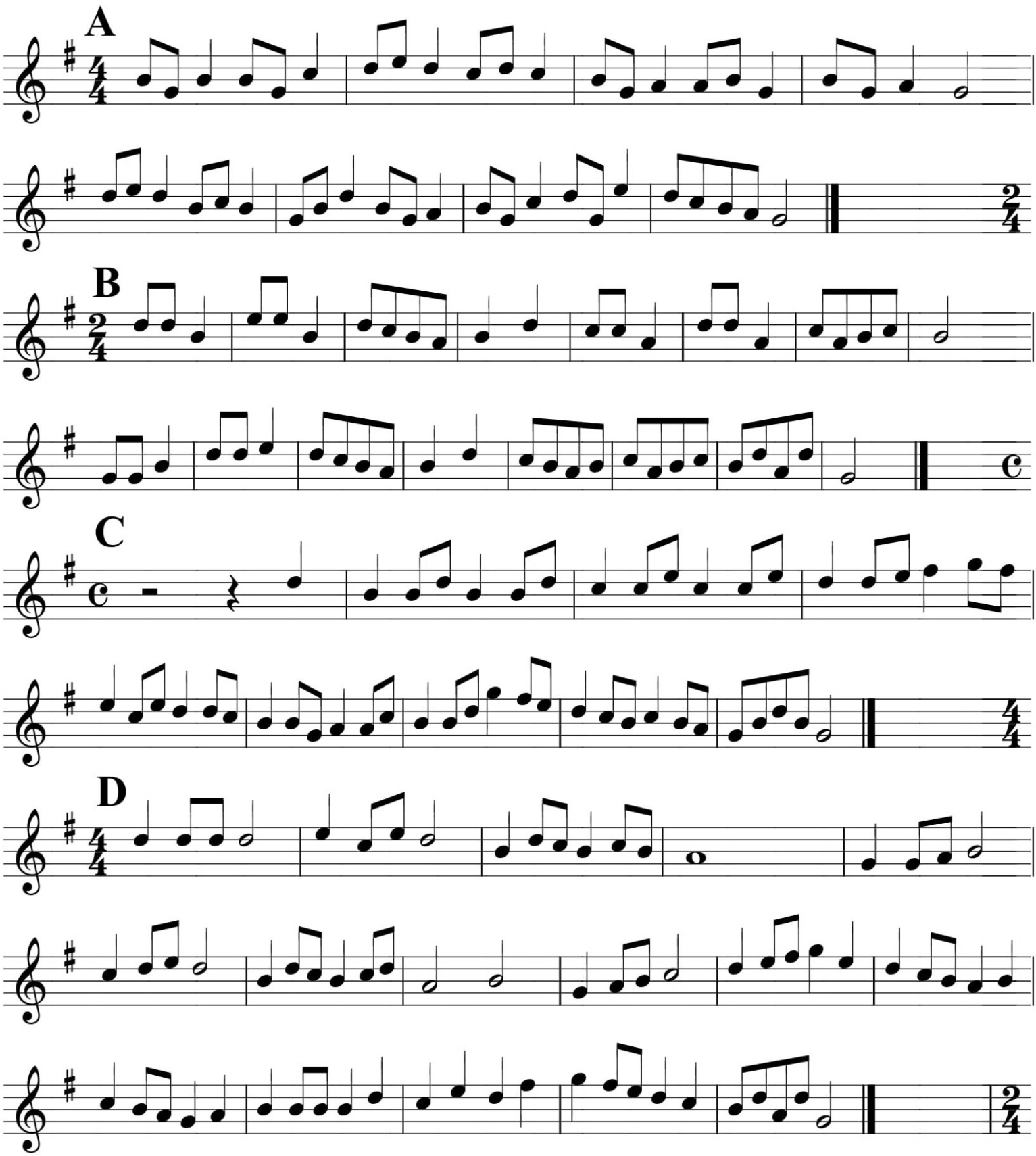
91

92 STACATO



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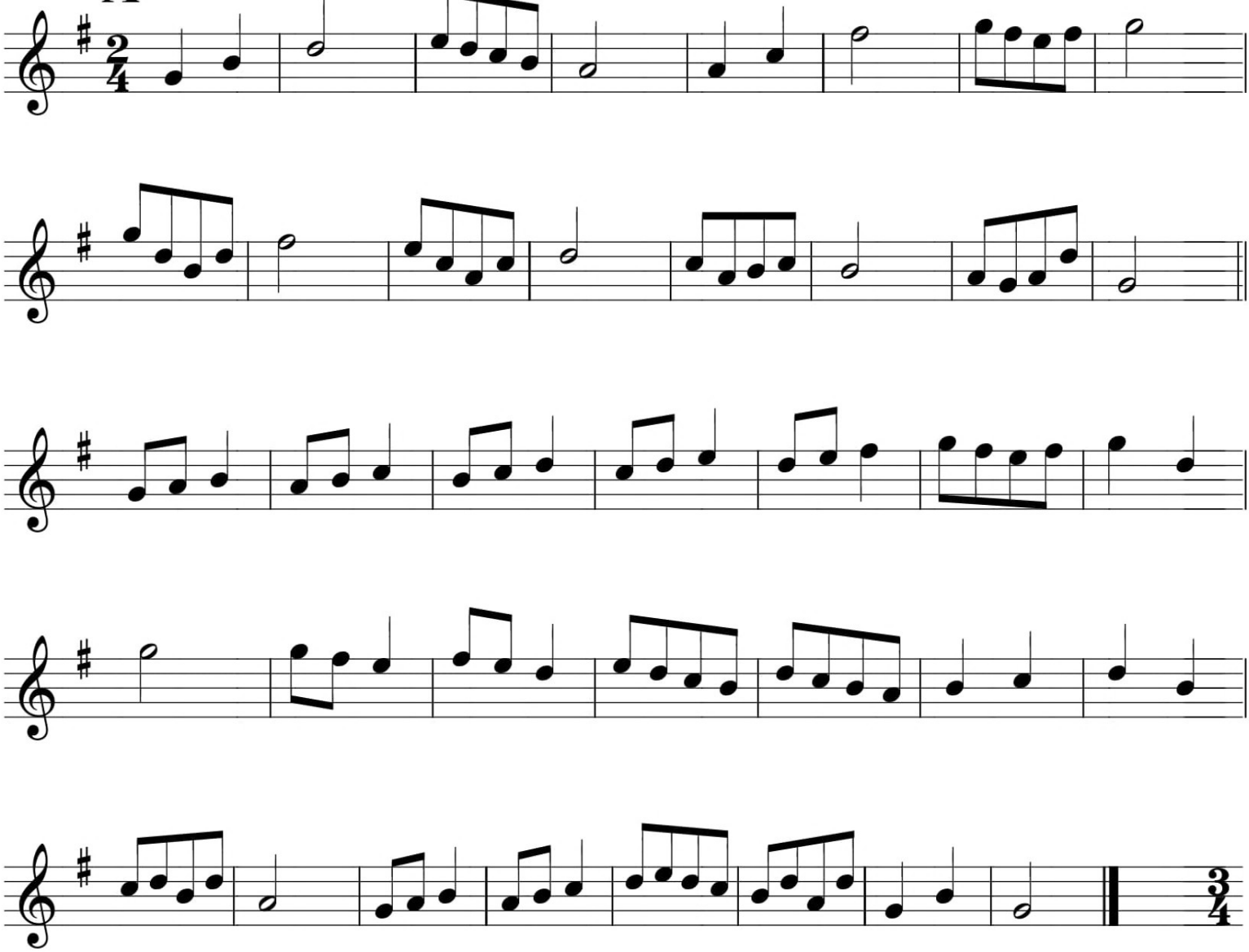

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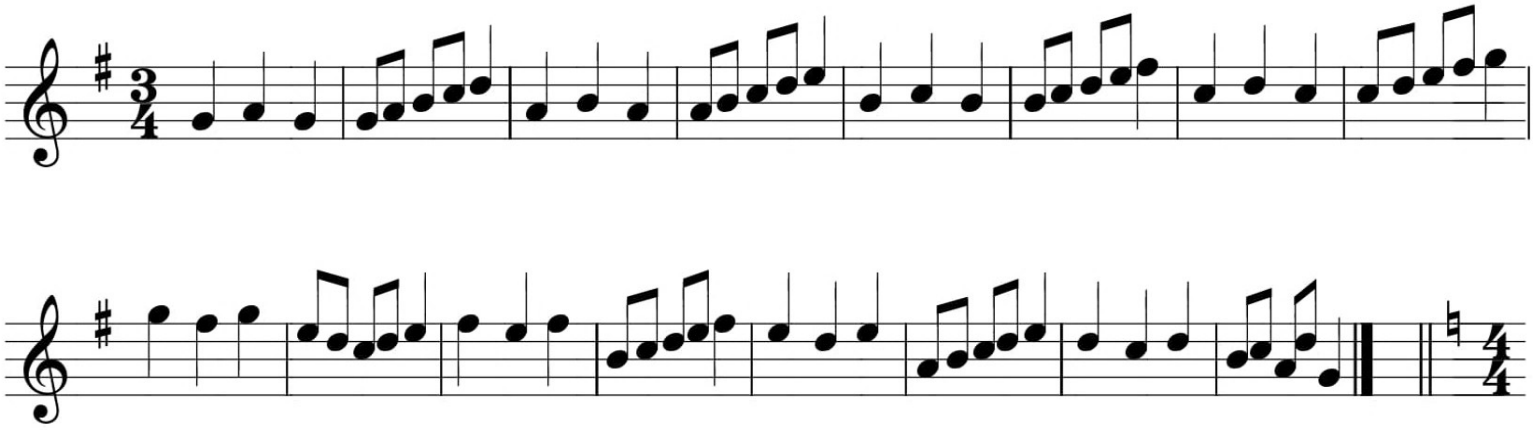

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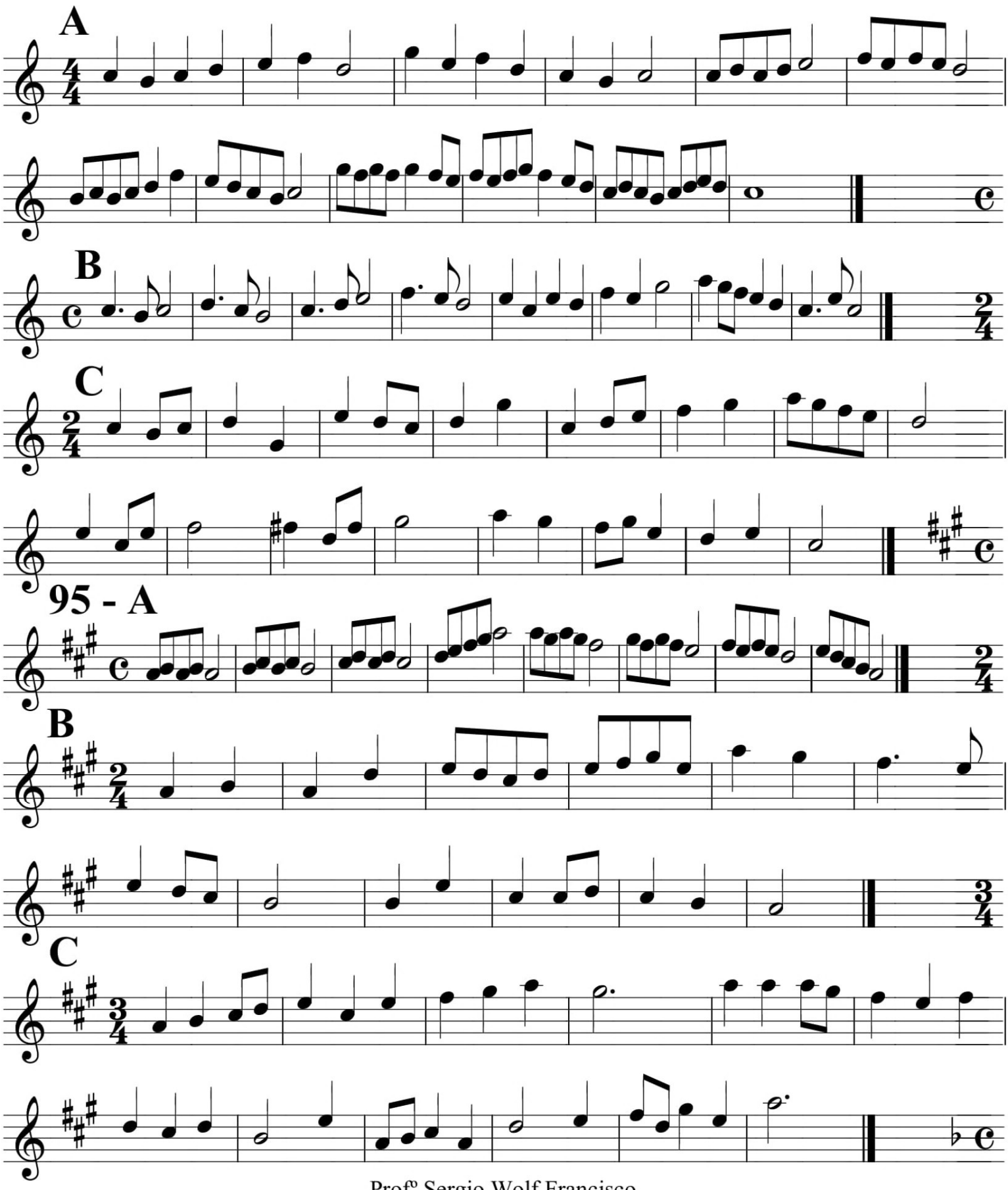

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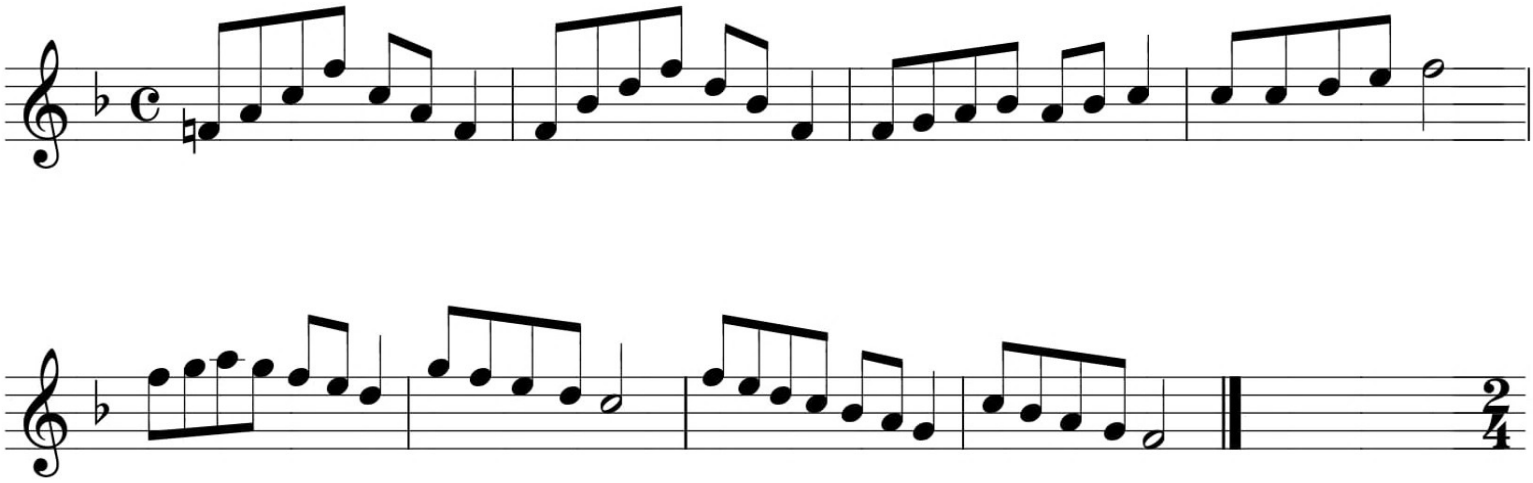

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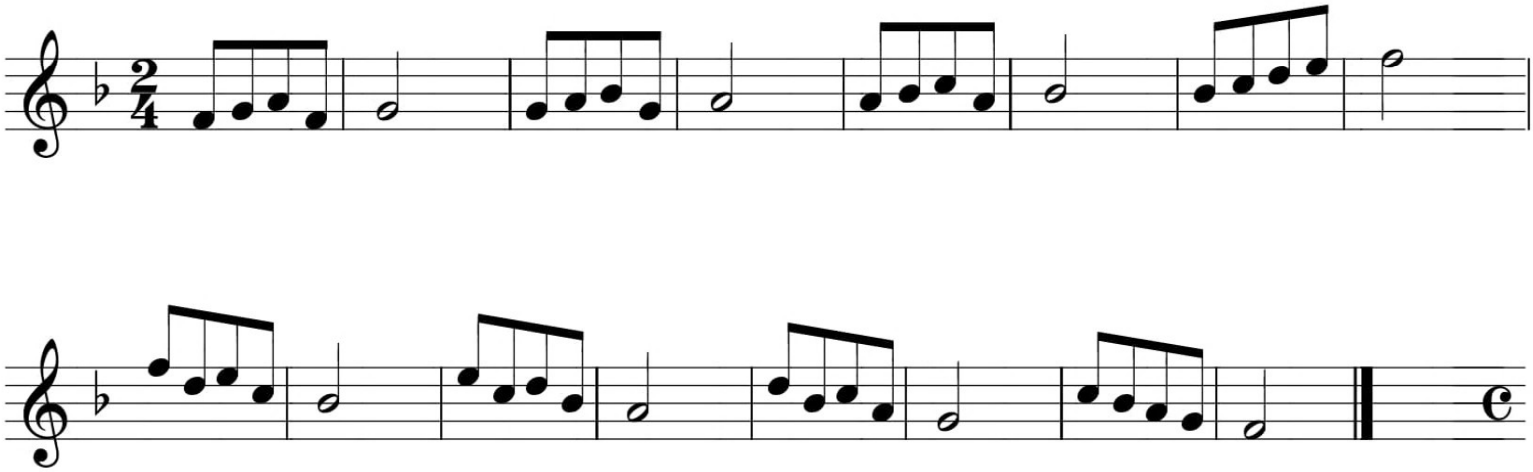

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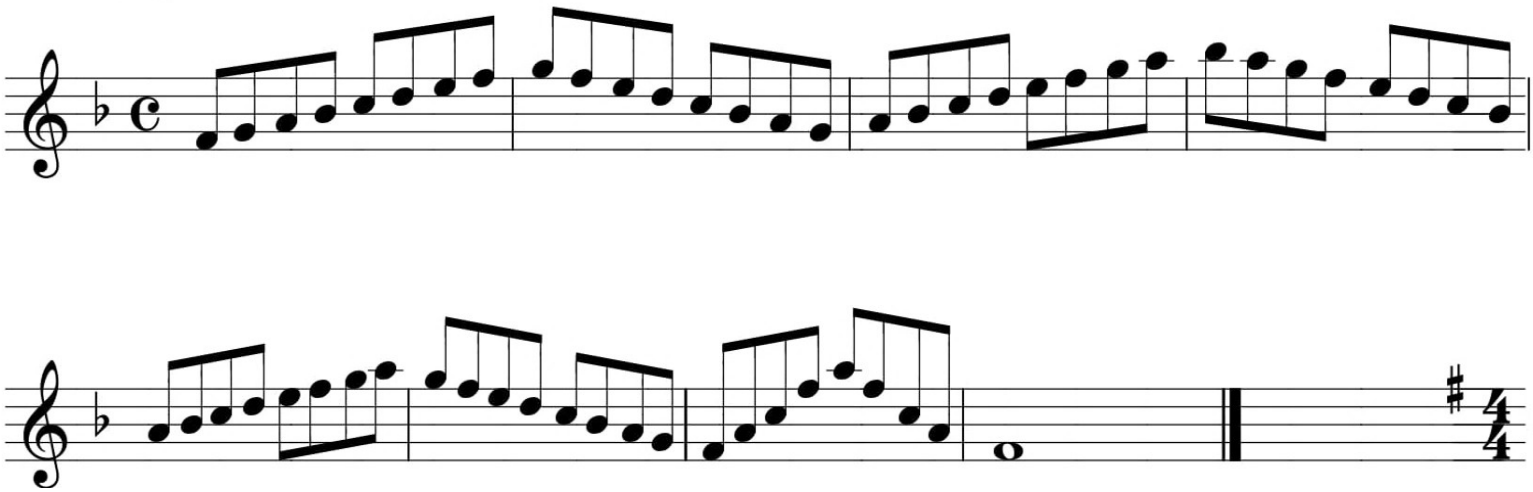

99 PONTO DE AUMENTO

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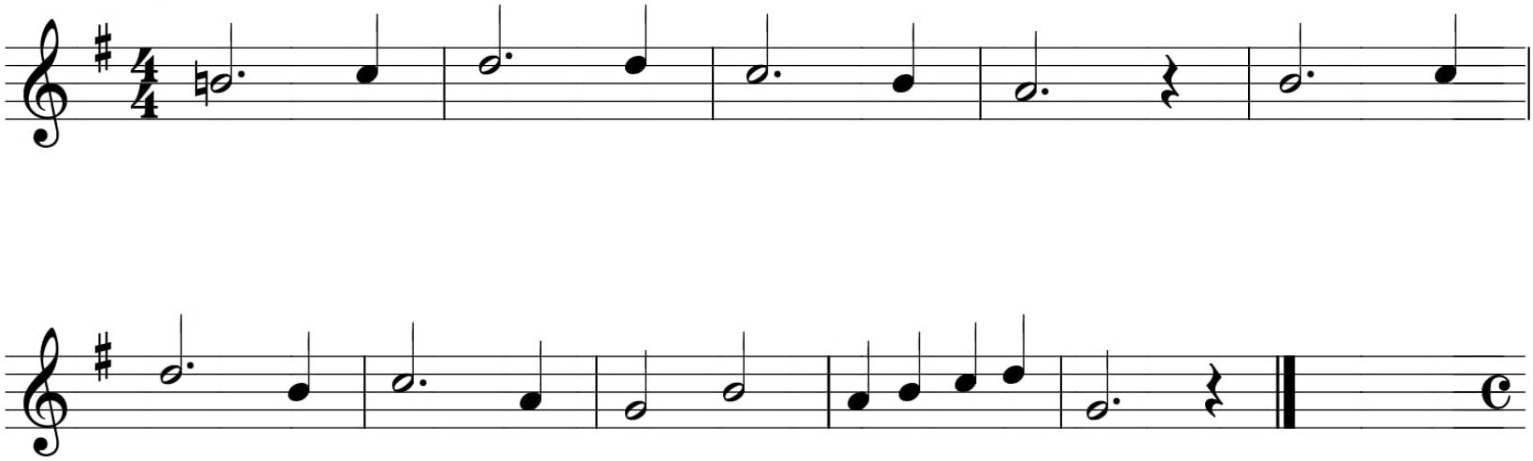

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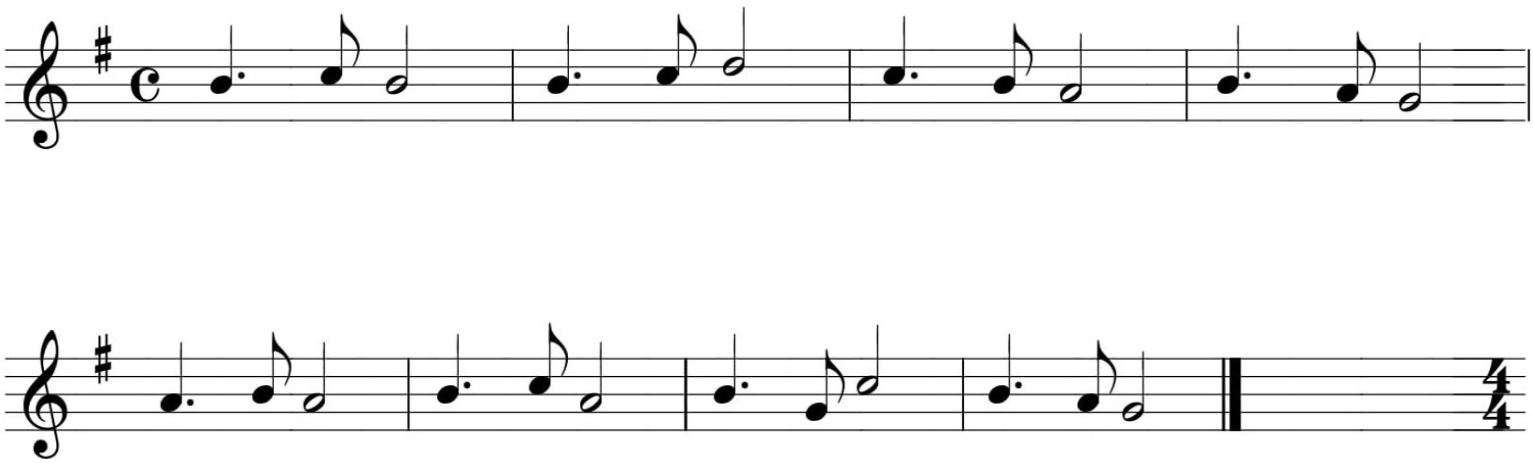

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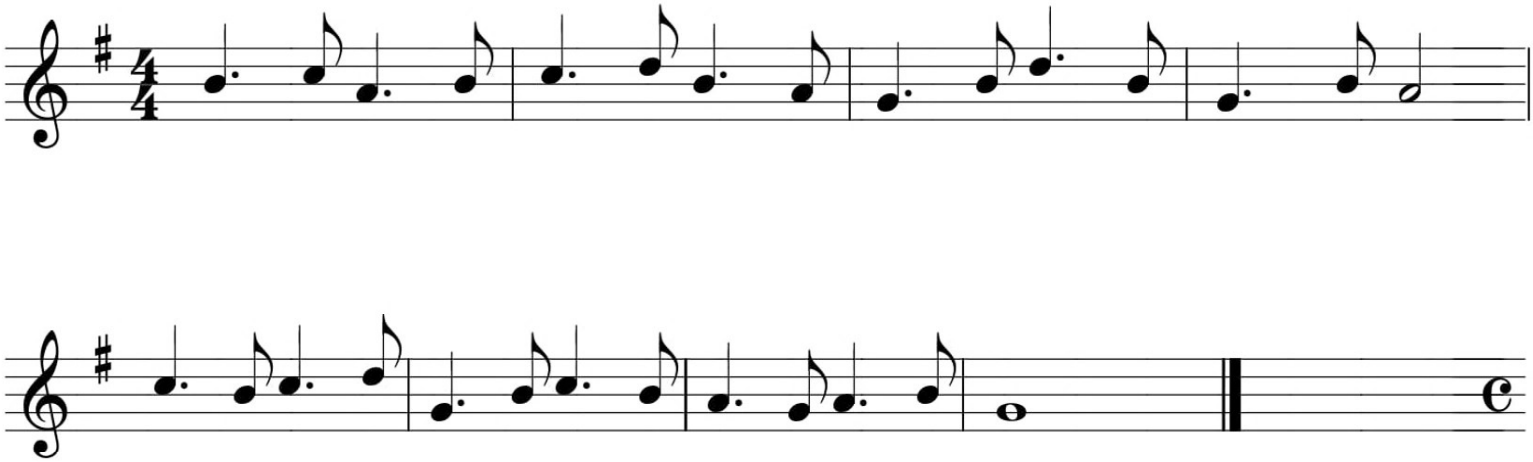

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SÍNCOPA

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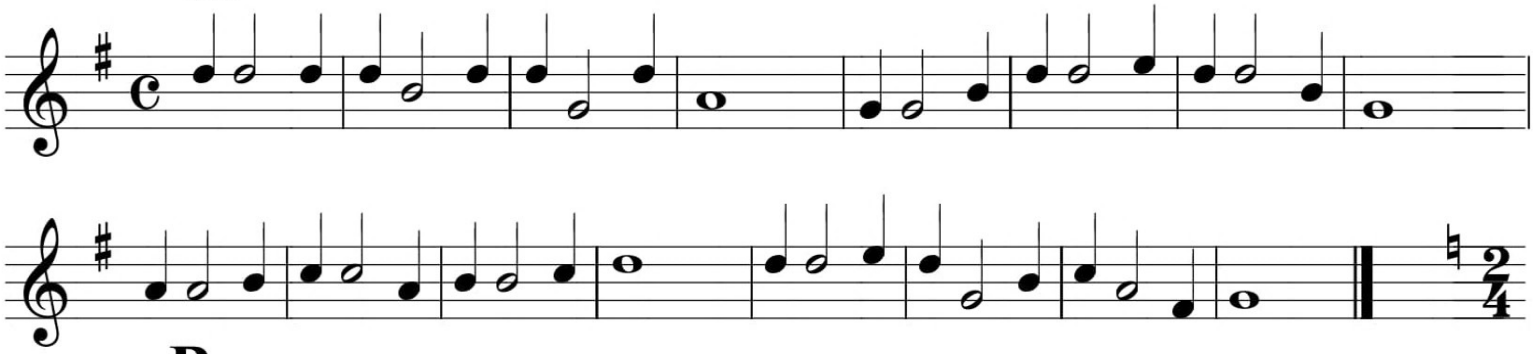

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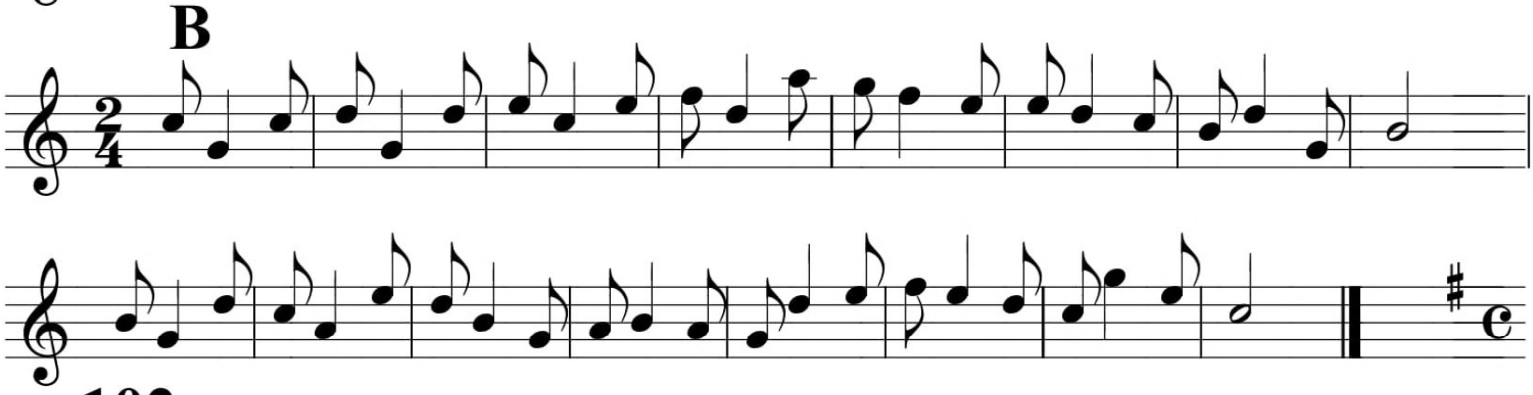

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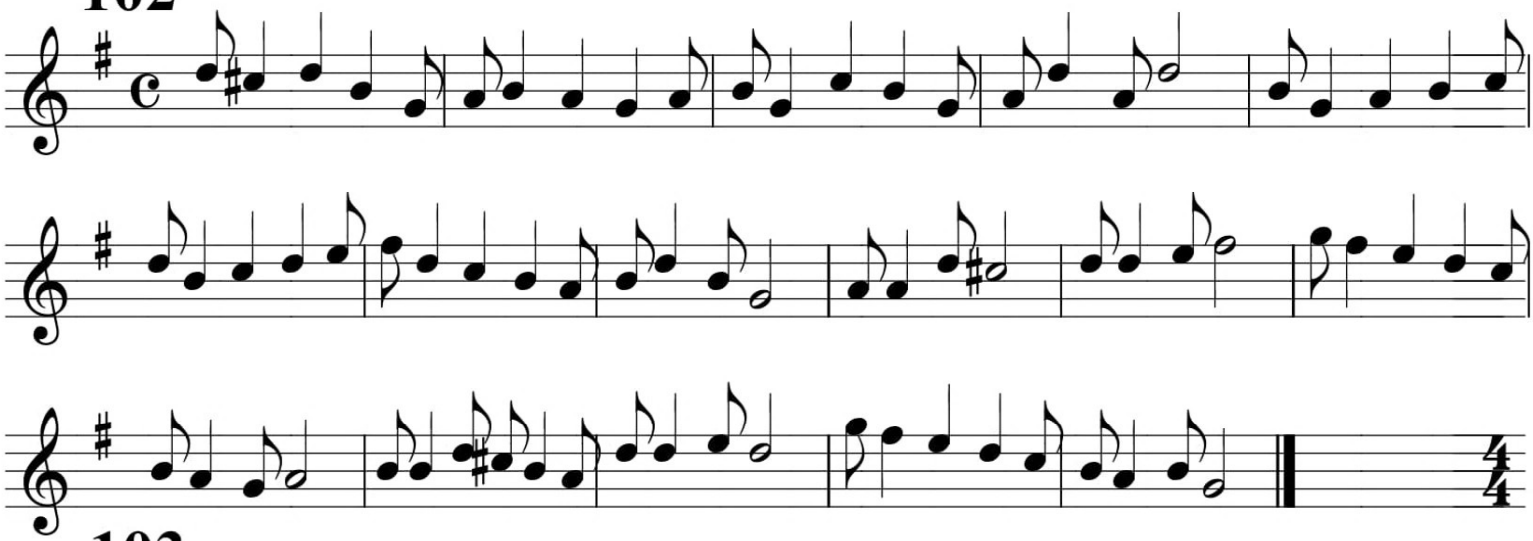

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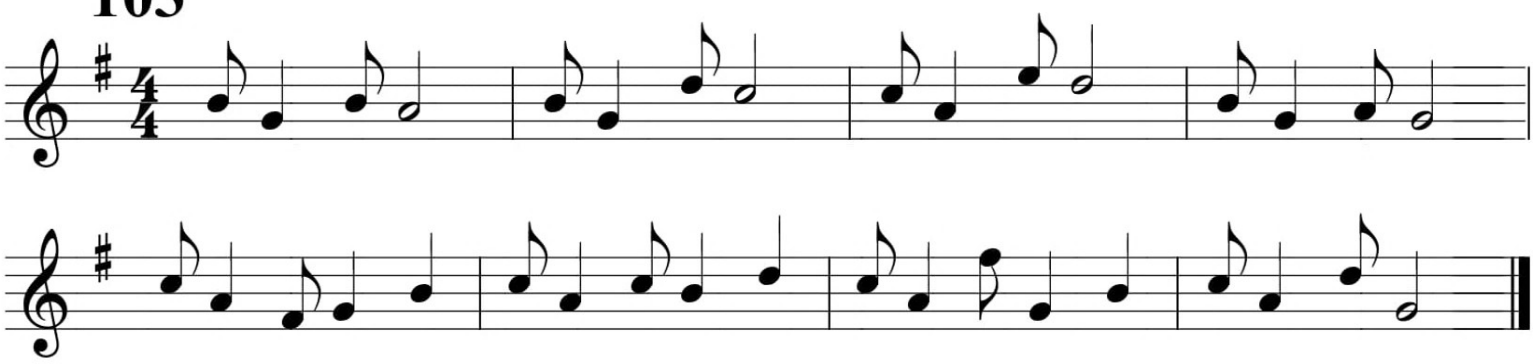

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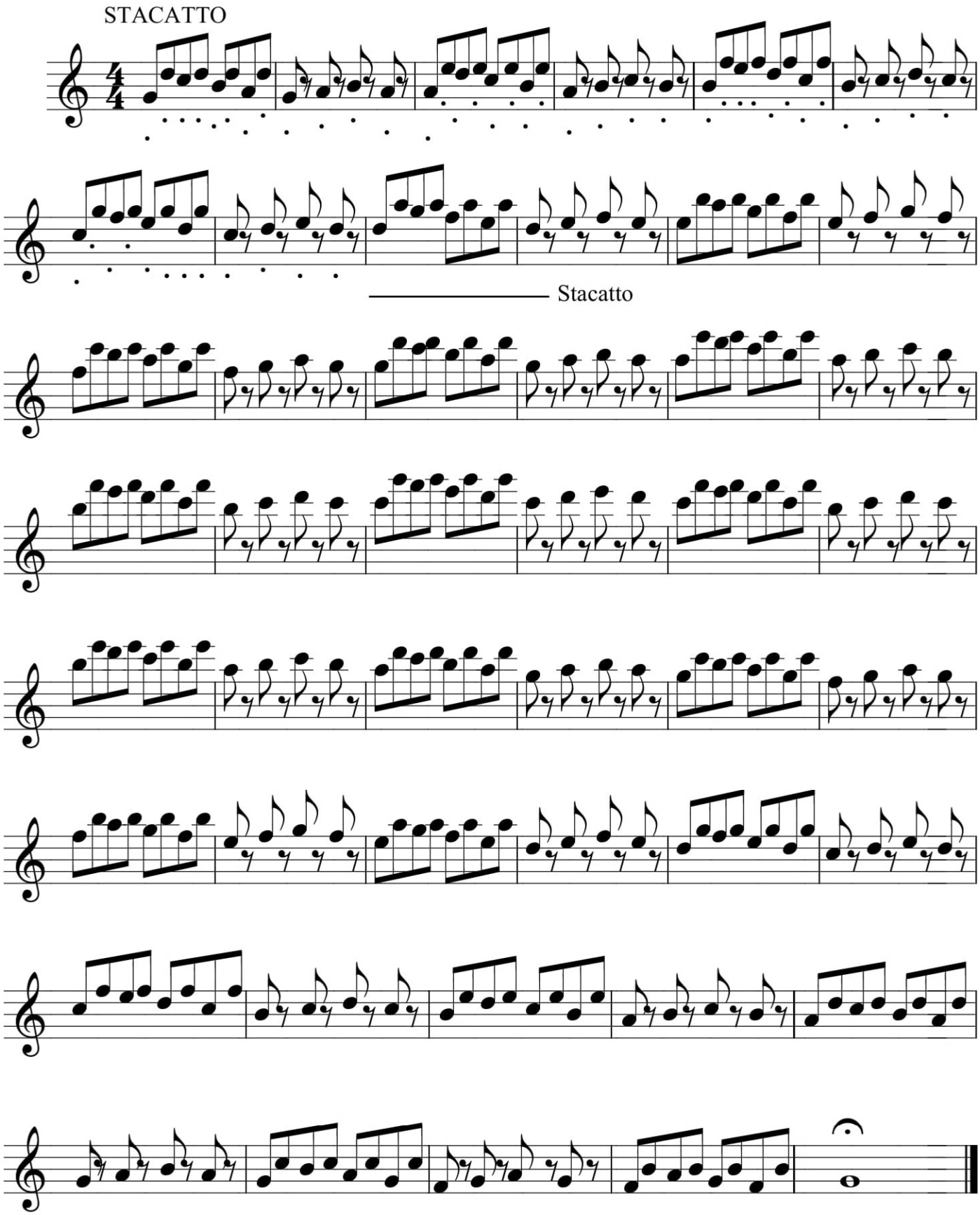
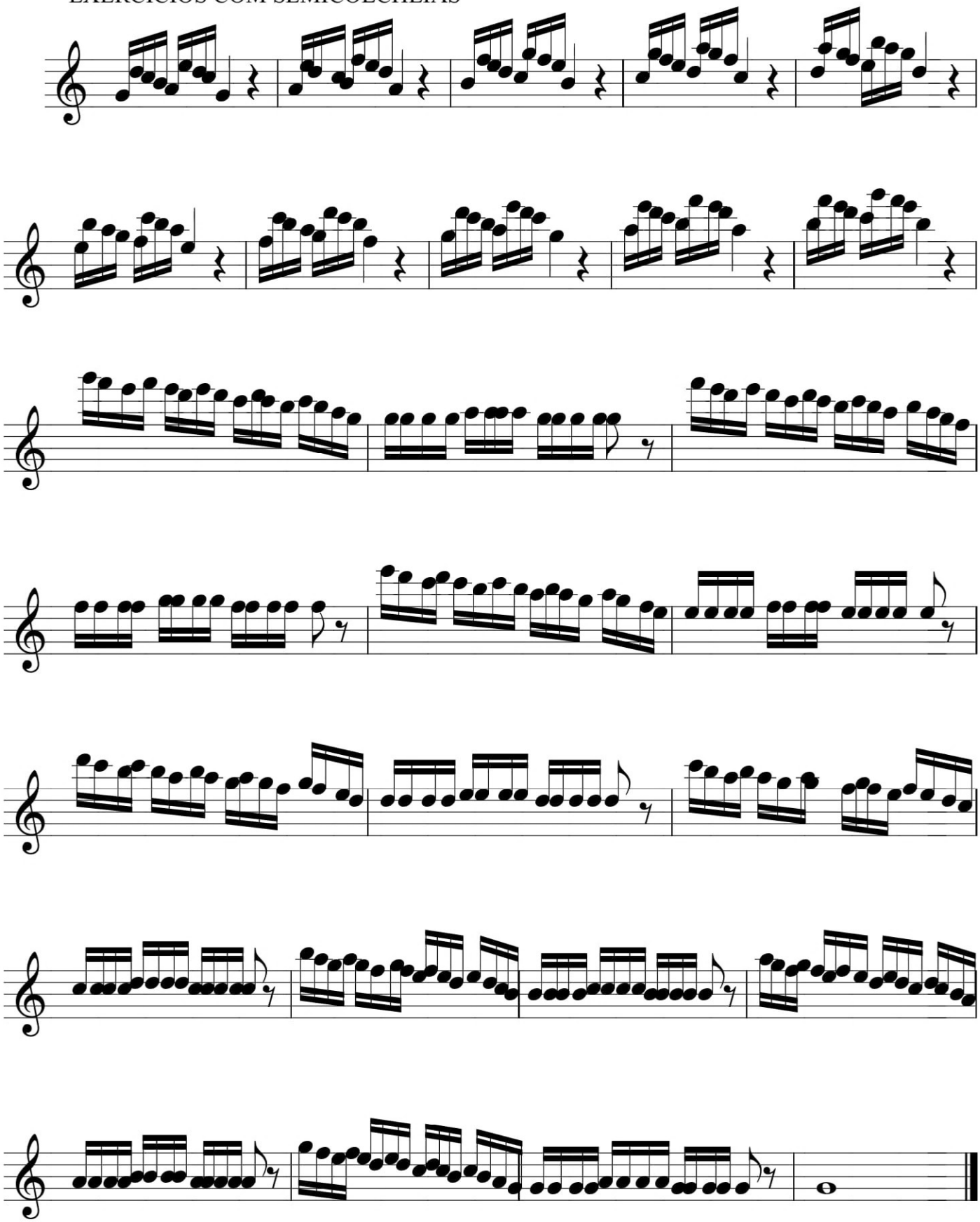


105

EXERCÍCIOS COM SEMICOLCHEIAS



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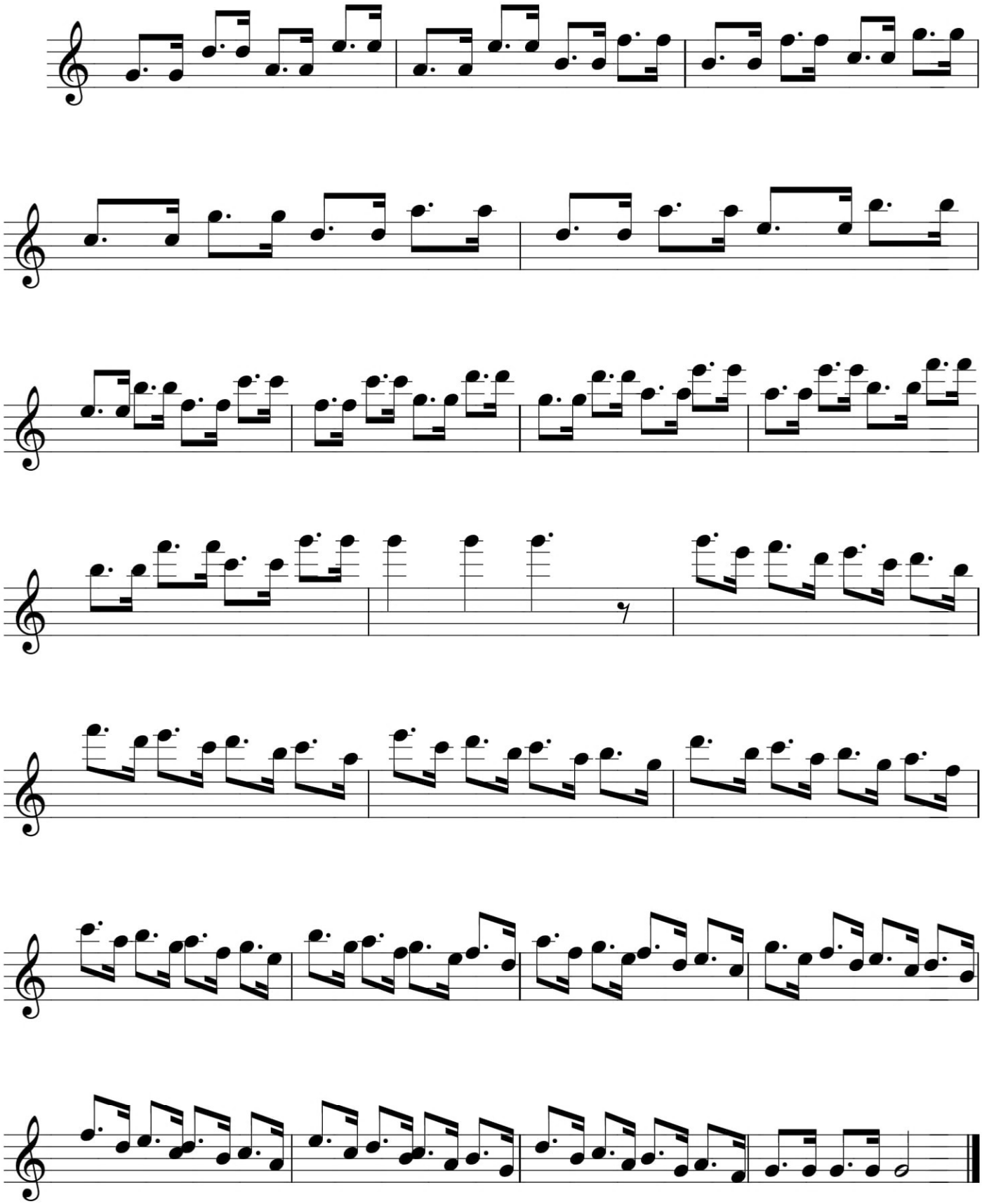

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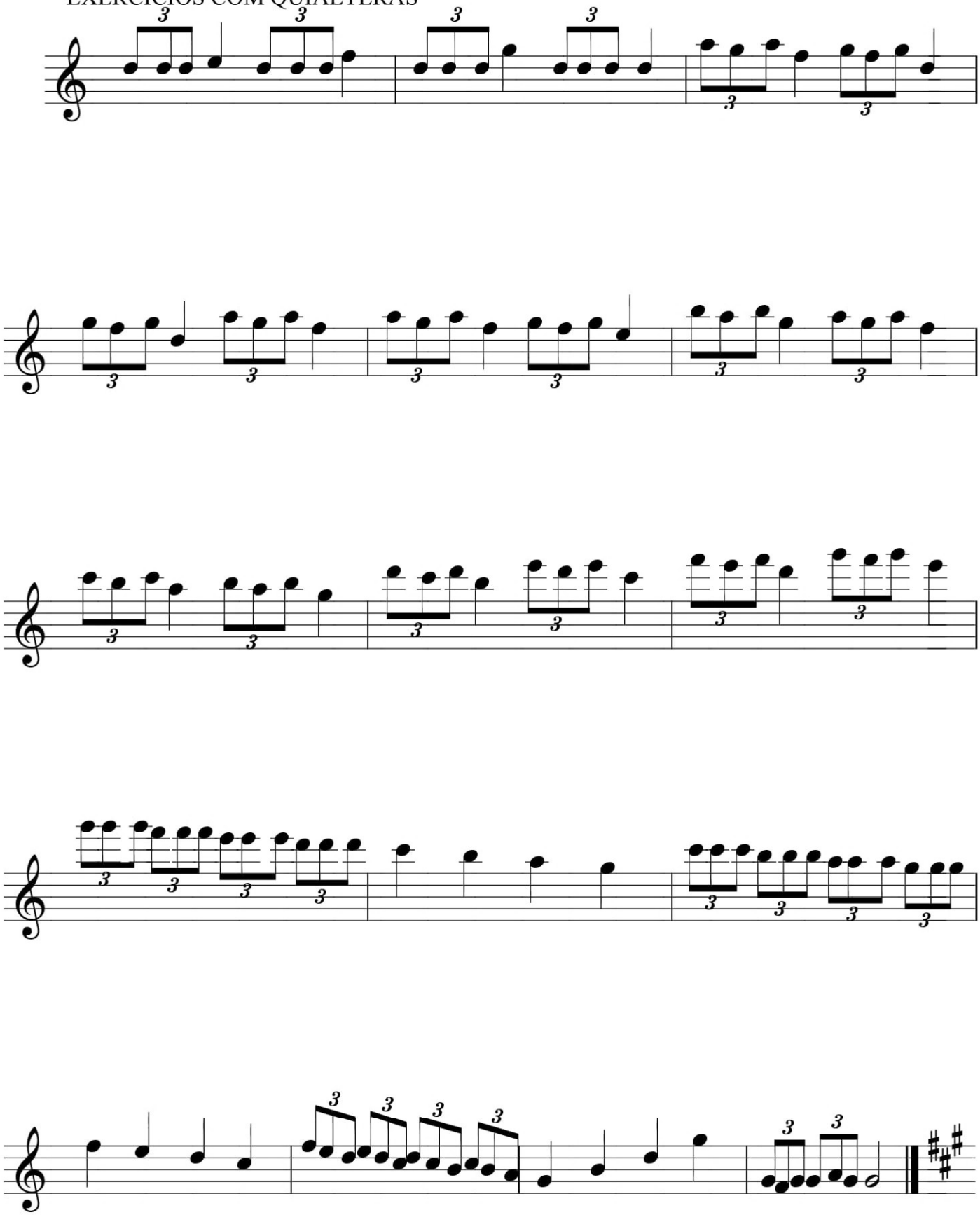

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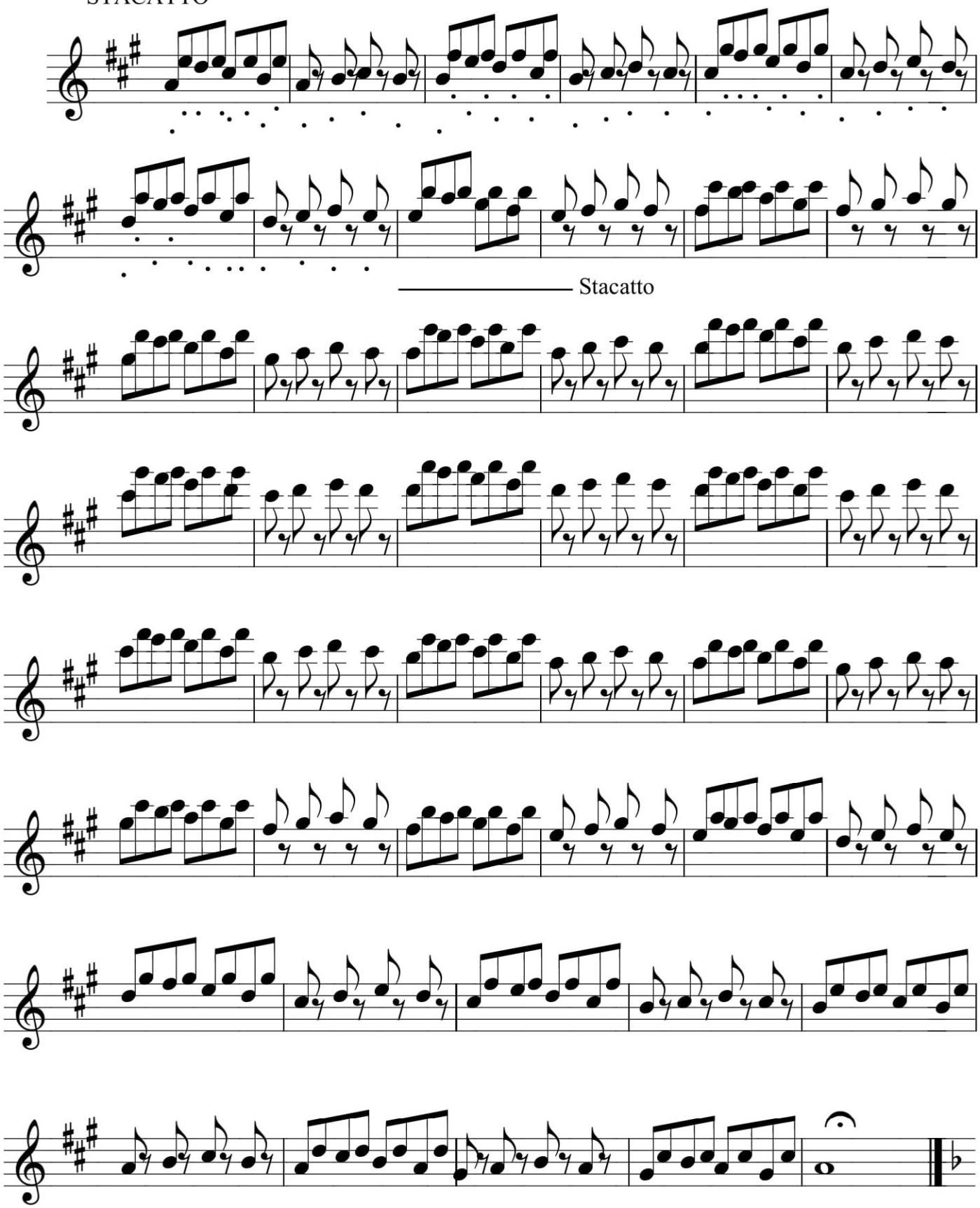
STACATTO



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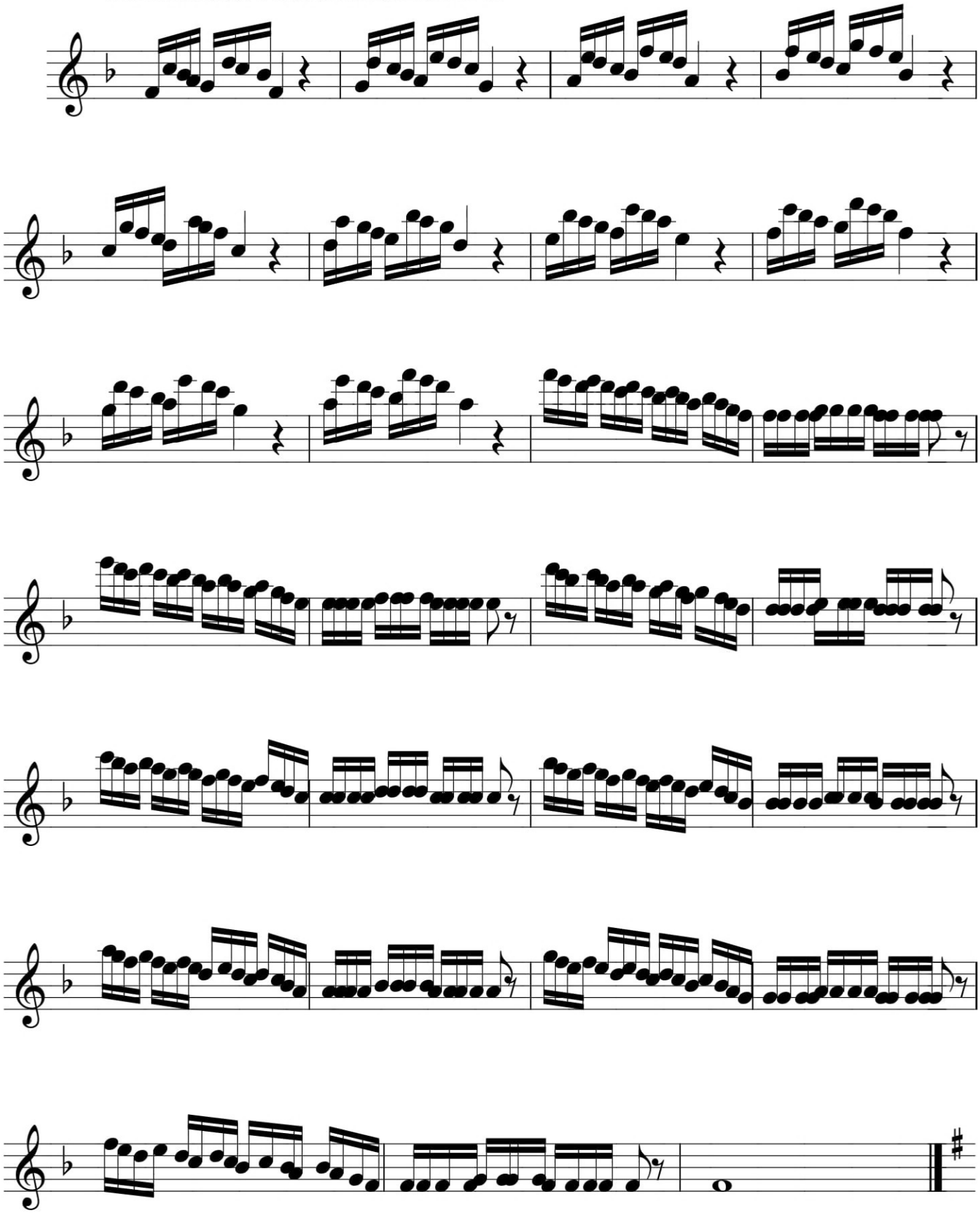
EXERCÍCIOS COM SEMICOLCHEIAS



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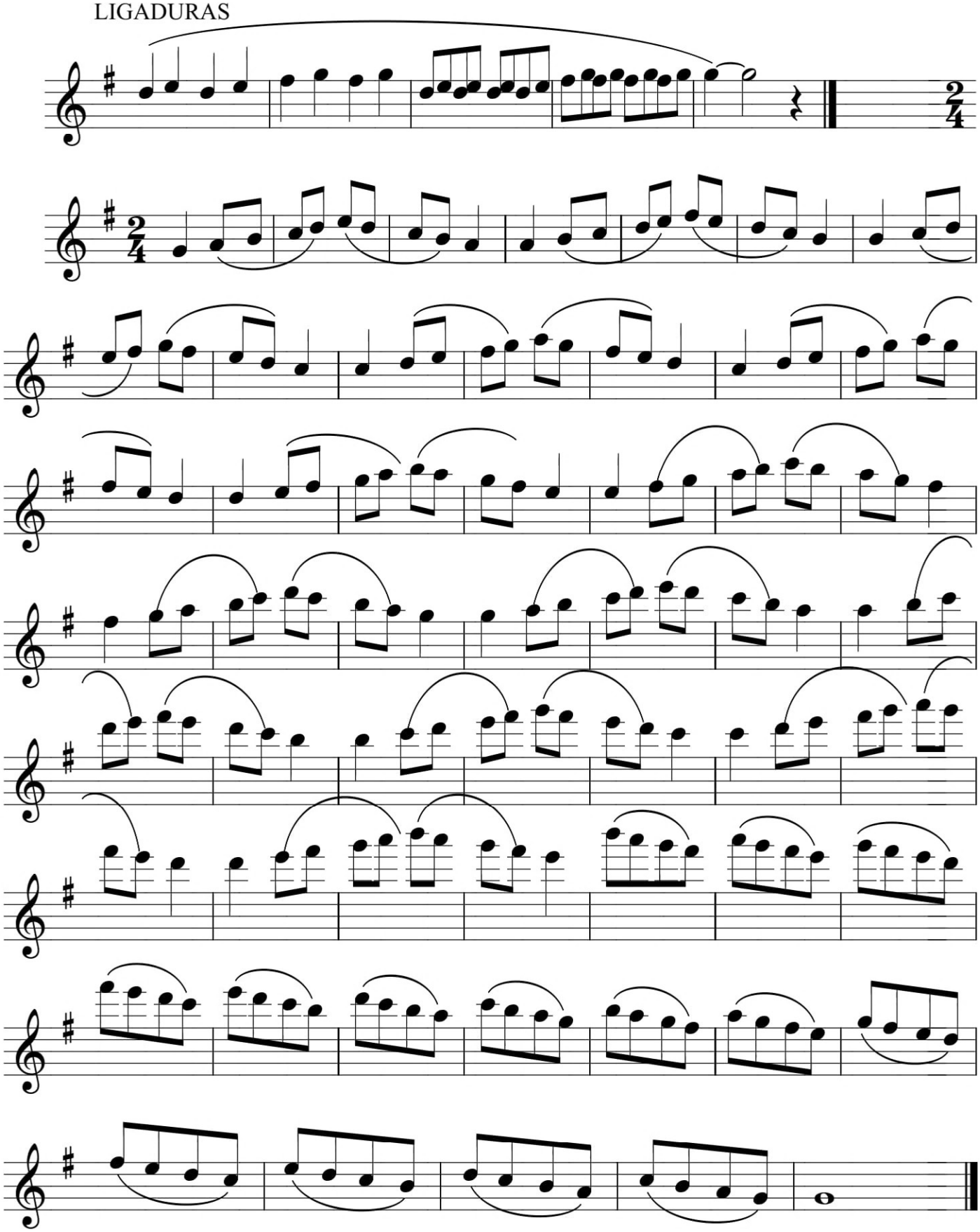
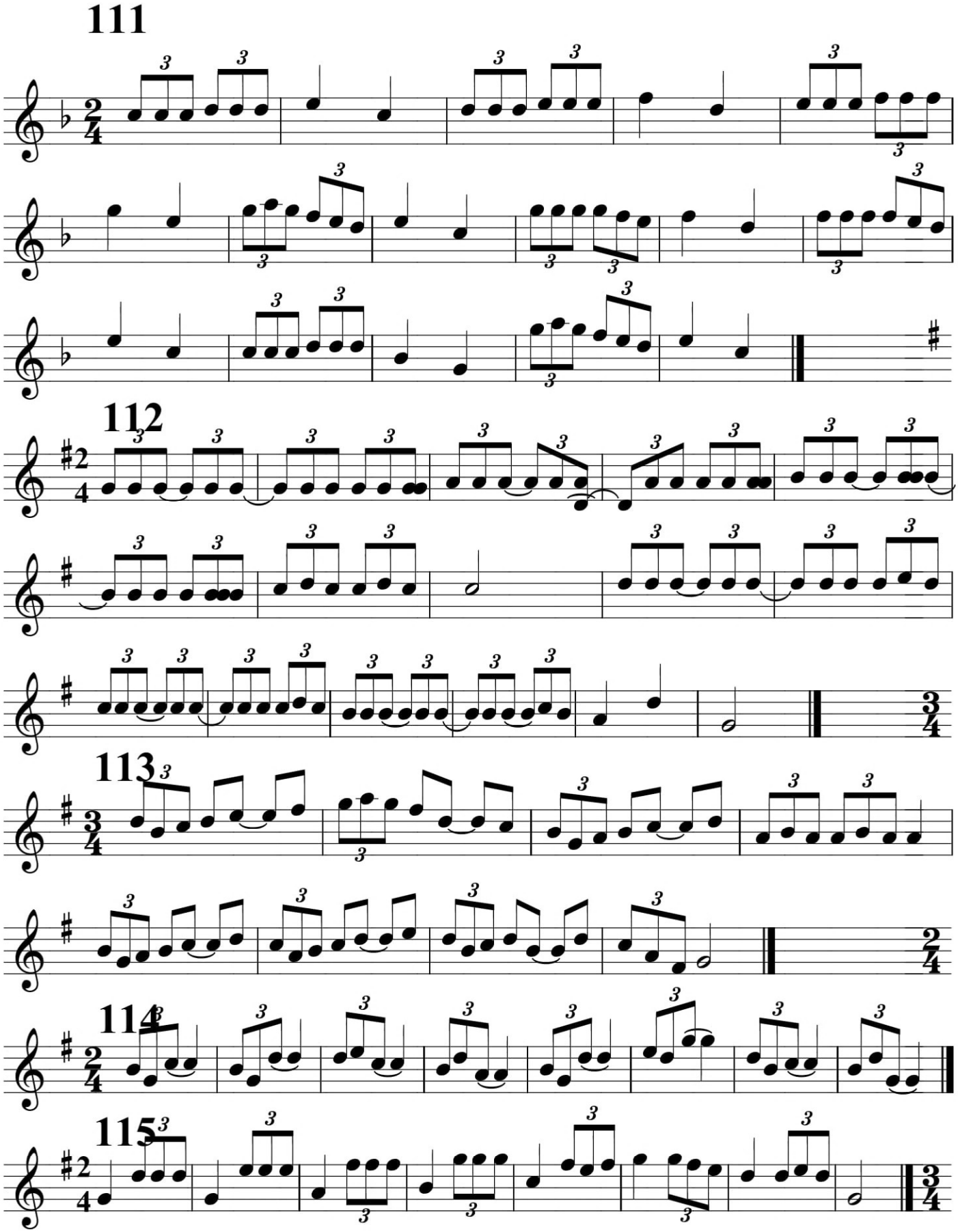
LIGADURAS

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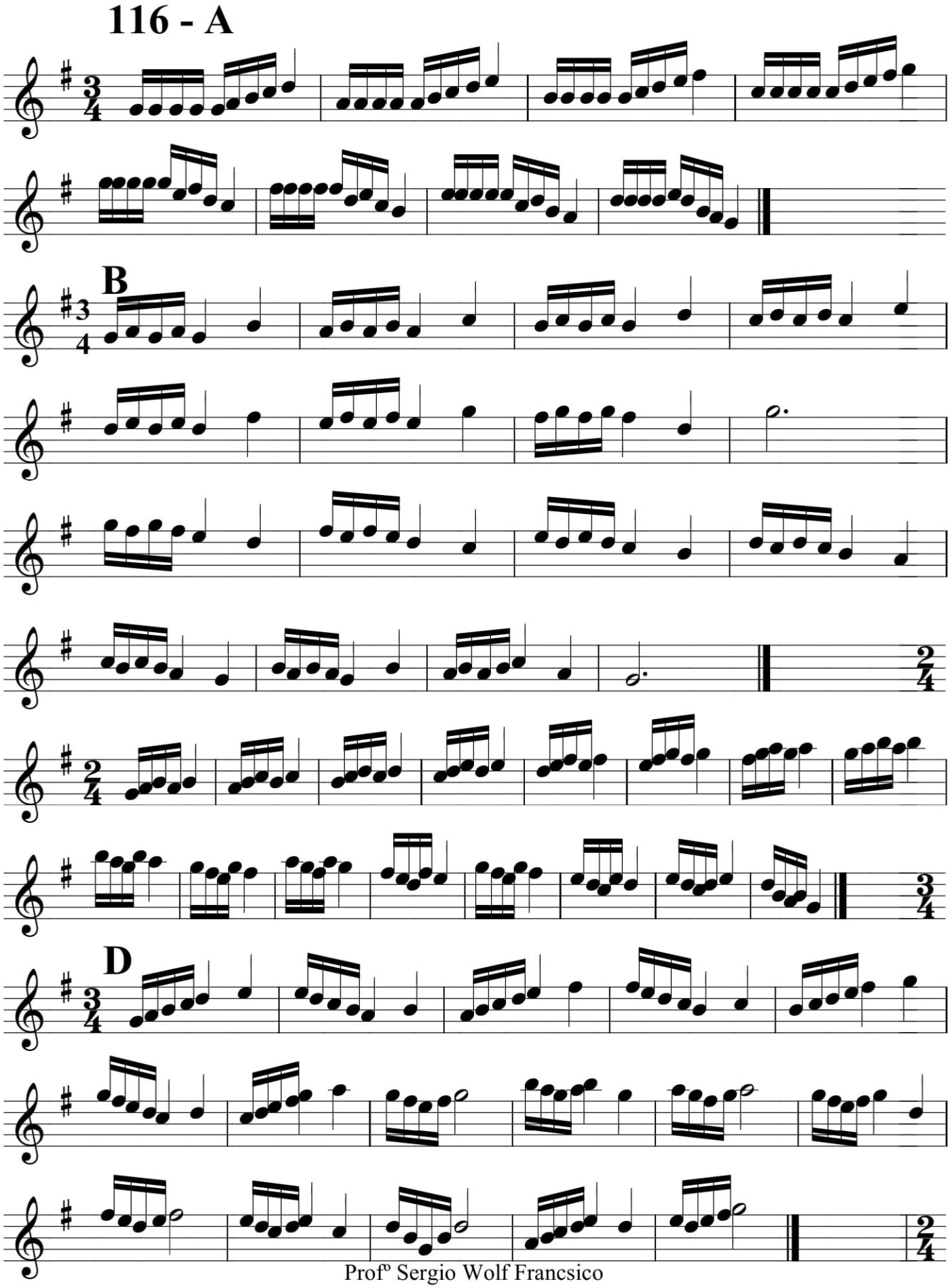
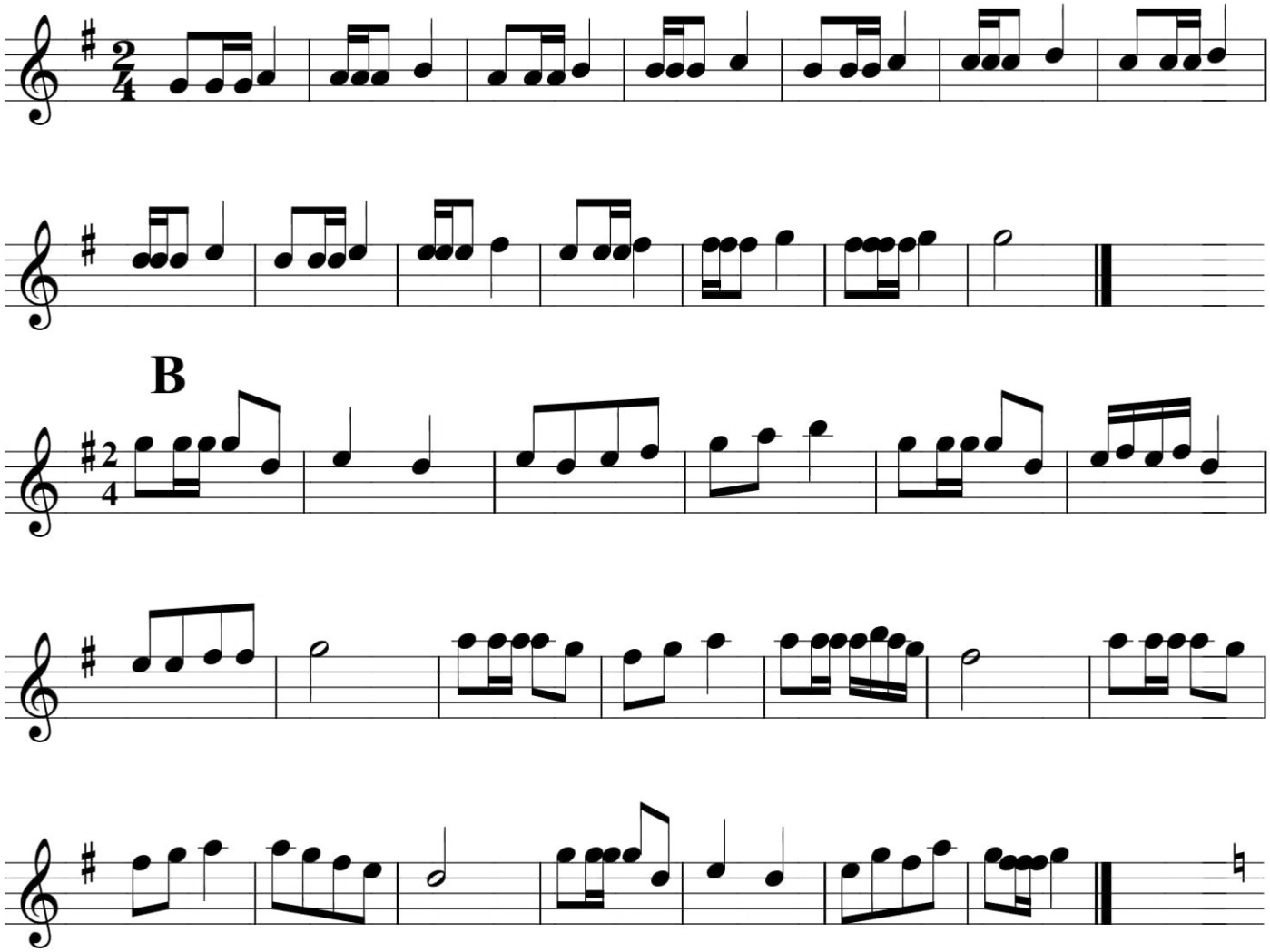
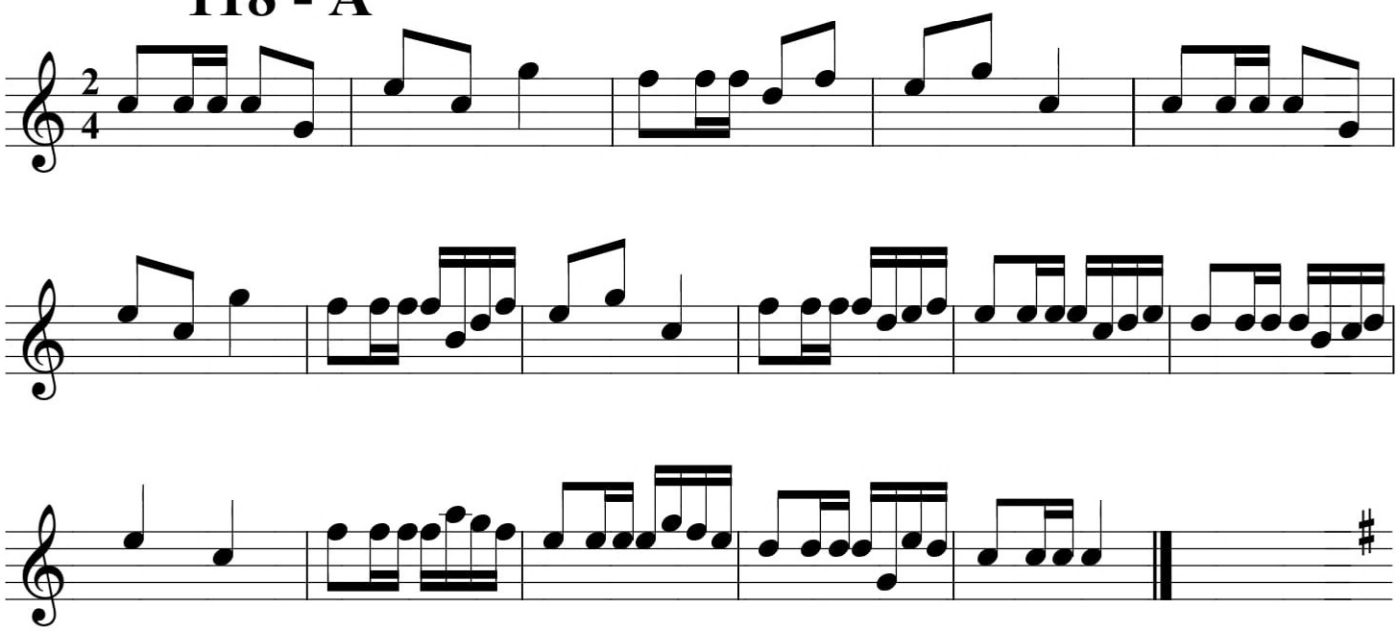
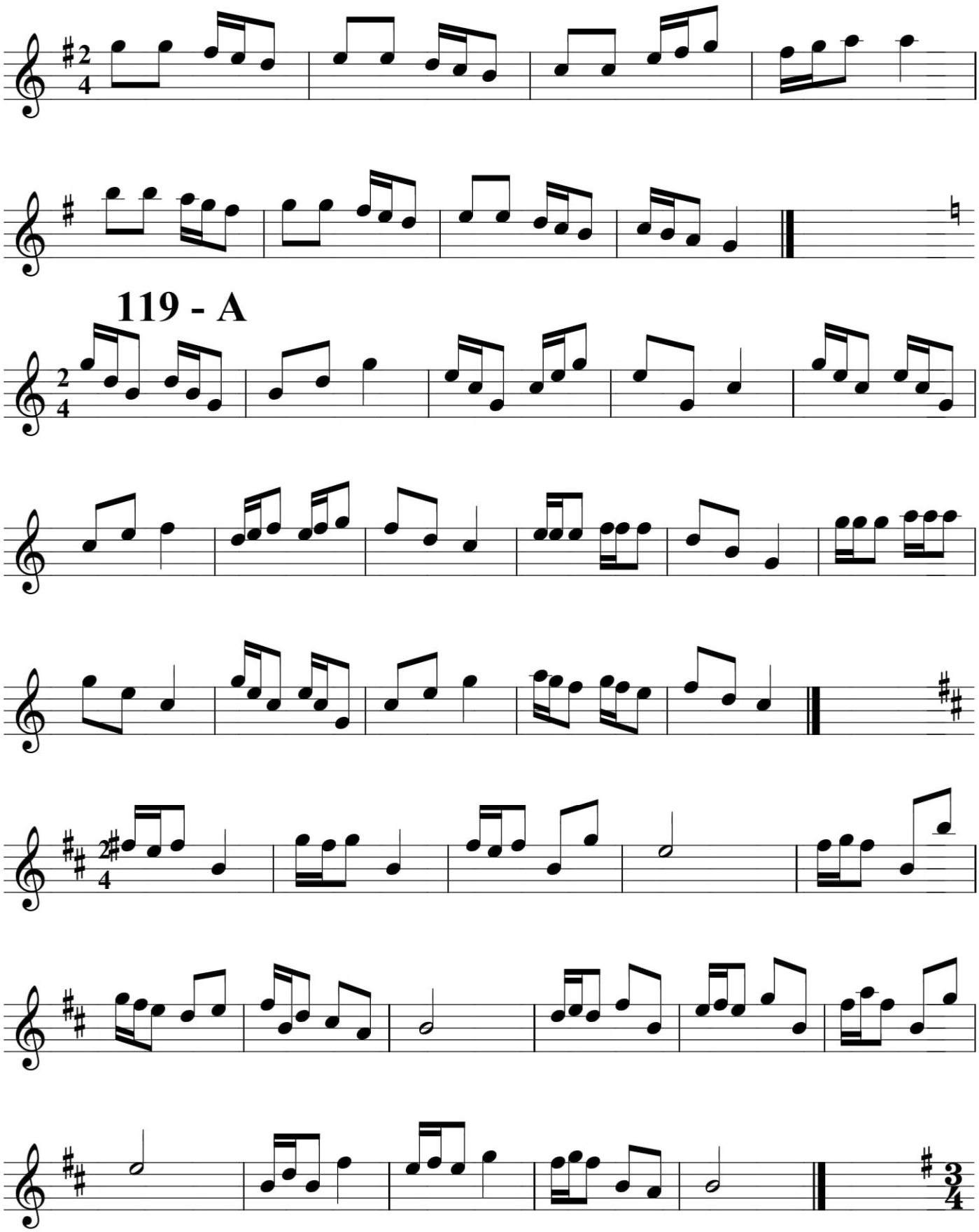

116 - A
B
D

117 - A



118 - A

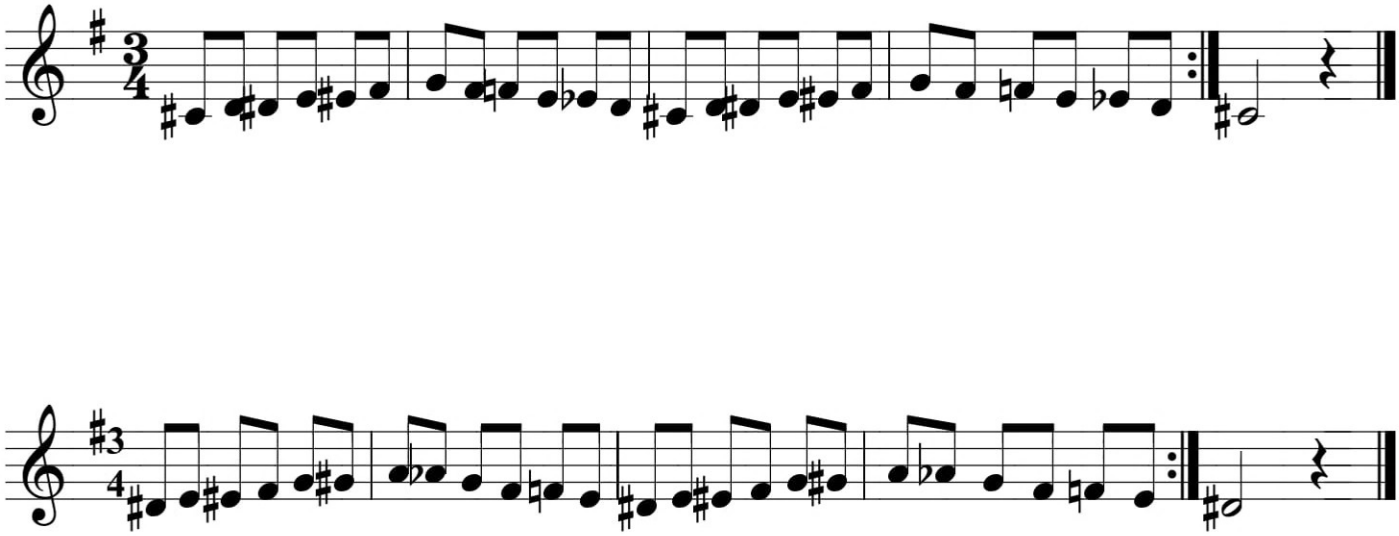




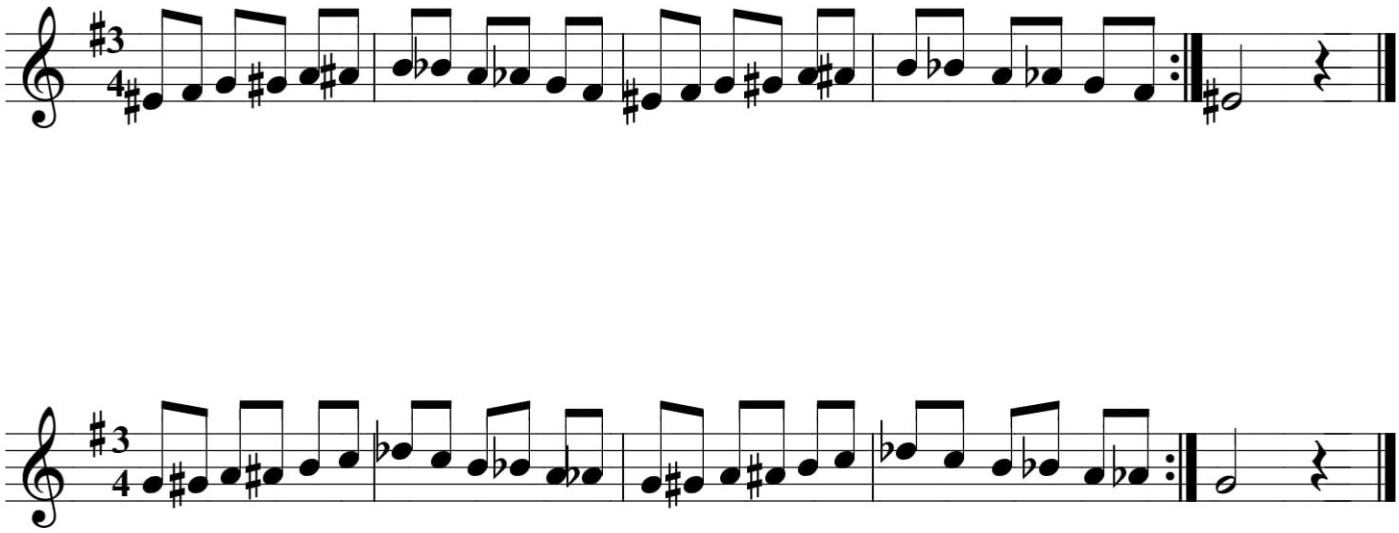
119 - A

1ª VEZ FAZER LIGADO, 2ª VEZ STACATO

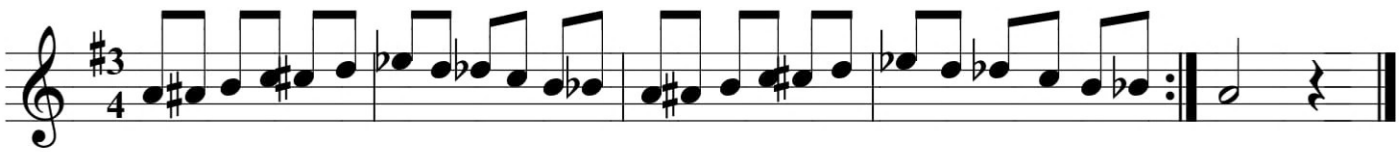
120 - A



121 - A



122 - A



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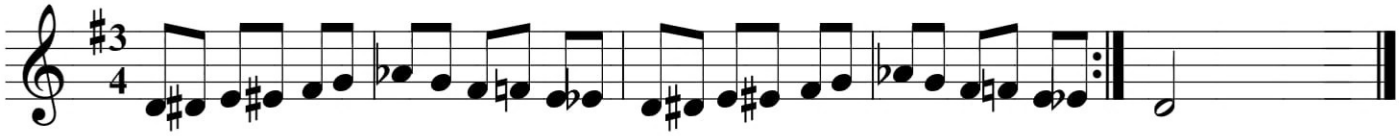
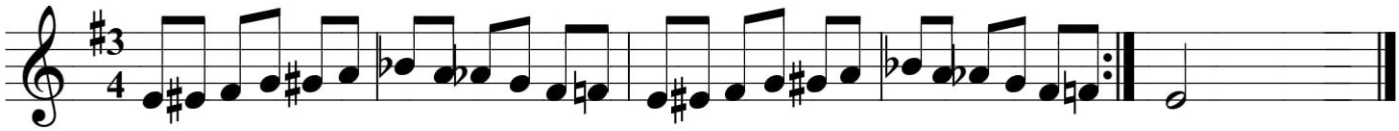
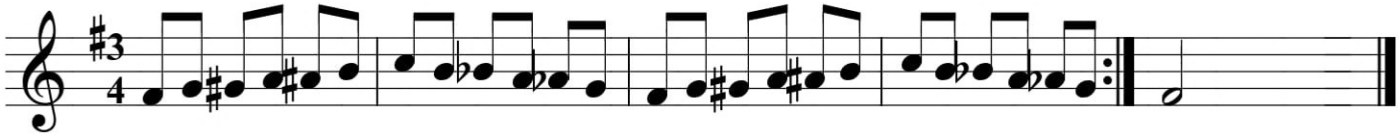
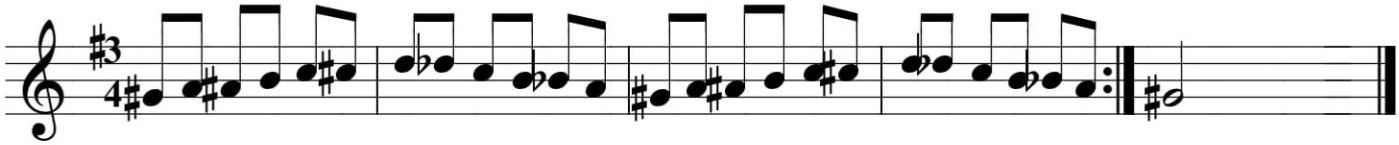


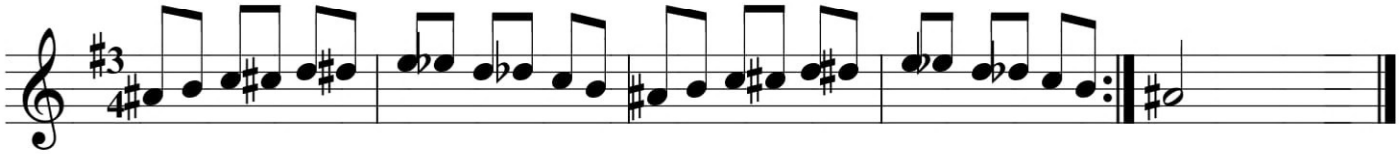
123 - A





124 - A





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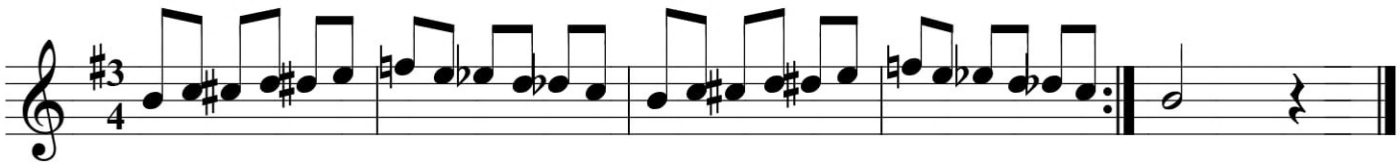

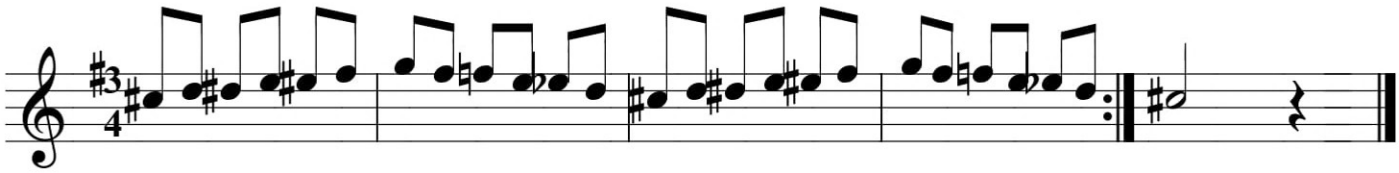

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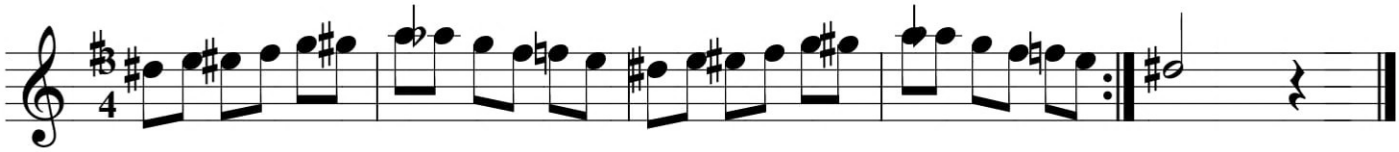
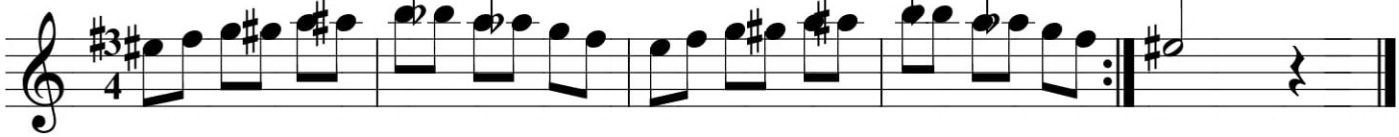
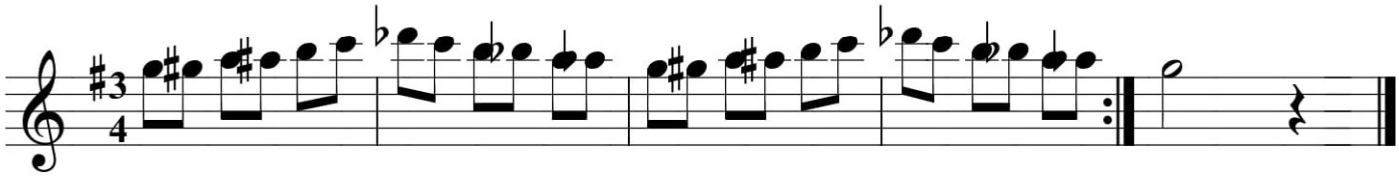
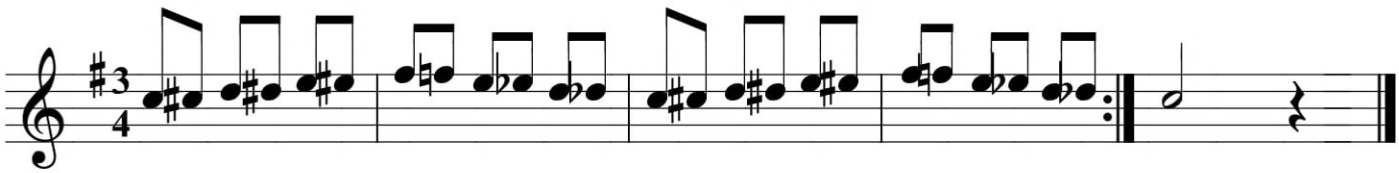




127 - A





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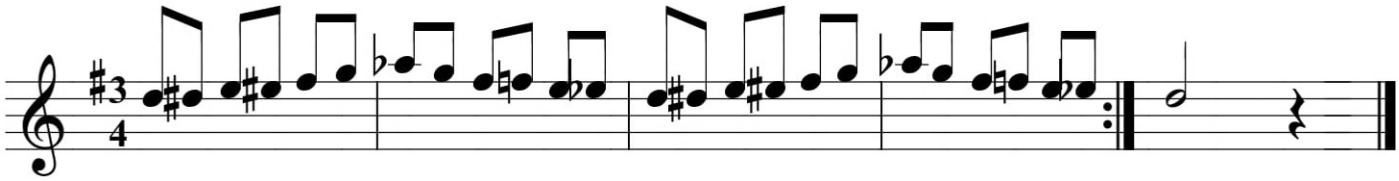
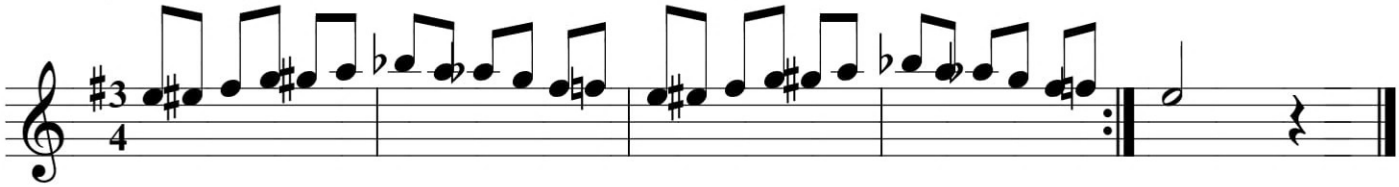
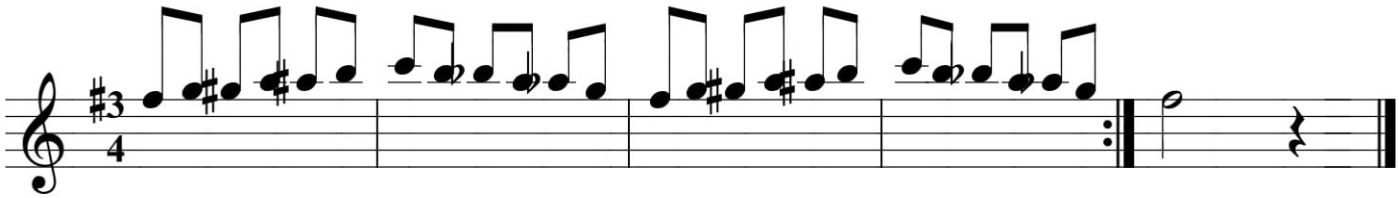
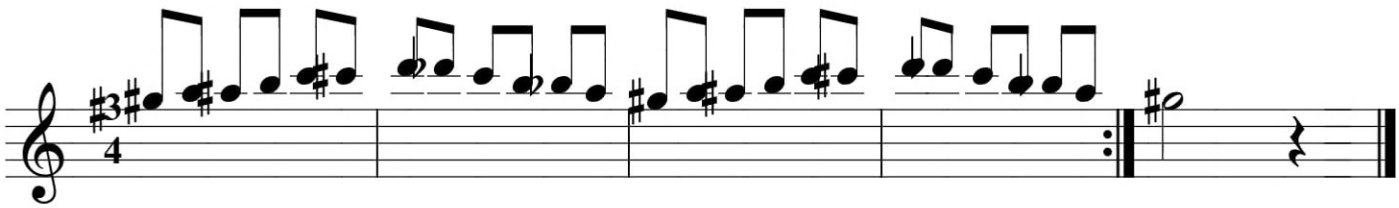


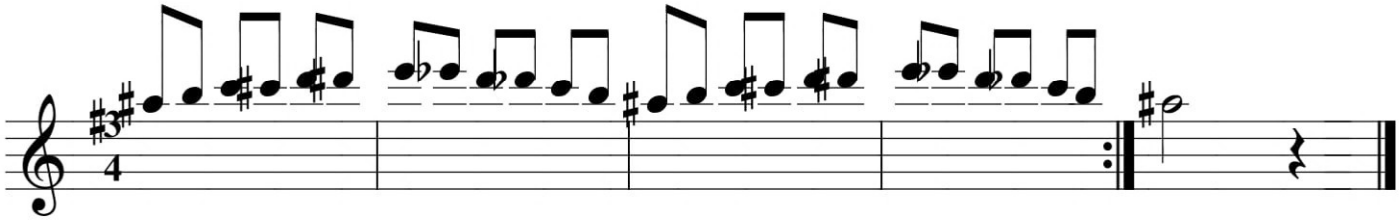
129 - A



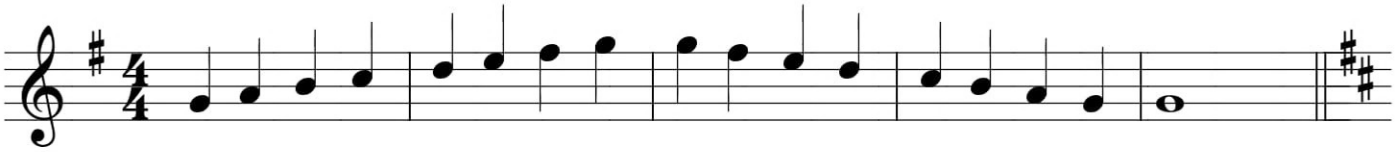


130 - A

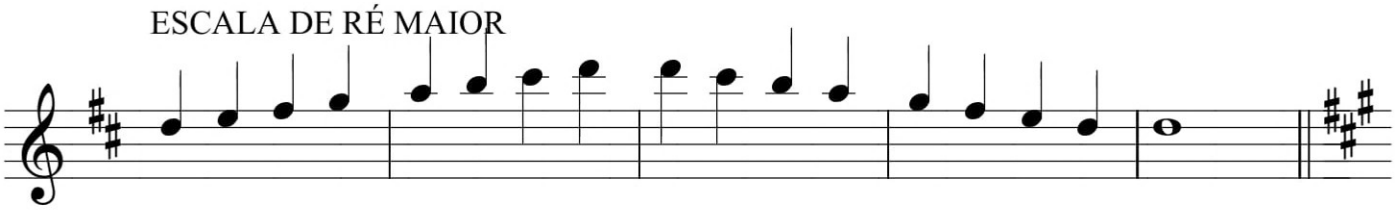




ESCALA DE SOL MAIOR



ESCALA DE RÉ MAIOR



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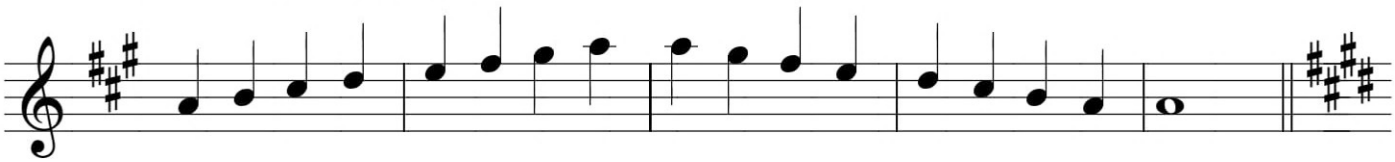
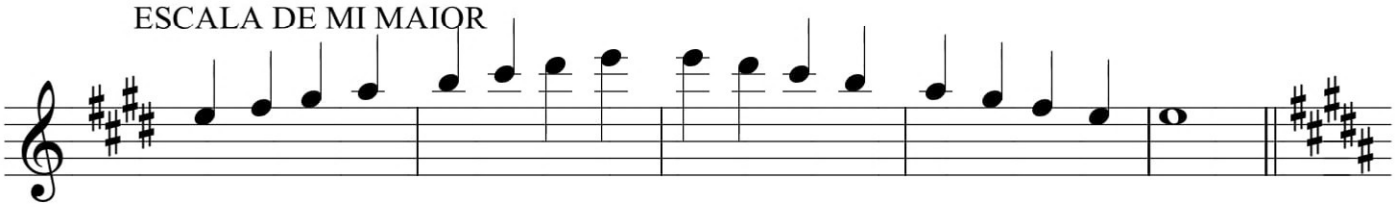


ESCALA DE MI MAIOR



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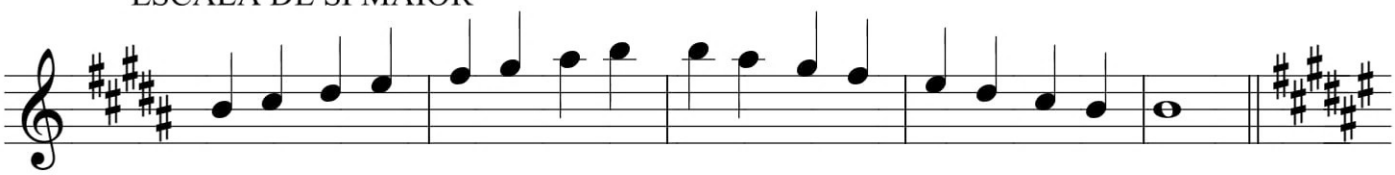

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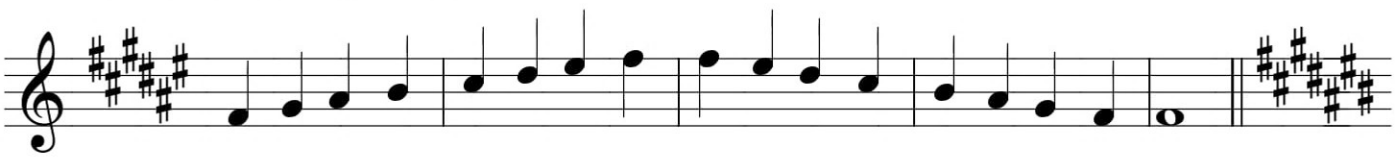

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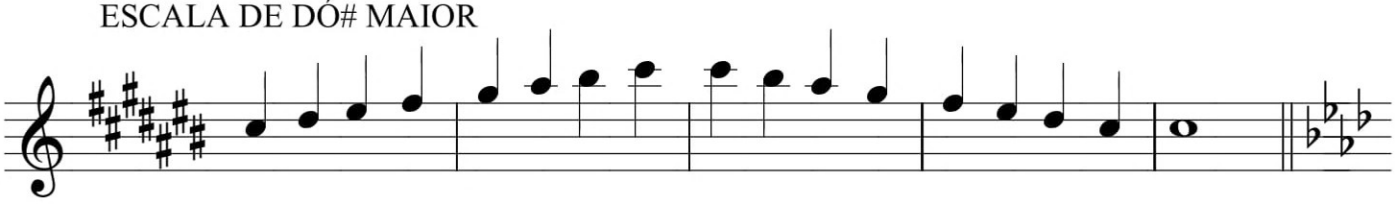

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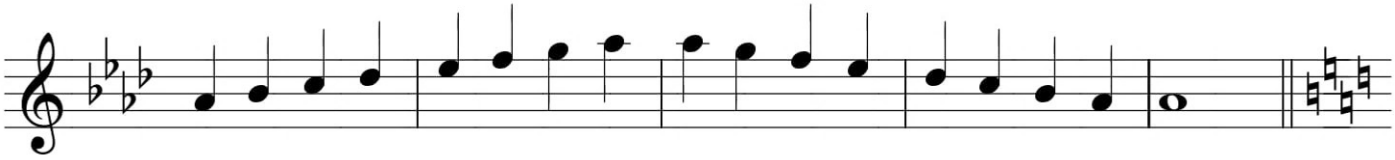

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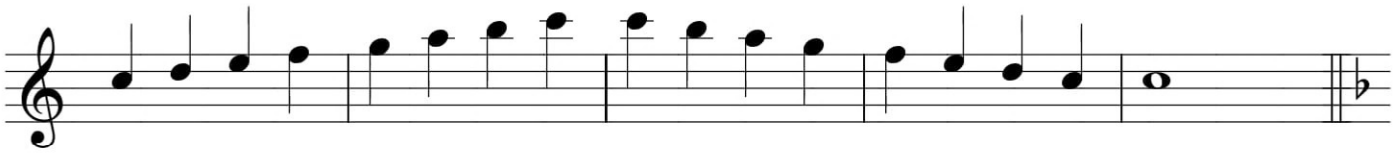

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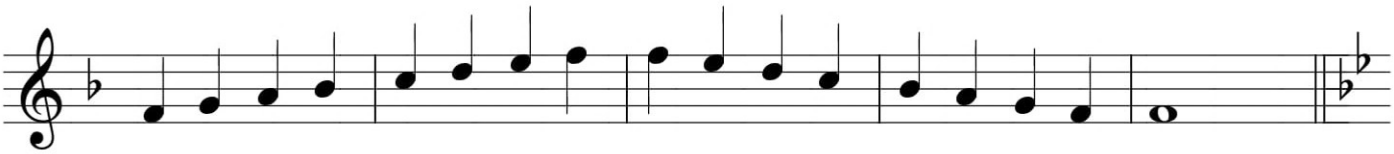

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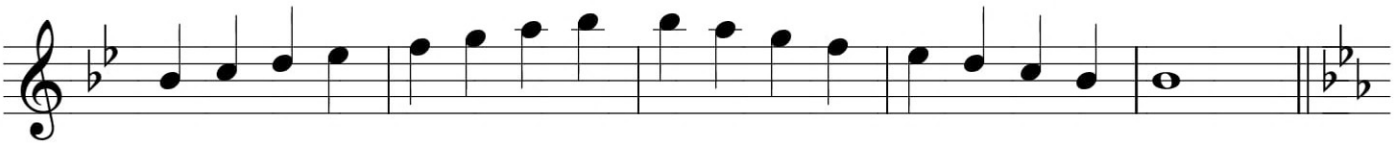

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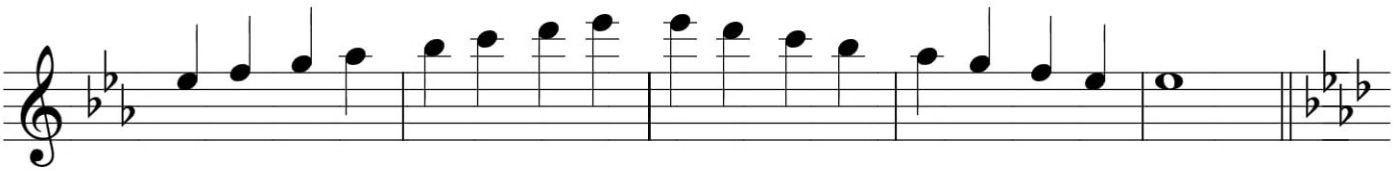

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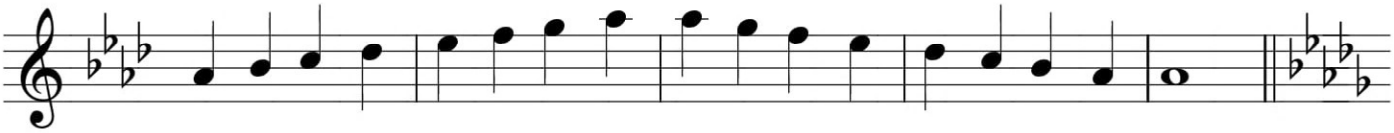
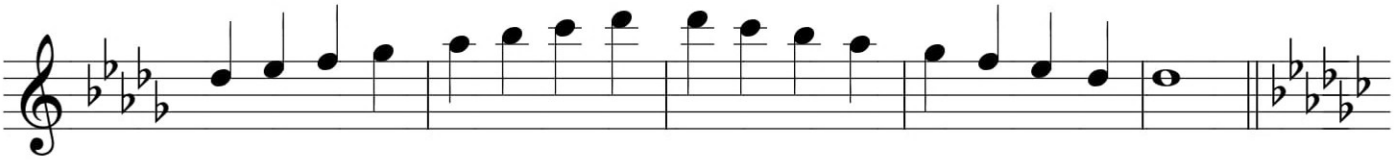
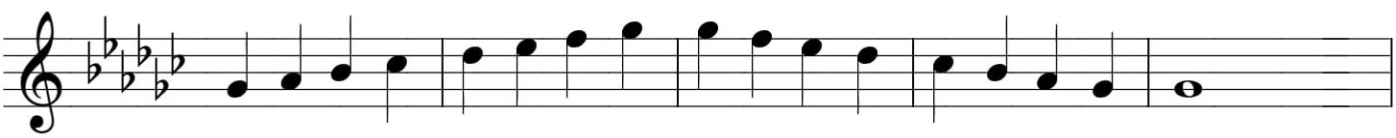


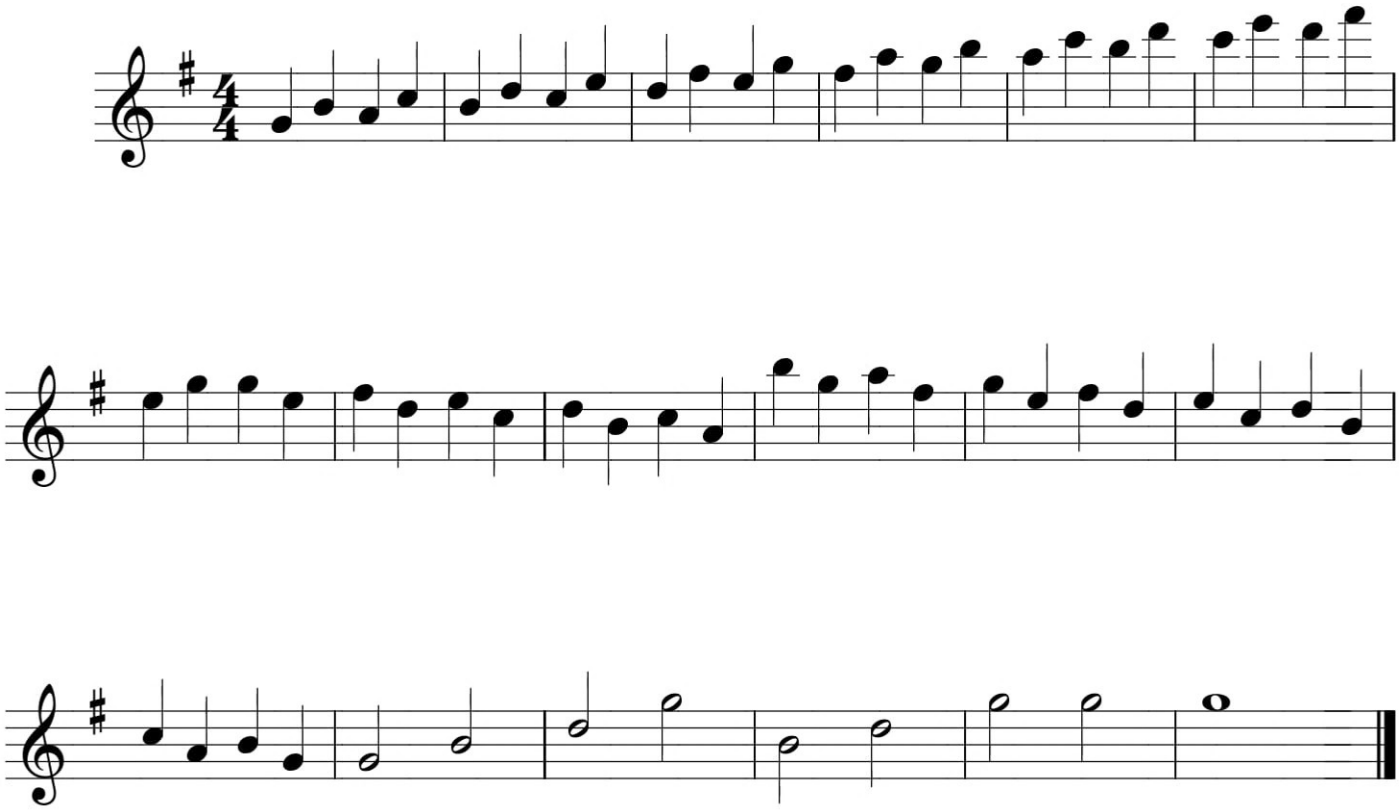
ESCALA DE RÉb MAIOR



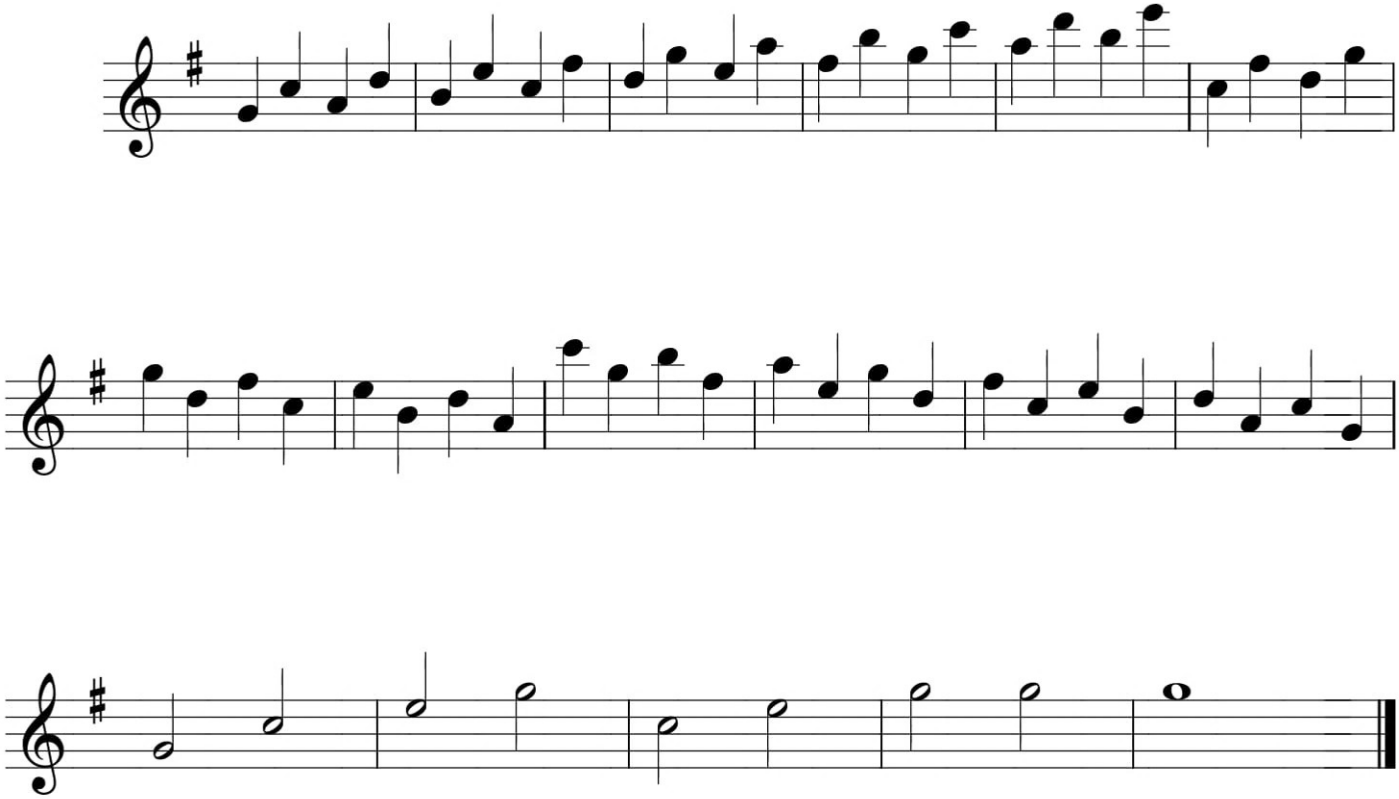
ESCALA DE SOLb MAIOR



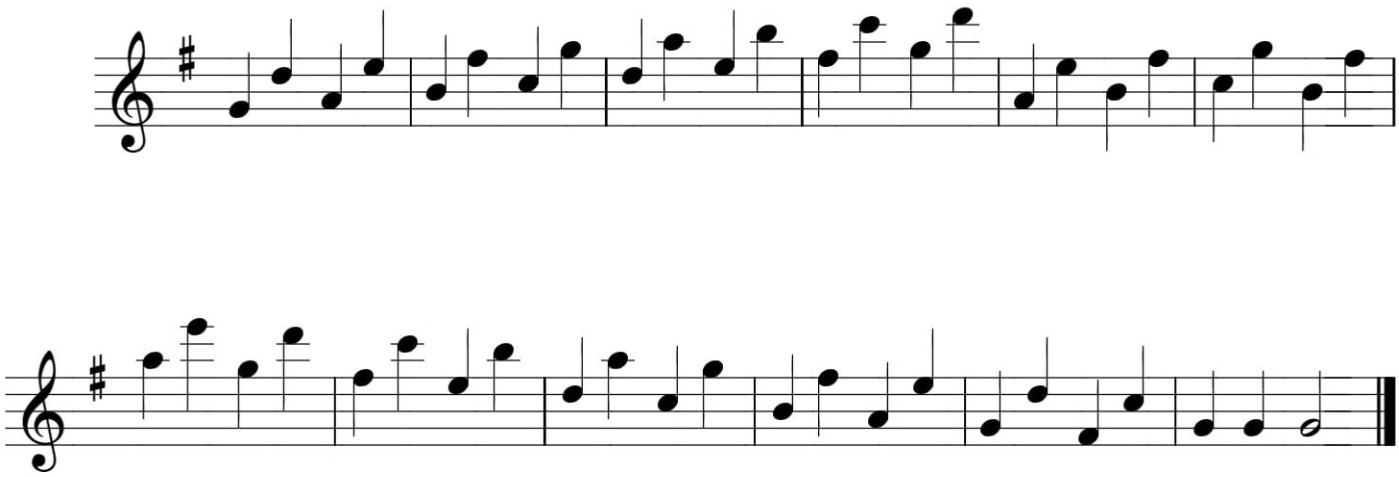
INTERVALOS DE 3ª



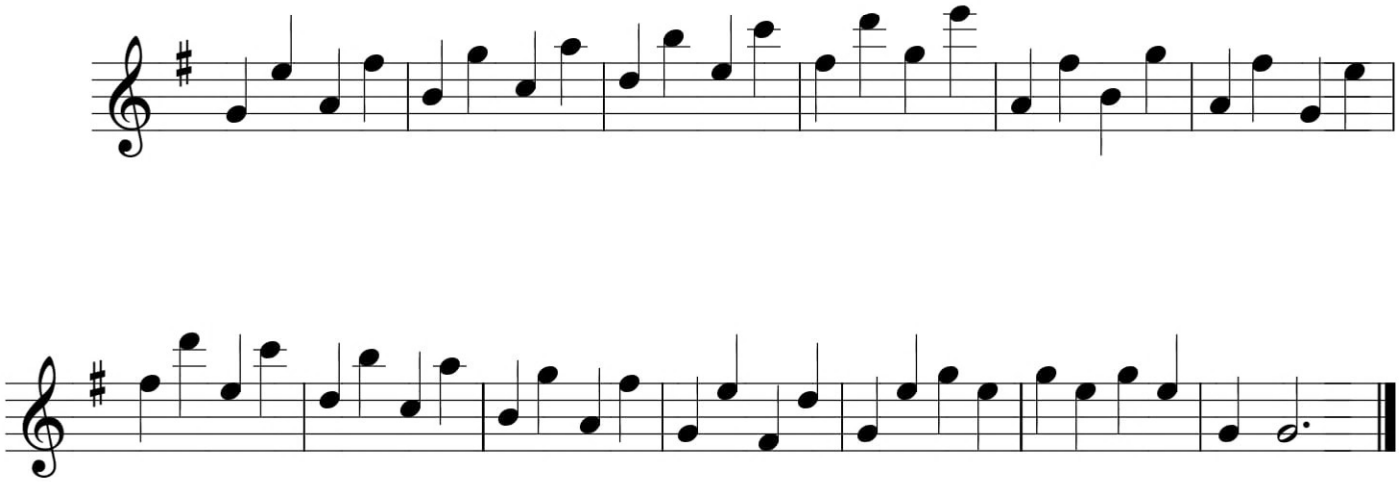
INTERVALOS DE 4ª



INTERVALOS DE 5ª



INTERVALOS DE 6ª



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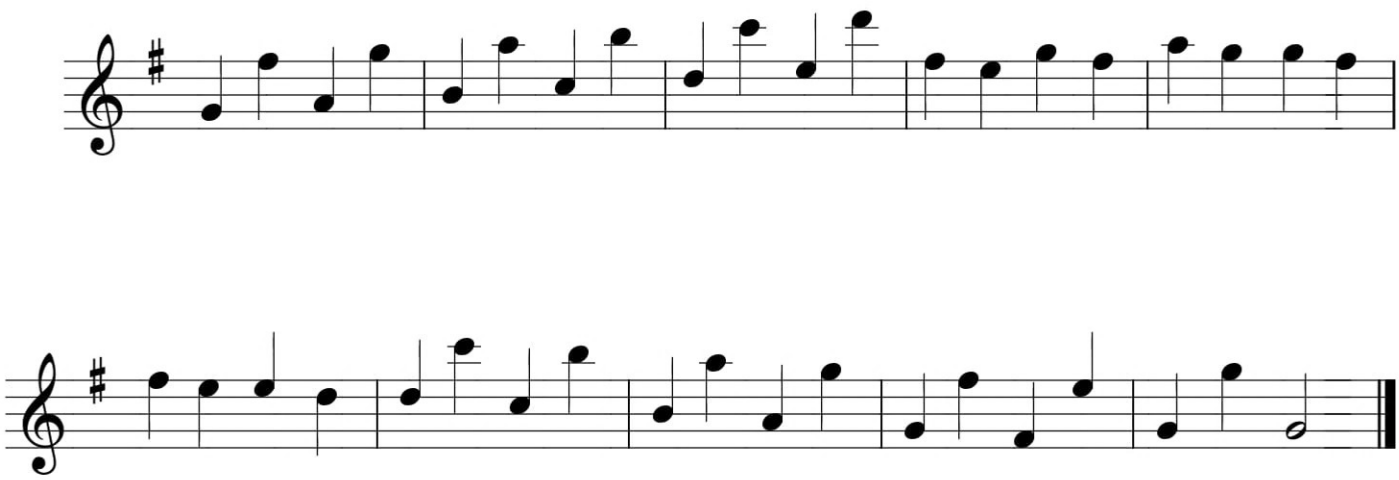

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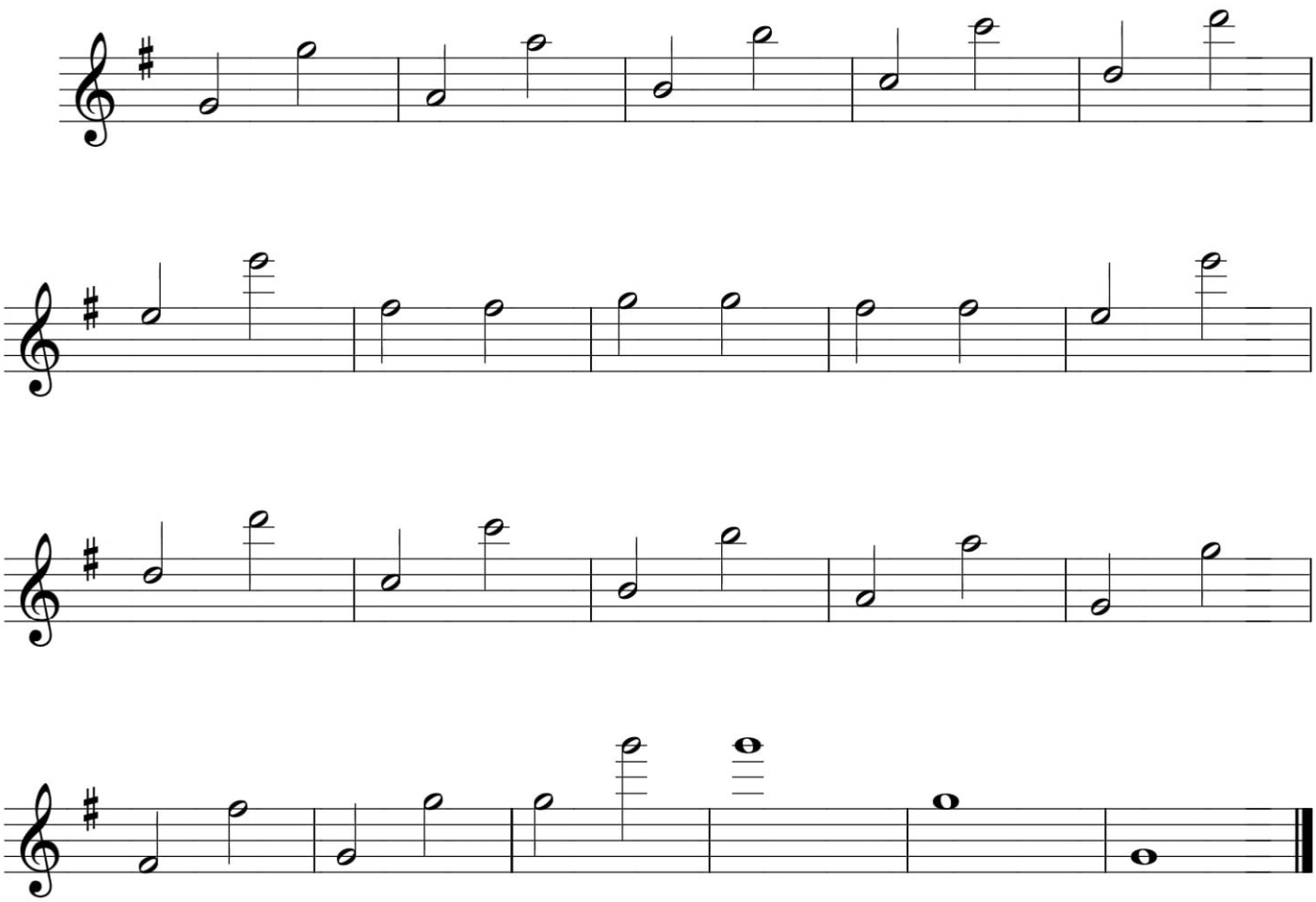
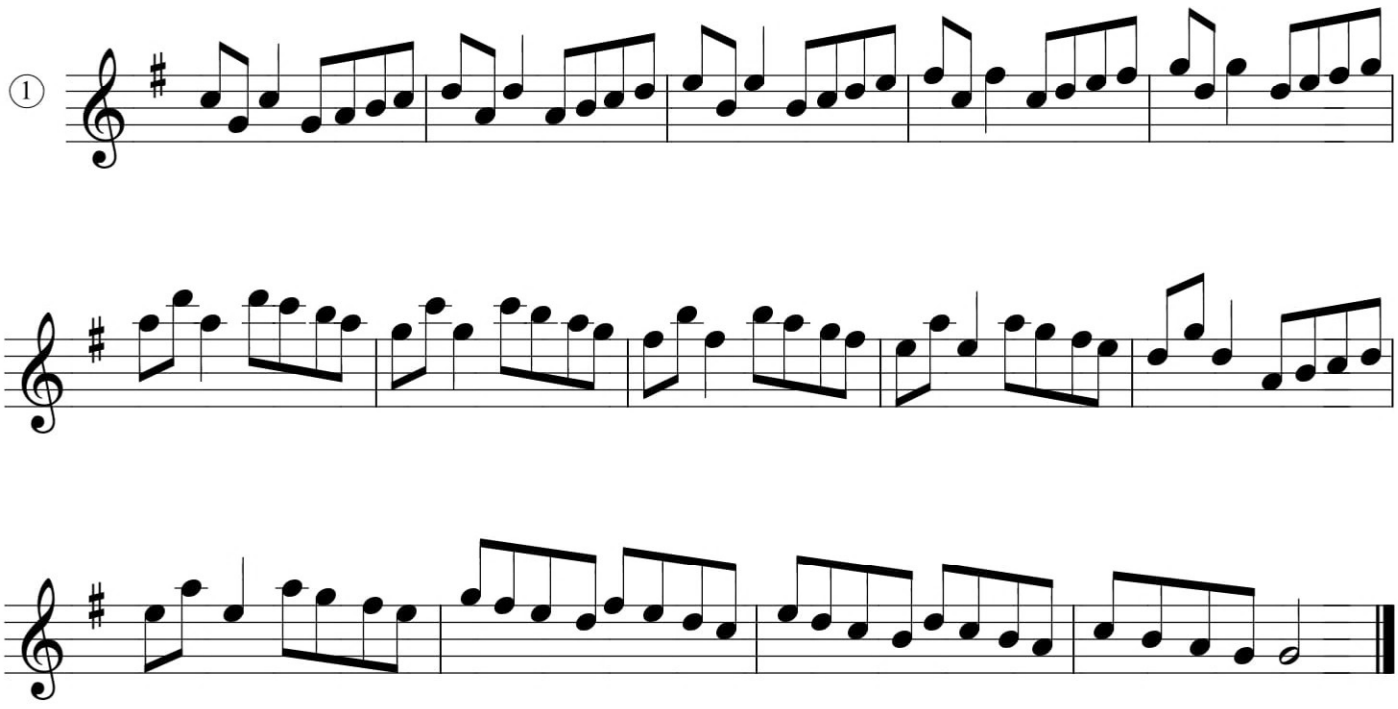


ESTUDOS MELÓDICOS



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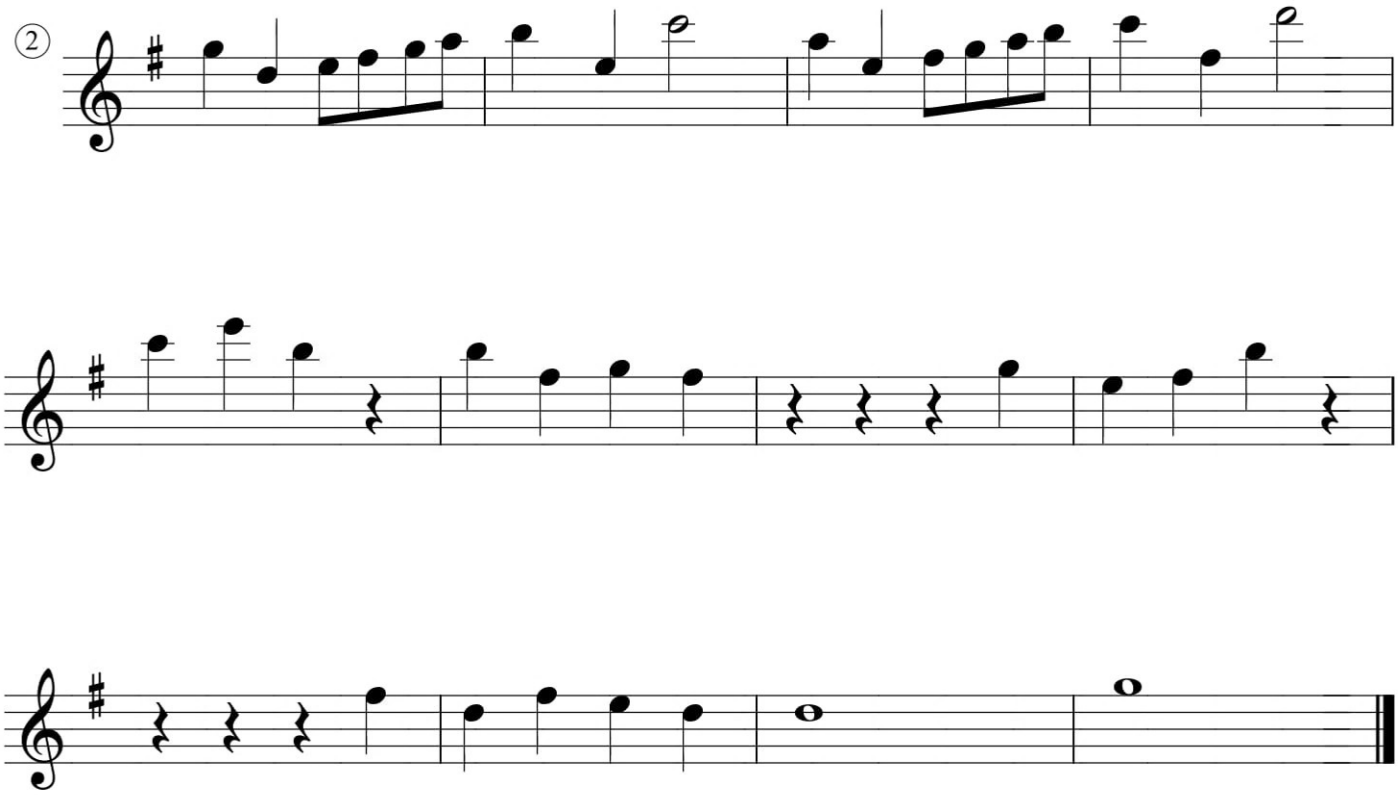
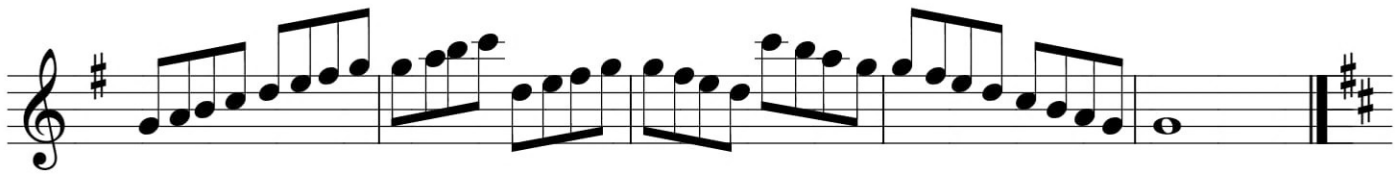
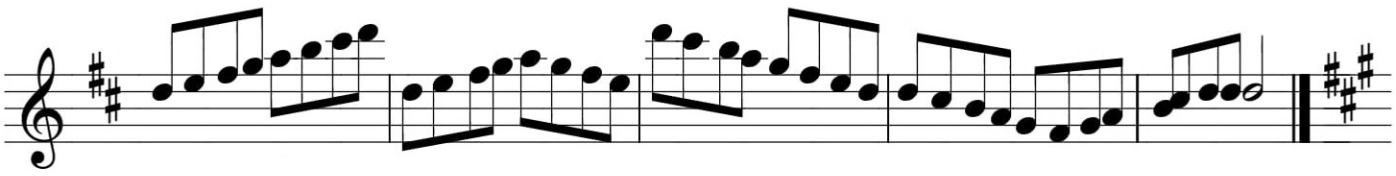


ESCALAS

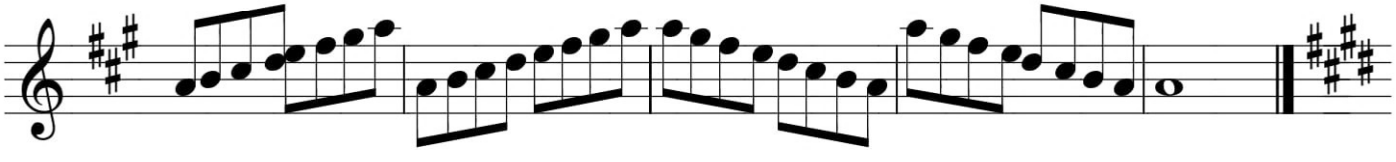
SOL MAIOR - G



RÉ MAIOR - D



SOL MAIOR - G



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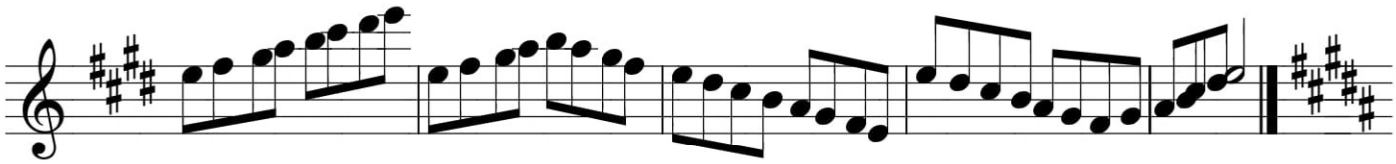

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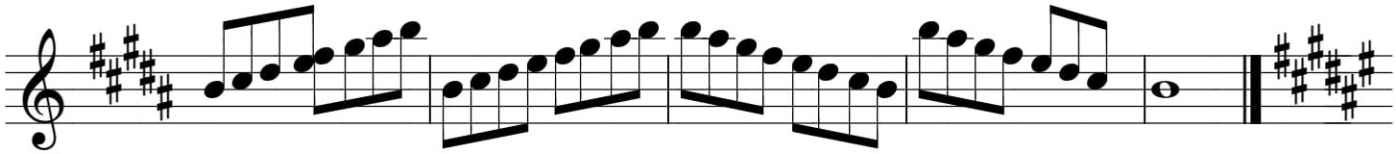
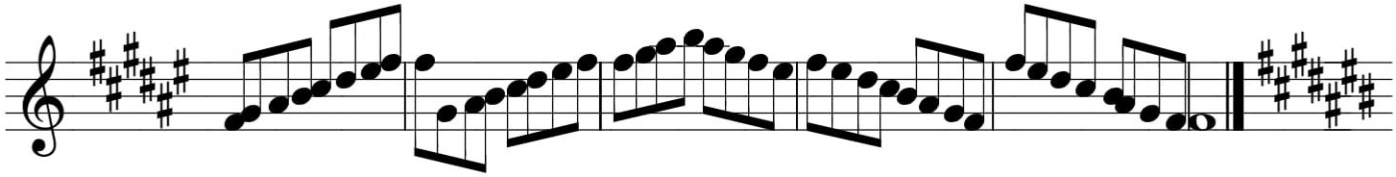
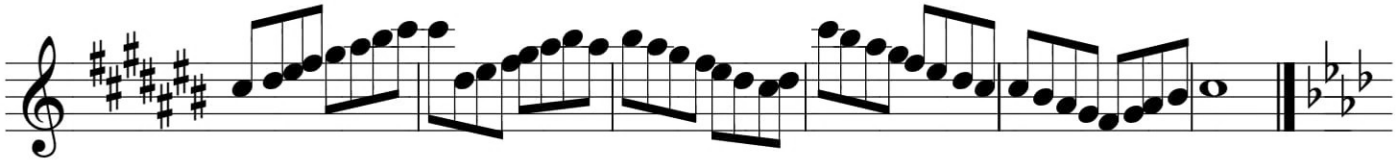


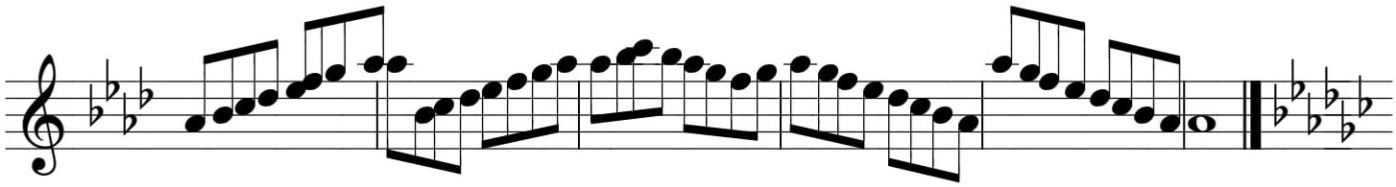
FÁ# MAIOR - F#



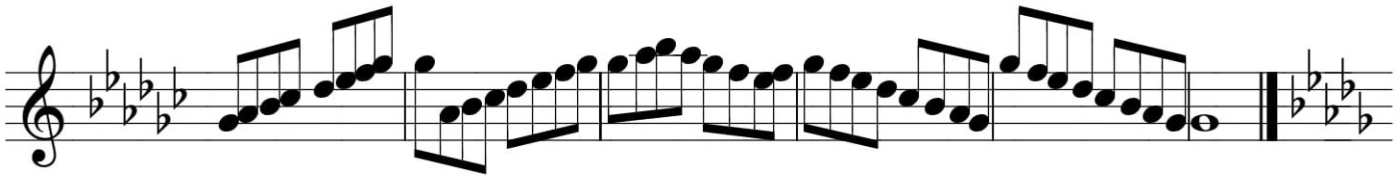
DÓ# MAIOR - C#



LÁb MAIOR - Ab



SOLb MAIOR - Gb



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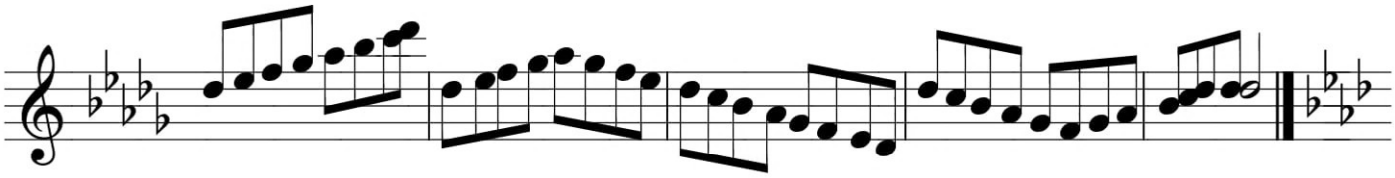
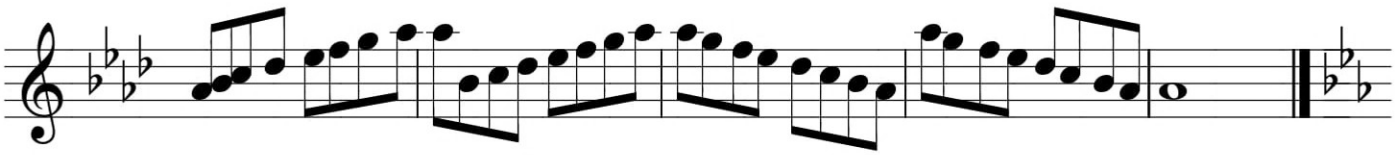


LÁb MAIOR - Ab



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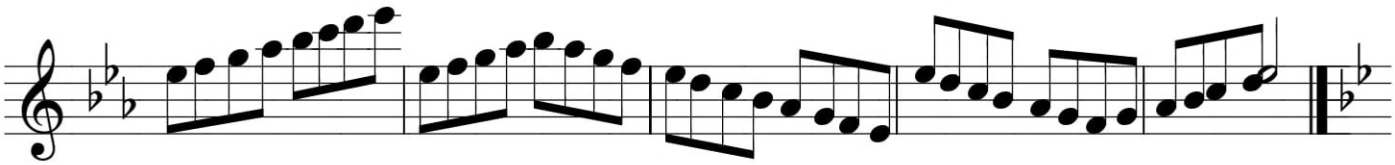
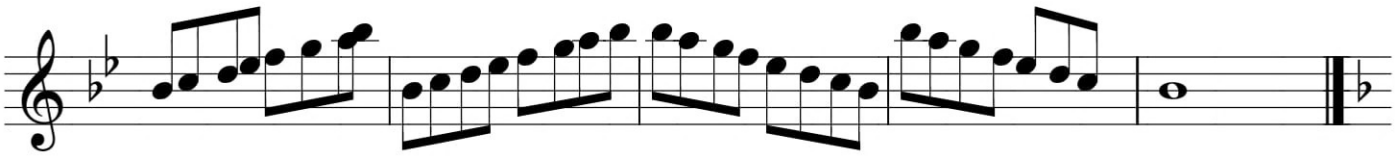
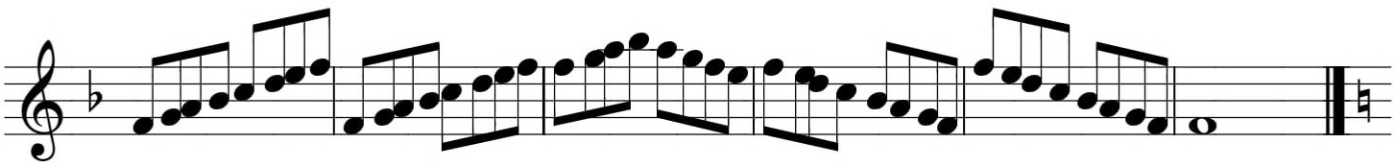


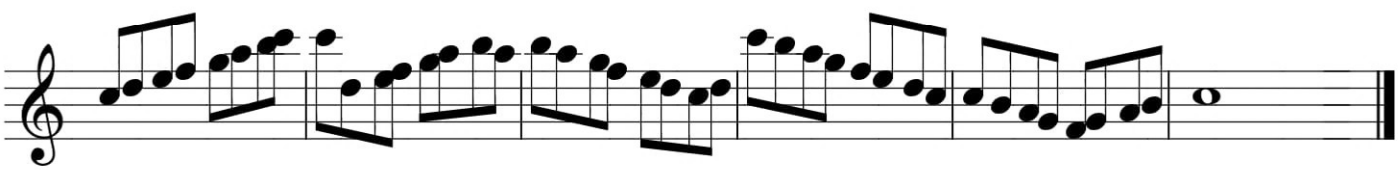
SI b MAIOR - Bb



FÁ MAIOR - F



DÓ MAIOR - C



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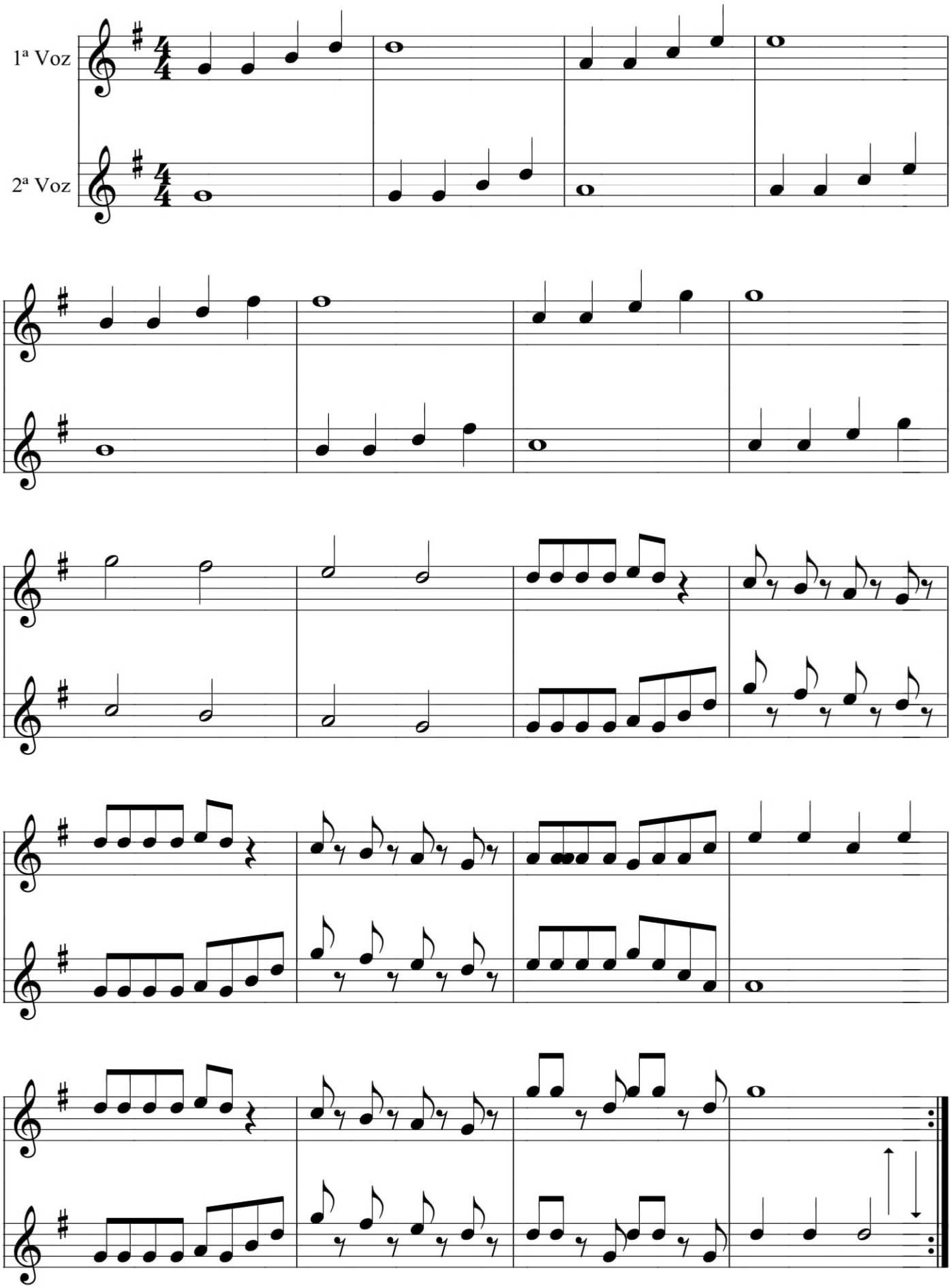
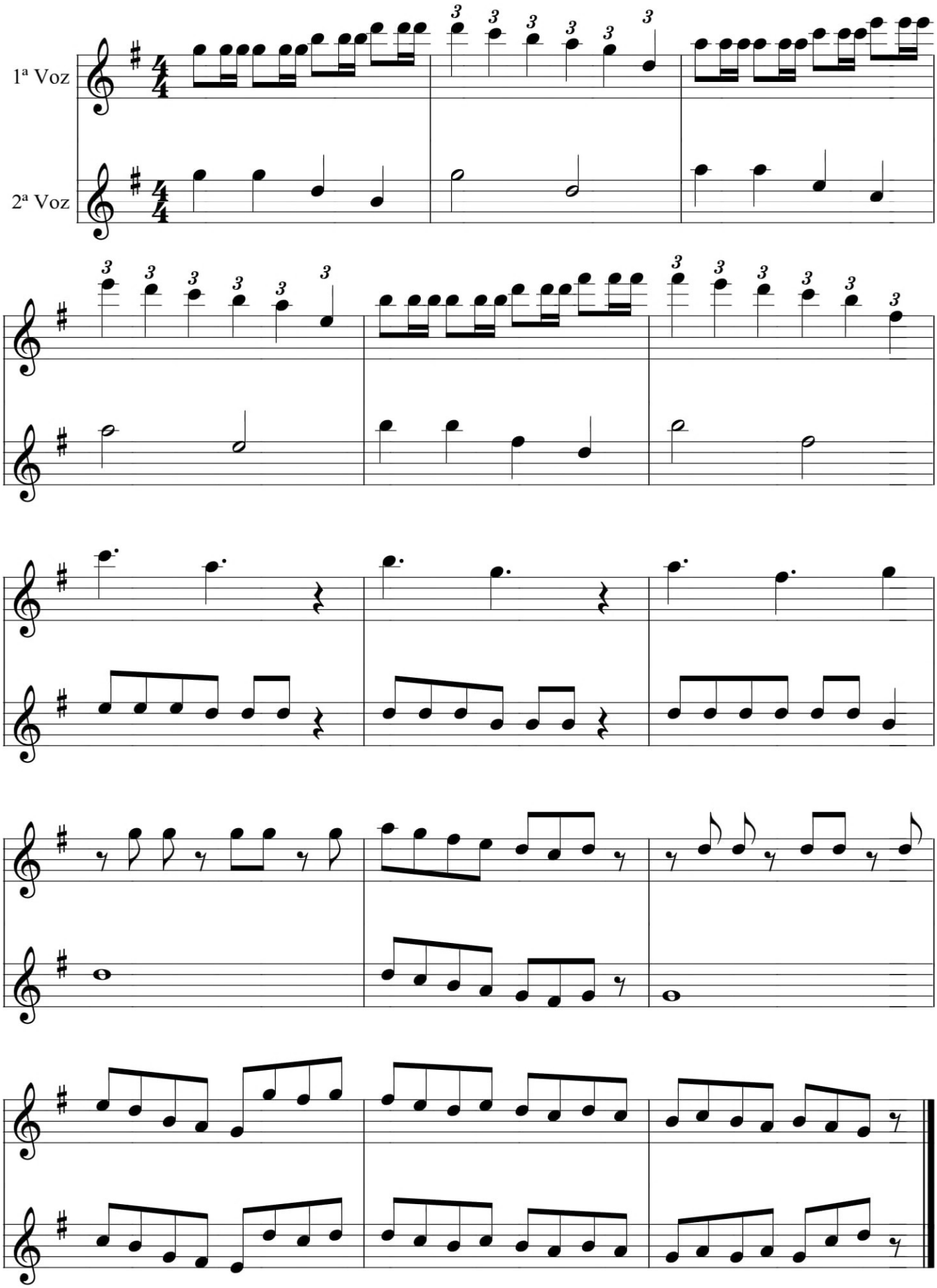
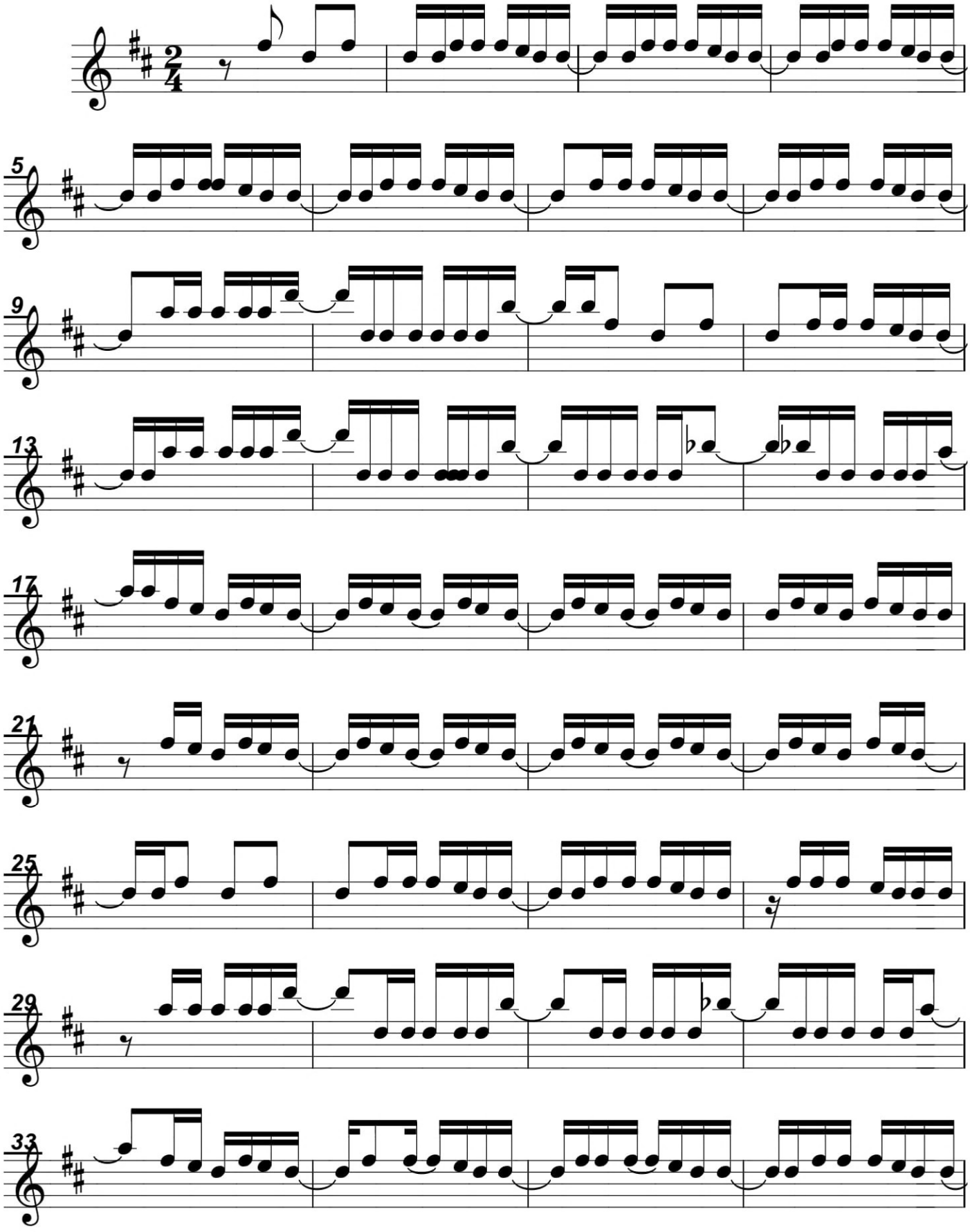


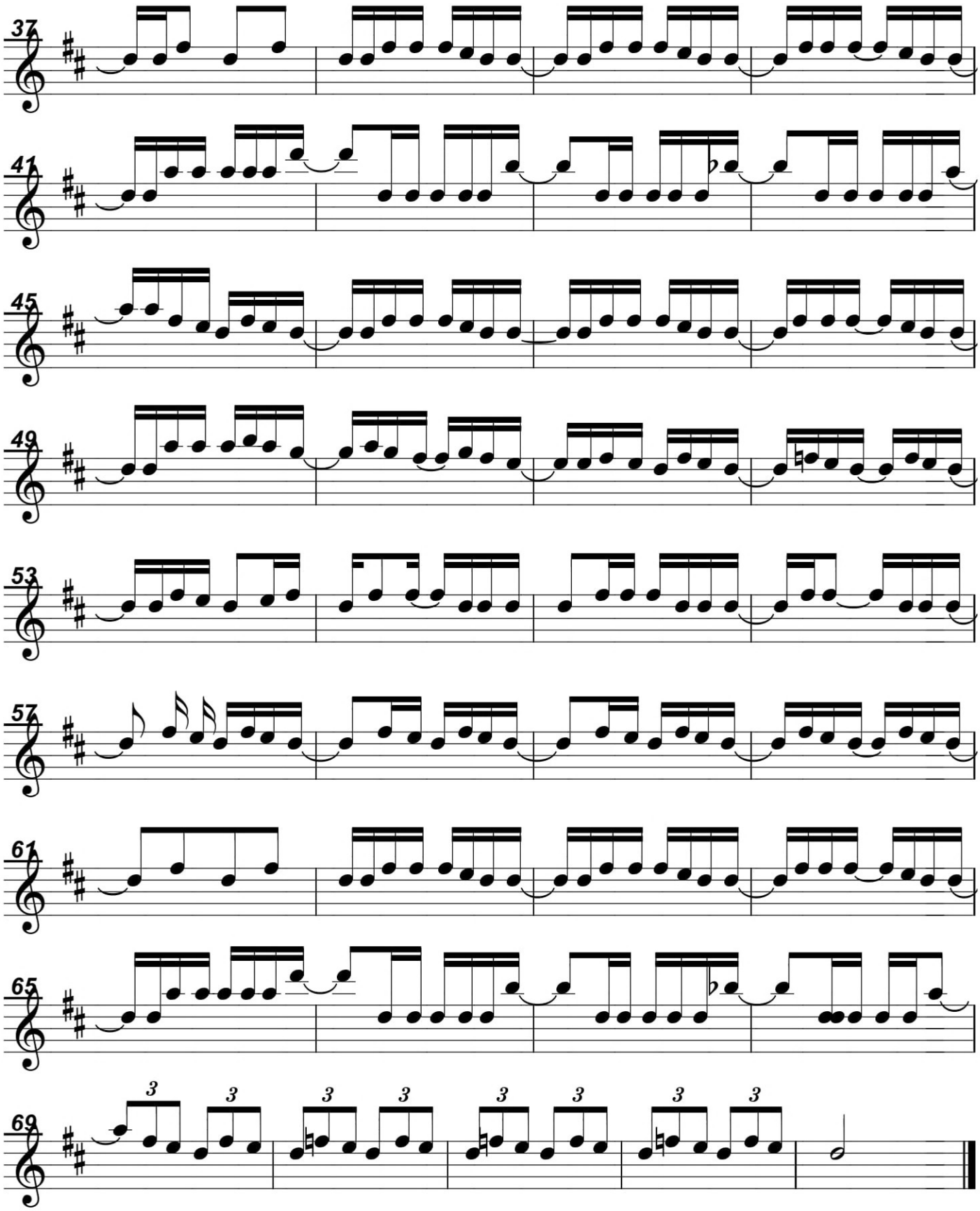
Dueto Nº 2



Águas de Março

Tom Jobim

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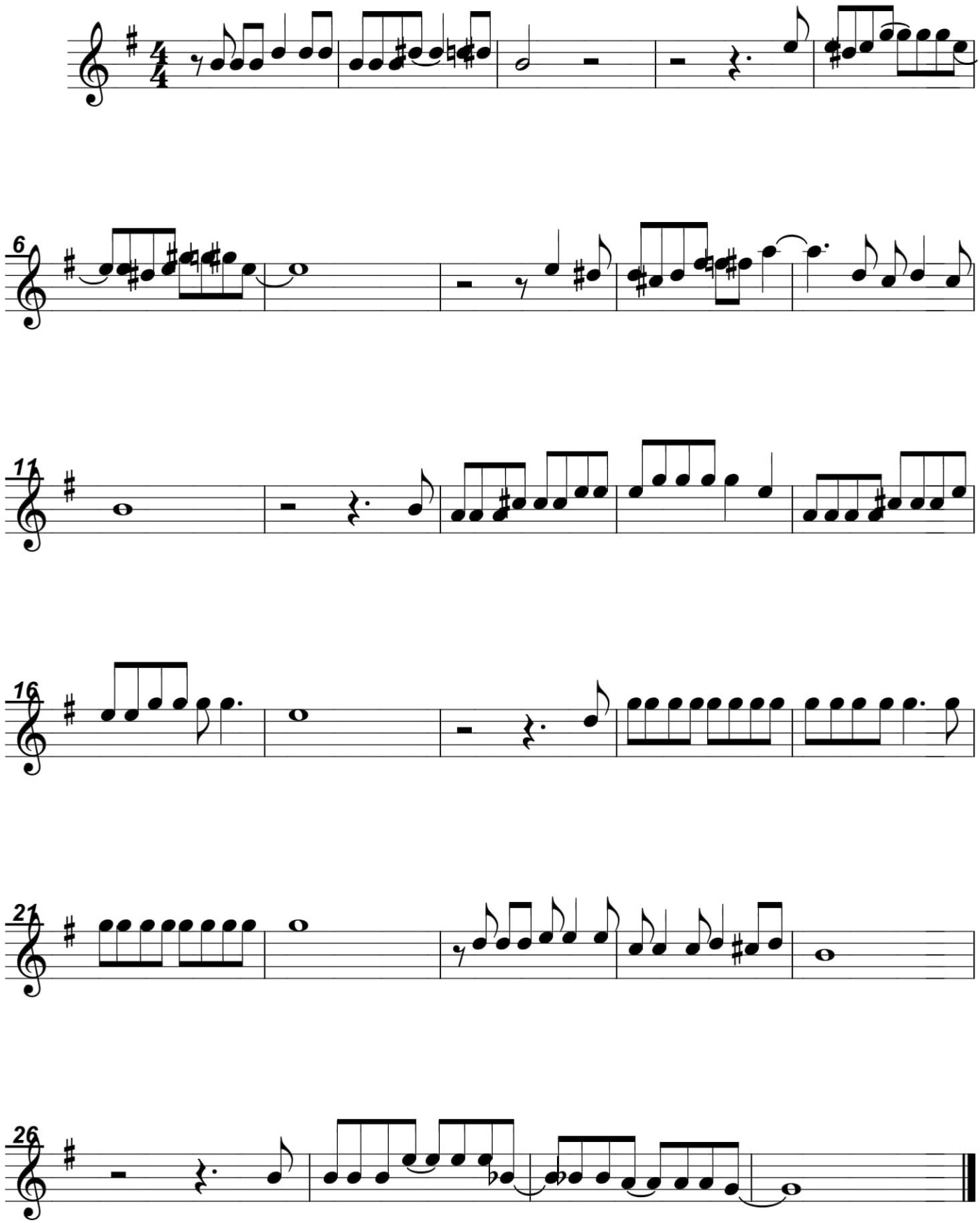
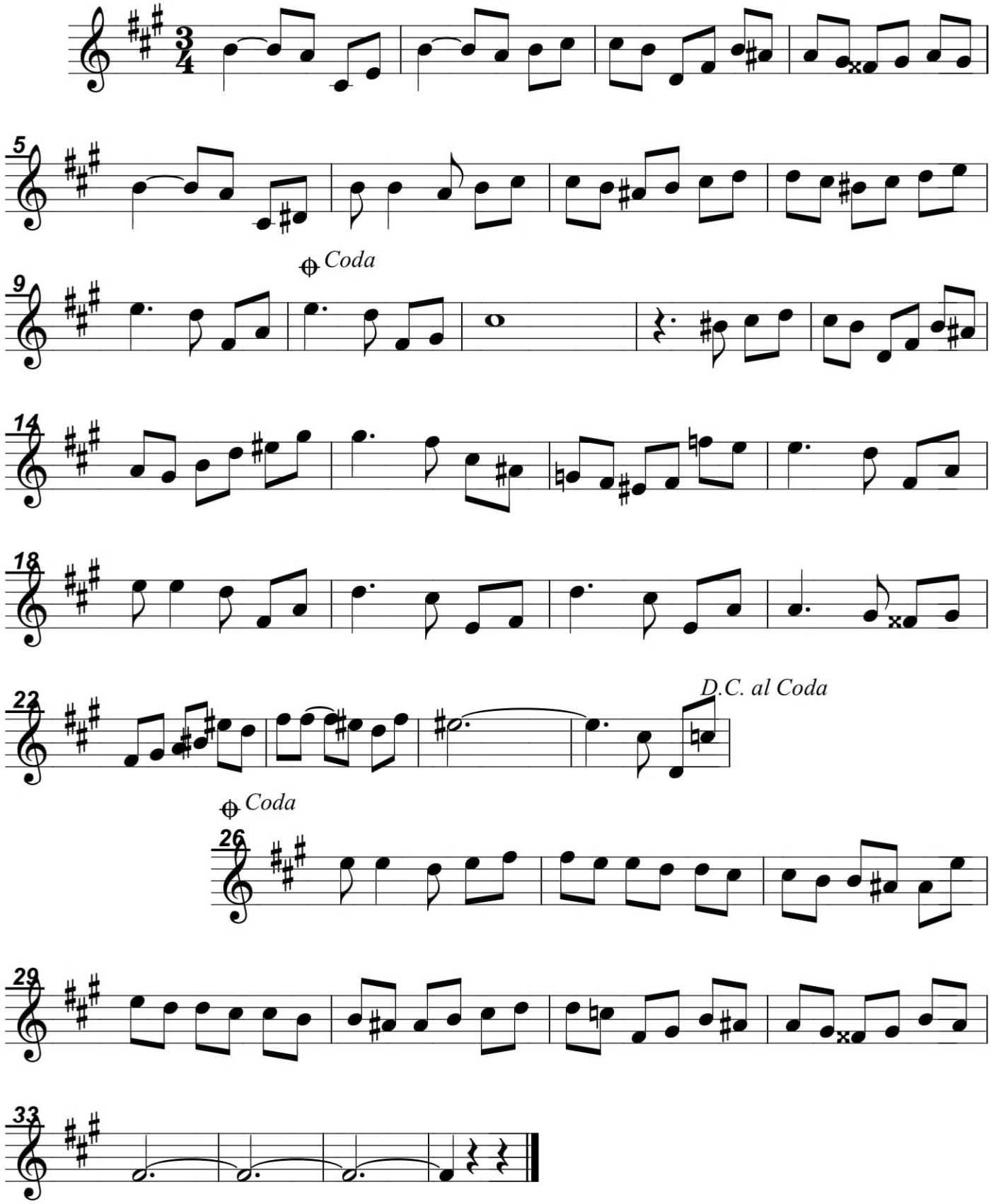
SAMPA

Caetano Veloso



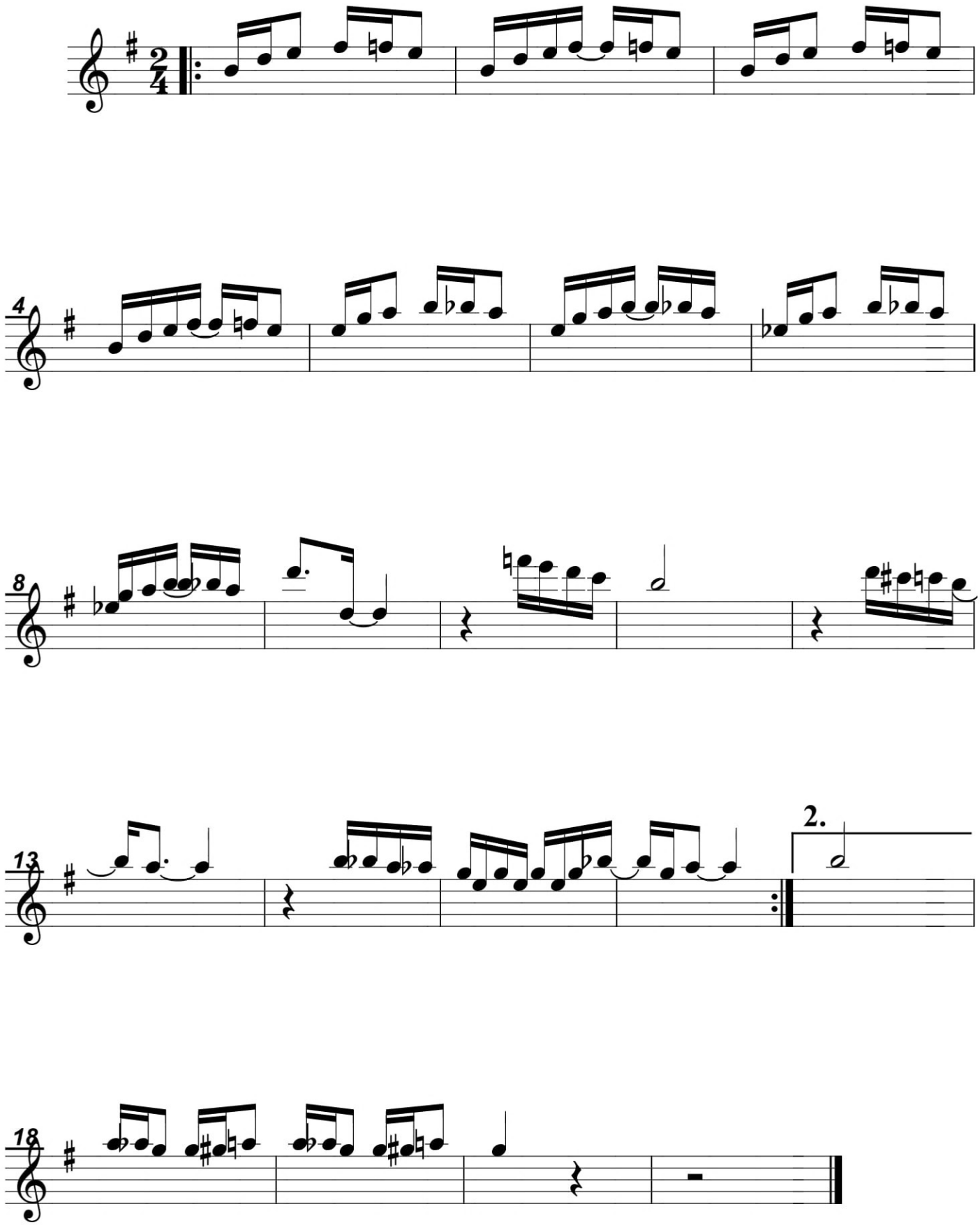
LUIZA

Tom Jobim



SAMBA DE VERÃO

Marcos Valle e Paulo Sérgio Valle



Cânon

Pachbell

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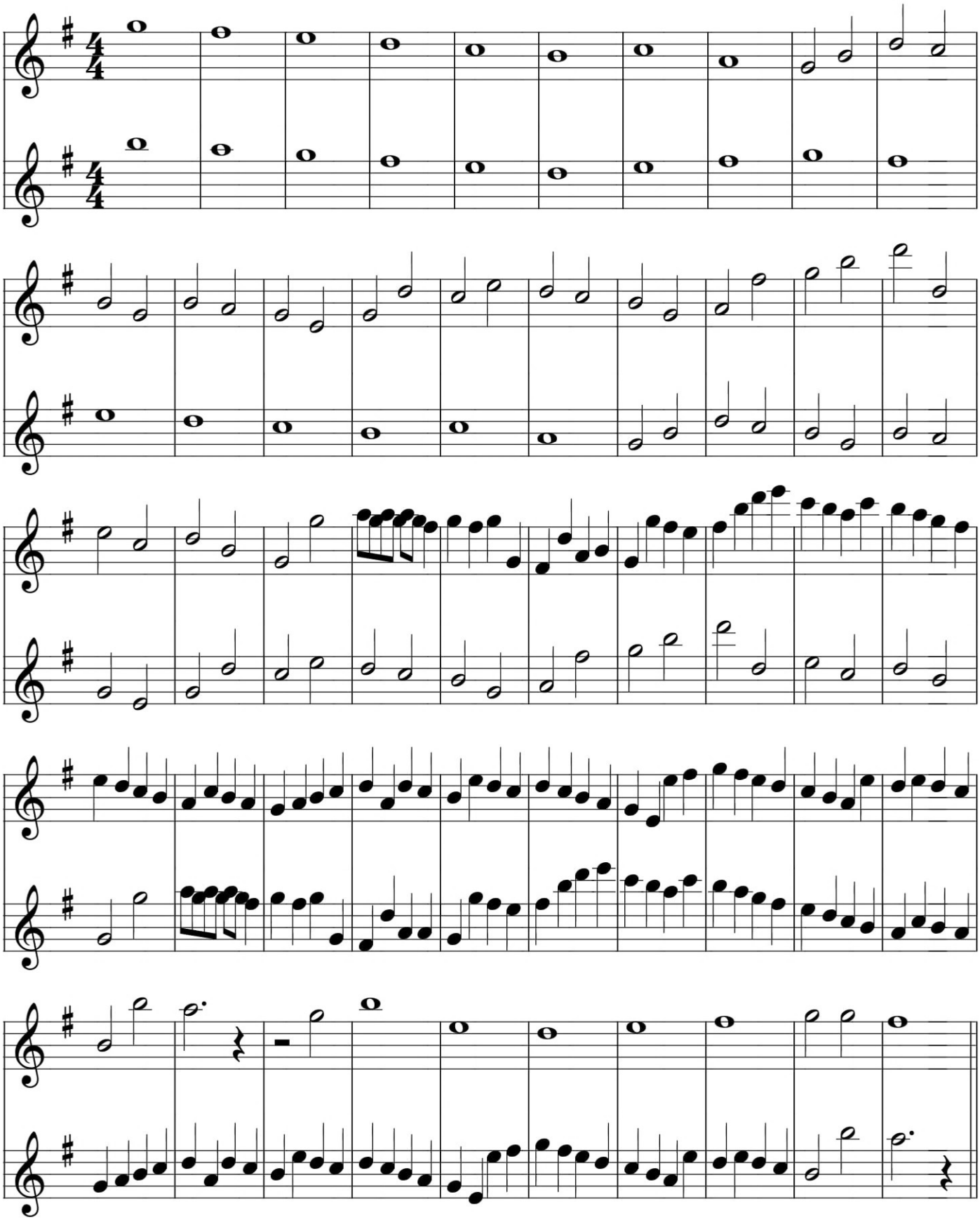
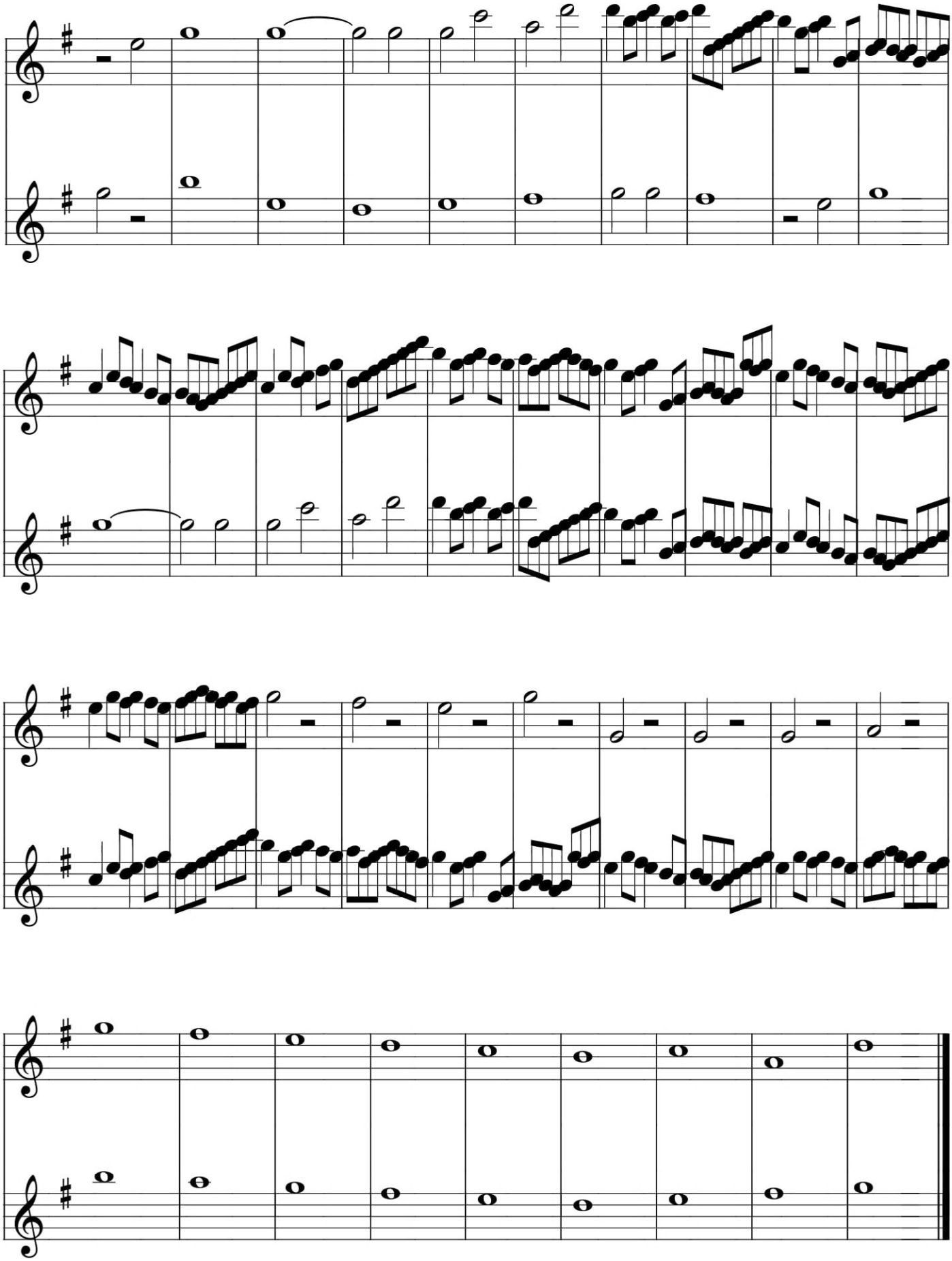
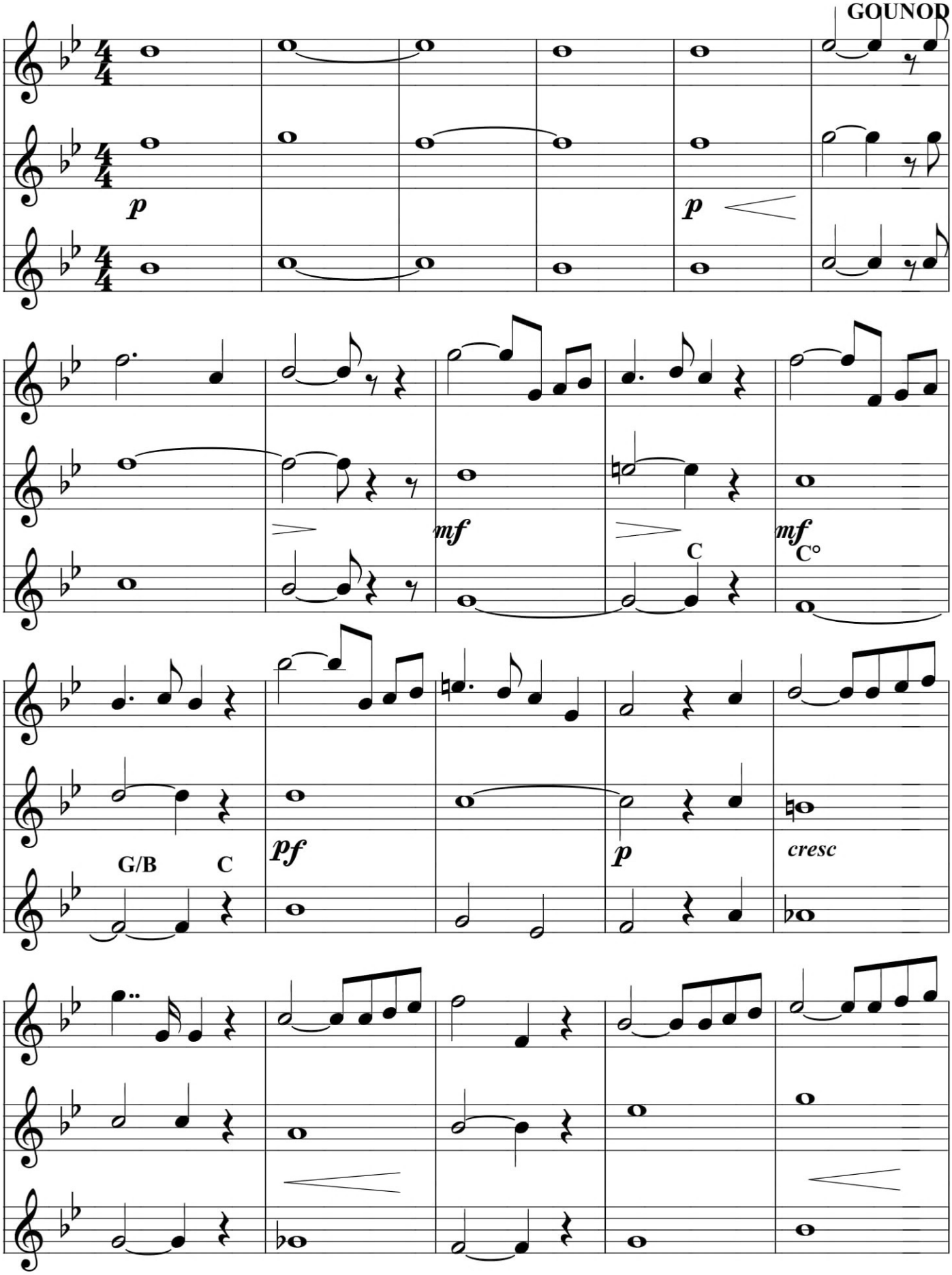
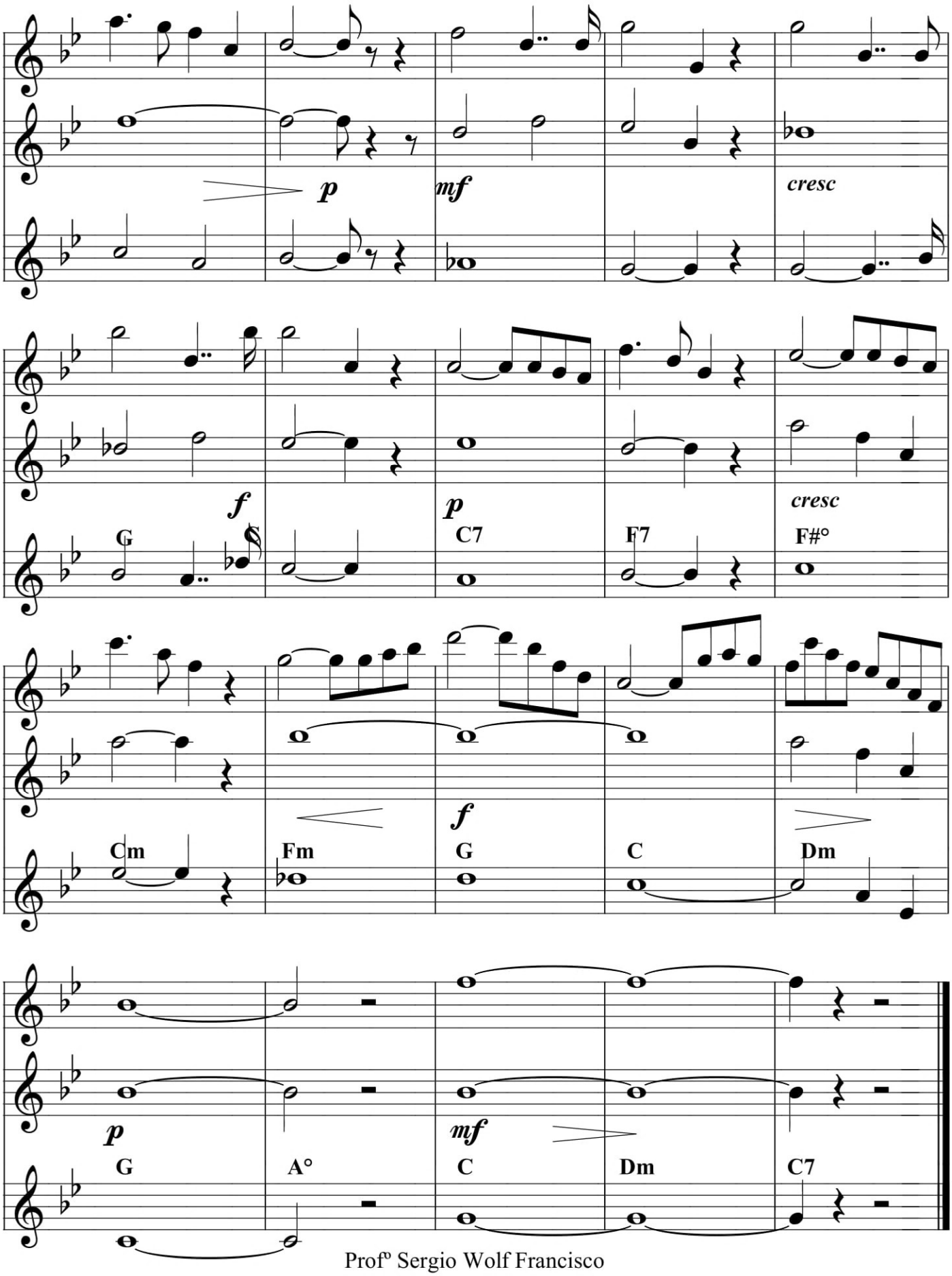




AVE MARIA

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CIRCÉ

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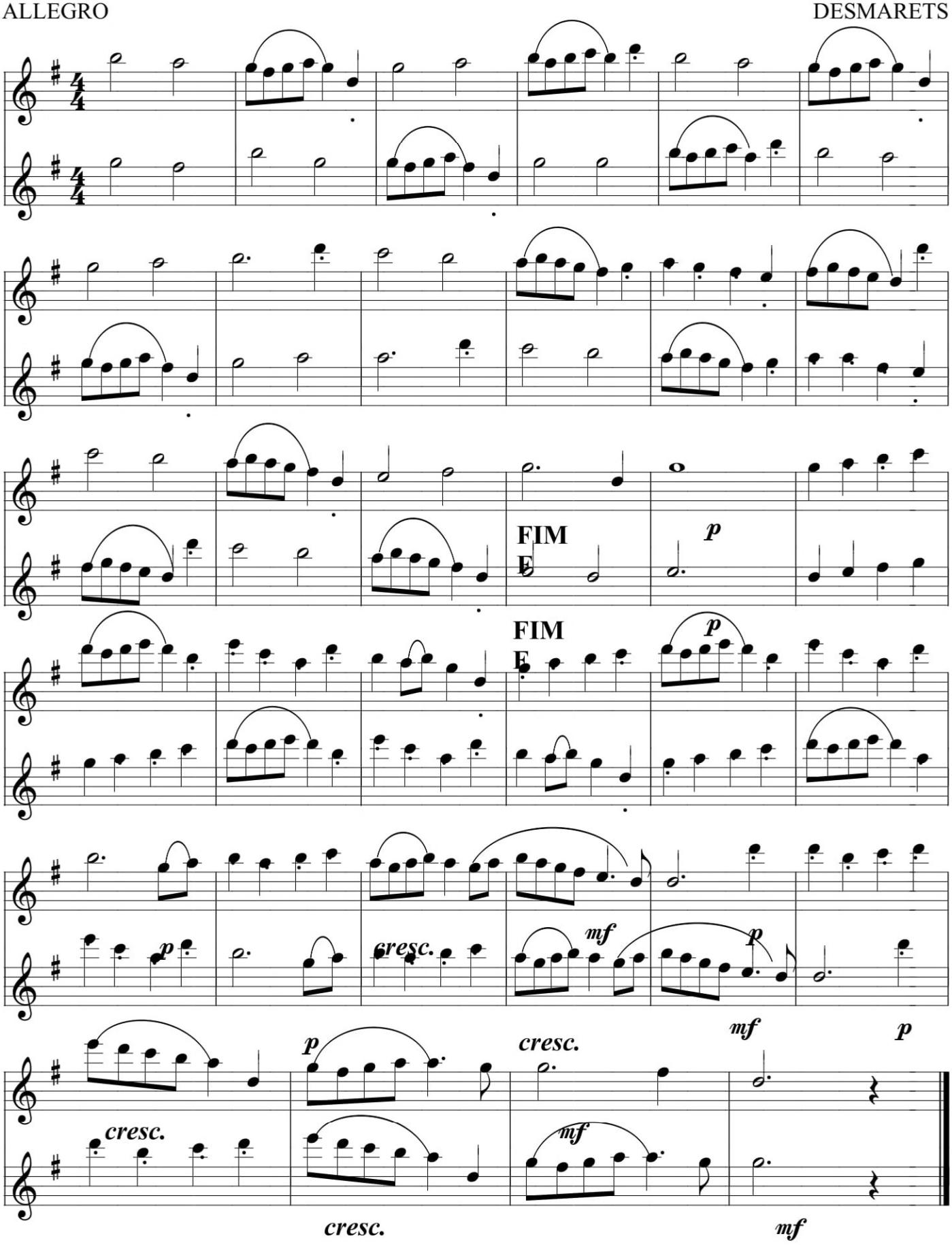
ALLEGRO DESMARETS