



# Apostila de Flauta Transversal

Elaboração  
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Fazendo música com o Coração!



# Teoria Musical

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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:

5

- Clave de Sol na 2ª Linha;

- Clave de Fá na 3ª Linha;

- Clave de Fá na 4ª Linha;

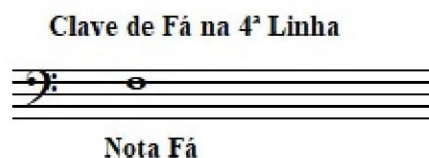
- Clave de Dó na 1ª Linha;

- Clave de Dó na 2ª Linha;

- Clave de Dó na 3ª Linha e

- Clave de Dó na 4ª Linha.

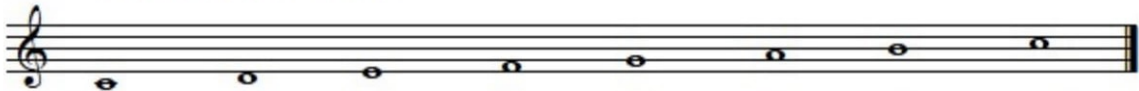
### Exemplos:



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

**Exemplos:**

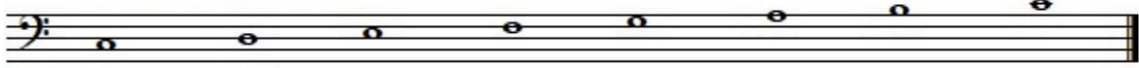
Clave de Sol na 2ª Linha



Dó Ré Mi Fá Sol Lá Si Dó

A musical staff with a treble clef. The notes are placed on the lines and spaces from bottom to top: Dó (space 1), Ré (line 1), Mi (space 2), Fá (line 2), Sol (space 3), Lá (line 3), Si (space 4), and Dó (line 5).

Clave de Fá na 4ª Linha



Dó Ré Mi Fá Sol Lá Si Dó

A musical staff with a bass clef. The notes are placed on the lines and spaces from bottom to top: Dó (space 4), Ré (line 4), Mi (space 5), Fá (line 5), Sol (space 6), Lá (line 6), Si (space 7), and Dó (line 8).

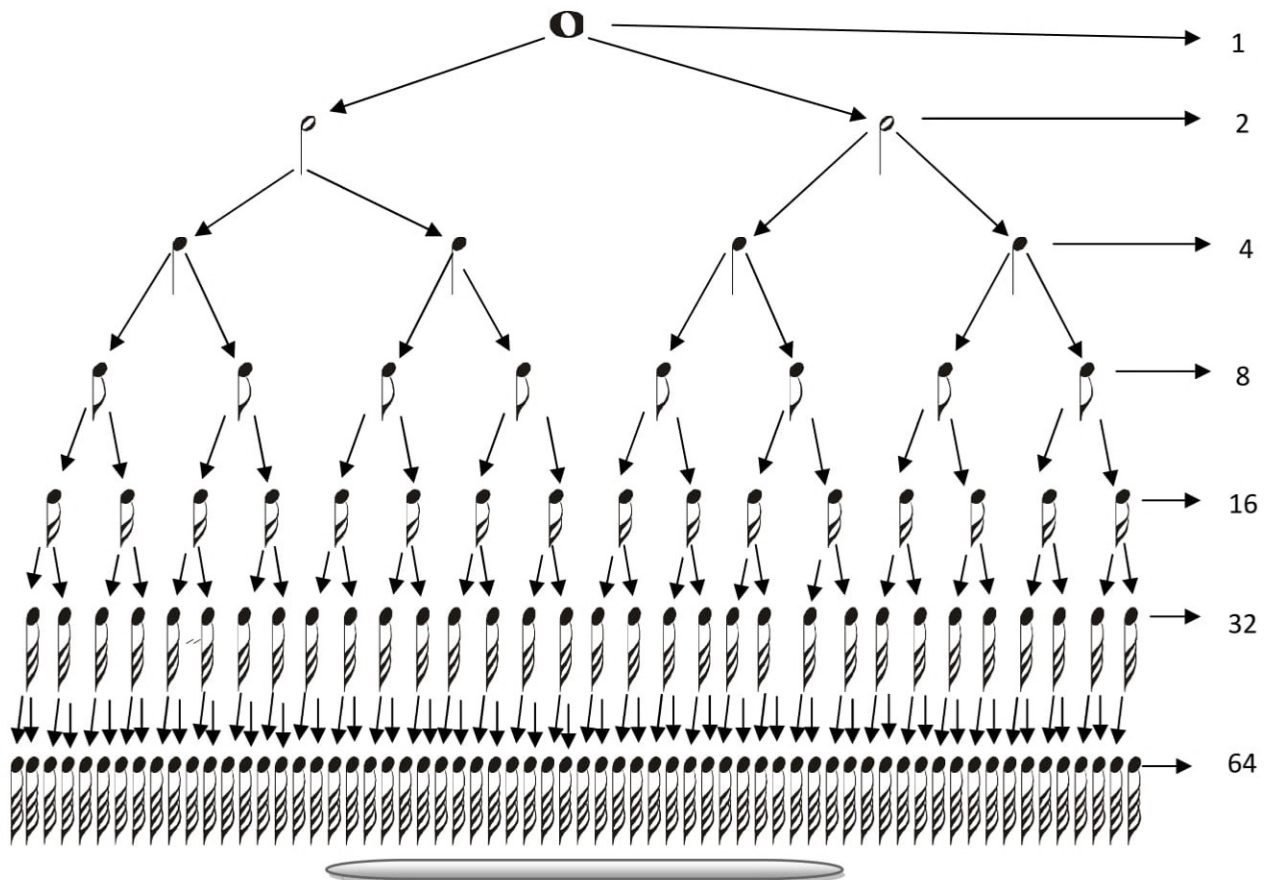
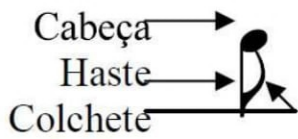
**“Se não fosse um físico, provavelmente seria um músico. Muitas vezes penso na música, eu vivo os meus sonhos na música, eu vejo a minha vida em termos de música.”**

**Albert Einstein.**



**Quadro de Valores**

	1	2	4	8	16	32	64
<b>FIGURAS</b>							
<b>PAUSAS</b>							
	S E M I B R E V E	M I N I M A	S E M I N I M A	C O L C H E I A	S E M I C O L C H E I A	F U S A	S E M I F U S A







**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.

The image shows six musical staves, each with a treble clef and a specific time signature. Each staff is divided into five measures by vertical bar lines. The time signatures are: 2/4, 3/8, 3/4, 3/8, 4/4, and 4/8. The staves are empty, intended for the student to write musical notation for exercise 9.



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

The image displays six musical staves, each containing a rhythmic pattern. The time signatures are: 4/4, 3/4, 3/8, 2/4, 2/2, and 4/4. Each staff shows a sequence of notes and rests, illustrating various rhythmic divisions.

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

2	ou	2
4		
3	ou	3
4		
3	ou	3
4		
4	ou	4
4		
4	ou	C
4		



2/2 ou 2 ou C ou 2  
3/2 ou 3  
4/2 ou 2

2/8 ou 2  
3/8 ou 3  
4/8 ou 4

**“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

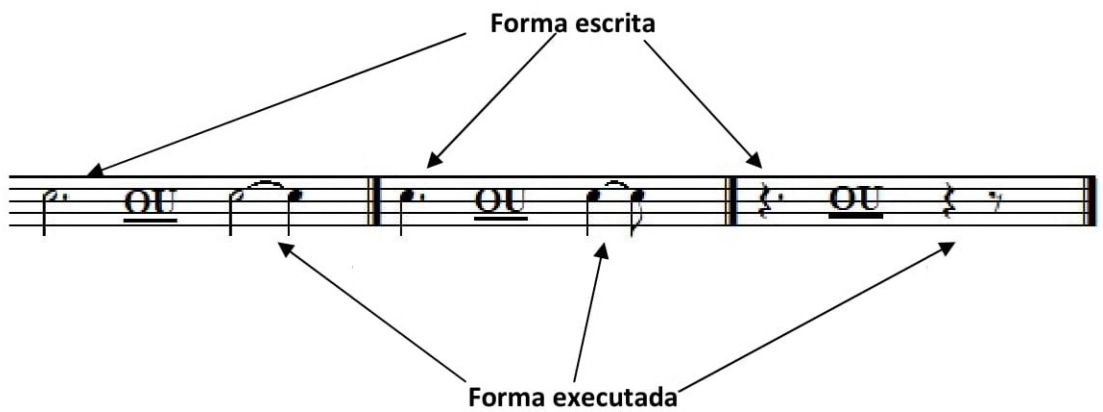
Colocado a direita da **Figura** ou **Pausa**, serve para aumentar o valor da mesma.

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

Os mais usados são o **SIMPLES** e o **DUPLO**.

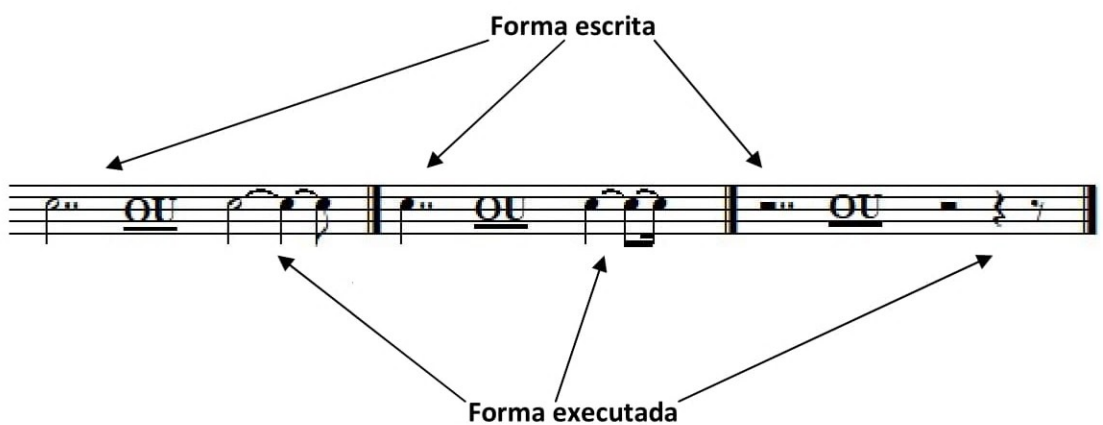
**Ponto de aumento Simples:** Aumenta mais a metade do valor da **FIGURA** ou **PAUSA**.

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.

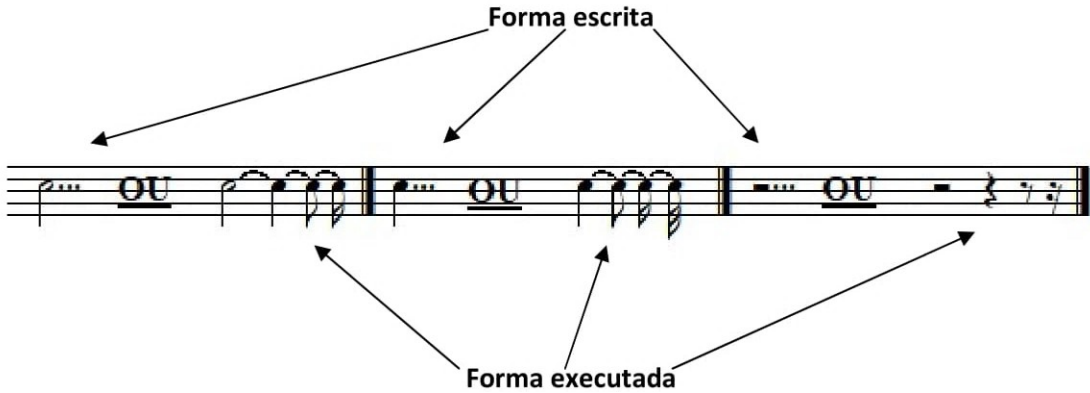
Exemplo:





**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:

The diagram shows a musical staff with five measures, each containing a note on the second line (F4). Above the staff, arrows point to the following accidentals:
 

- Sustenido:** A sharp sign (#) placed to the left of the note.
- Dobrado Sustenido:** A double sharp sign (x#) placed to the left of the note.
- Bemol:** A flat sign (b) placed below the note.
- Dobrado Bemol:** A double flat sign (bb) placed below the note.
- Bequadro:** A natural sign (♮) placed to the left of the note.

**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**

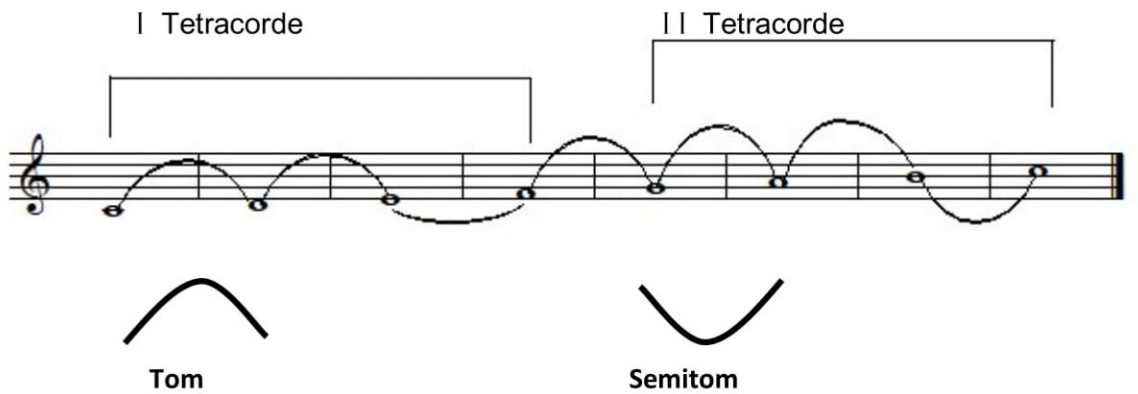


### Escalas Maiores

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 tetracorde 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.



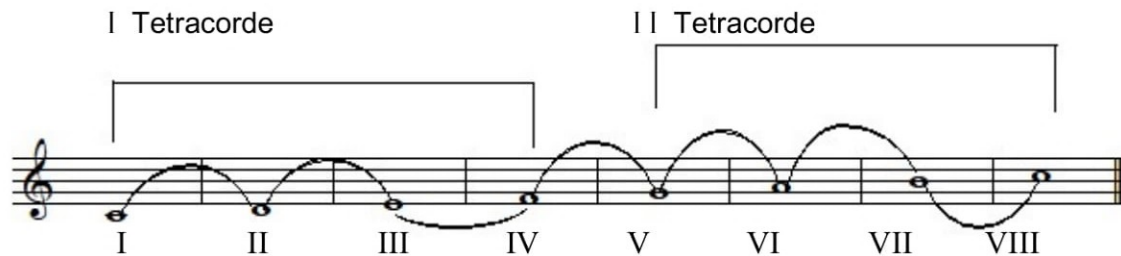


## Escalas Maiores formadas com Sustenidos (#)

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

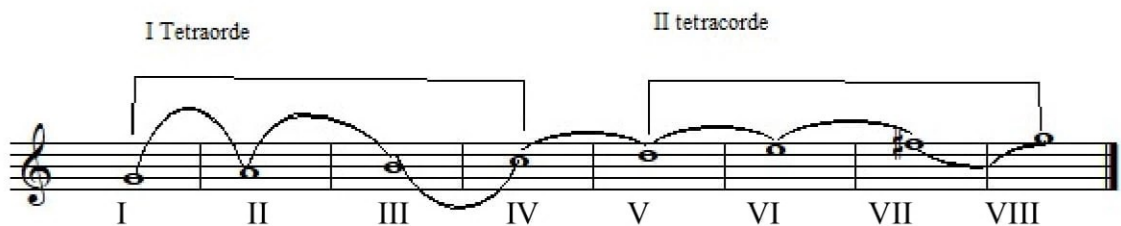
### Exemplo:

#### 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.

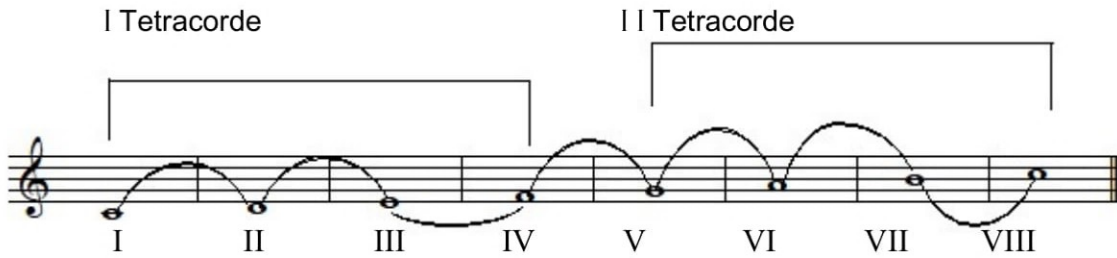


## Escalas Maiores formadas com Bemóis (#)

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

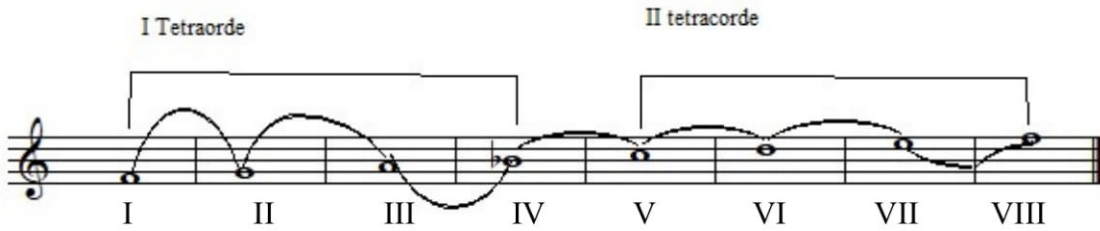
### Exemplo:

#### 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.



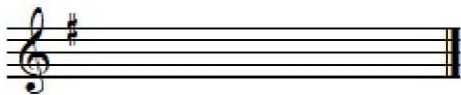
**Armadura de Claves:**

**Formadas por sustenidos #**

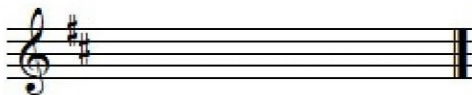
**Dó Maior**



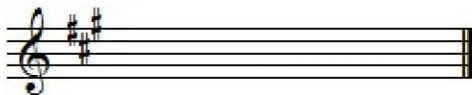
**Sol Maior**



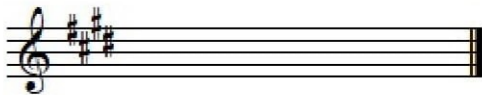
**Ré Maior**



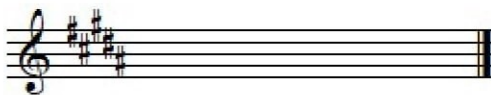
**Lá Maior**



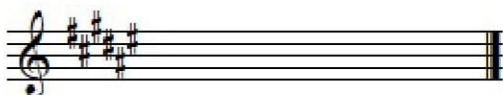
**Mi Maior**



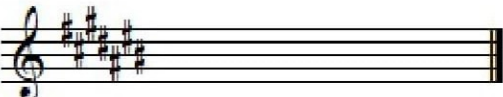
**Si Maior**



**Fá # Maior**

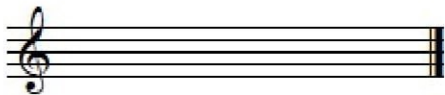


**Dó # Maior**

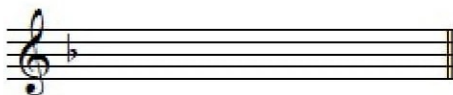


**Formadas por Bemol b**

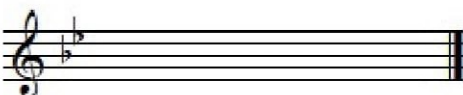
**Dó Maior**



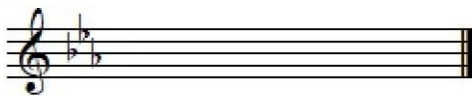
**Fá Maior**



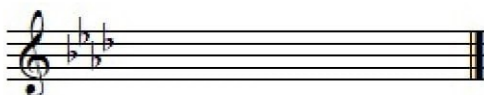
**Sib Maior**



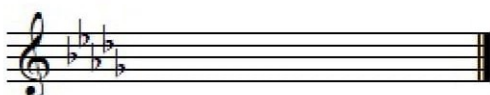
**Mib Maior**



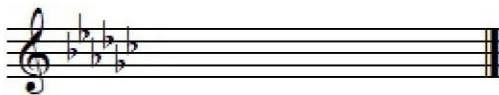
**Láb Maior**



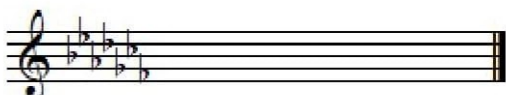
**Réb Maior**



**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 **Escalas Maiores**.

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

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

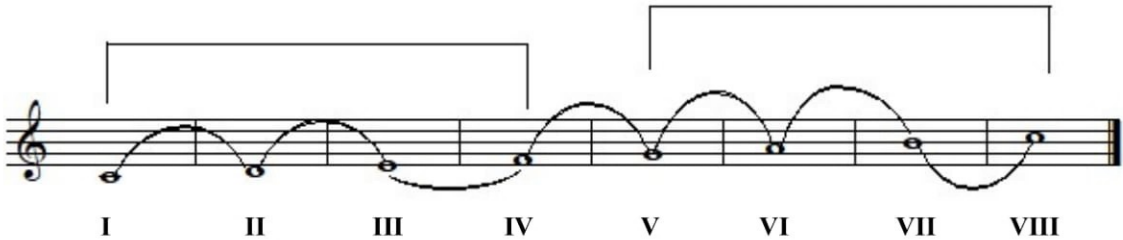
Modo menor Harmônico:

Exemplo:

**Escala de Dó Maior**

**I Tetracorde**

**II Tetracorde**

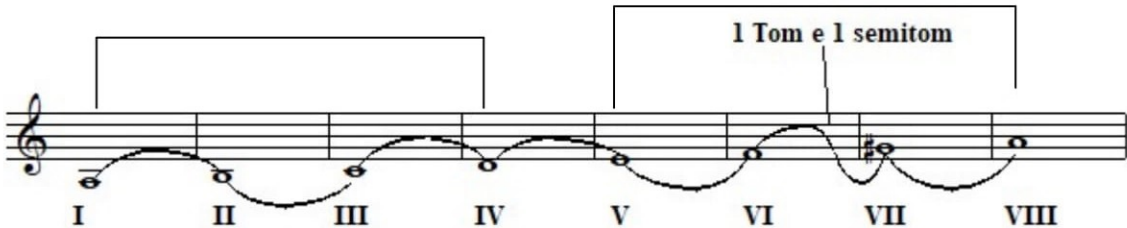


Escala relativa menor

**Escala de Lá menor**

**I Tetracorde**

**II Tetracorde**



## Intervalos

Distância medida entre o intervalo de duas notas.

Esta distância pode ser:

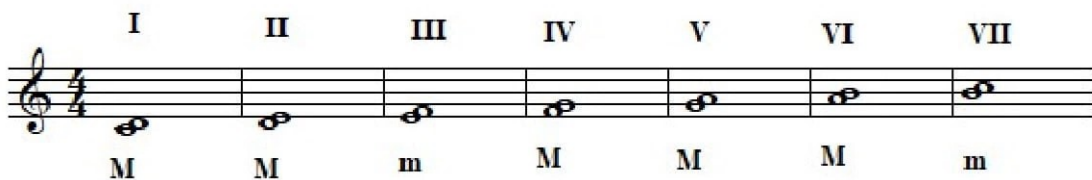
sub-diminuto - diminuto - **menor - MAIOR** - AUMENTADO - SUPER-AUMENTADO  
ou  
**JUSTO**

### Intervalos nas Escalas Maiores:

Exemplo:

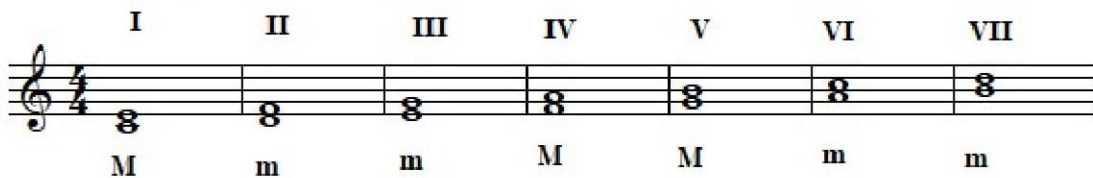
2ª Maior – I, II, IV, V e VI Graus

2ª menor – III e VII Graus

	I	II	III	IV	V	VI	VII
							
	M	M	m	M	M	M	m

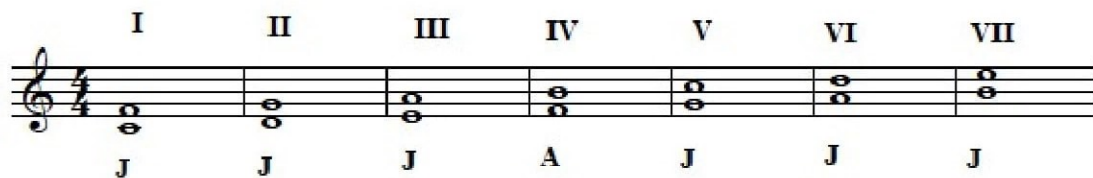
3ª Maior – I, IV e V Graus

3ª menor – II, III, VI e VII Graus

	I	II	III	IV	V	VI	VII
							
	M	m	m	M	M	m	m

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

4ª Aumentada – IV Grau

	I	II	III	IV	V	VI	VII
							
	J	J	J	A	J	J	J



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

I II III IV V VI VII

J J J J J J d

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

I II III IV V VI VII

M M m M M m m

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

I II III IV V VI VII

M m m M m m m

**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

I II III IV V VI VII

M m M M m A m



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

I	II	III	IV	V	VI	VII
m	m	M	m	M	M	m

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

I	II	III	IV	V	VI	VII
J	J	J	A	J	A	d

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

I	II	III	IV	V	VI	VII
J	d	A	J	J	J	d

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

I	II	III	IV	V	VI	VII
m	M	M	M	m	M	m

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

I	II	III	IV	V	VI	VII
M	m	M	m	m	M	d

**8ª Justas – Em todos os Graus**

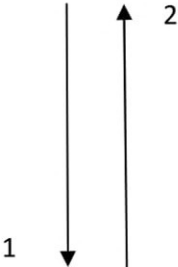


### Marcação de Tempo dos Compassos

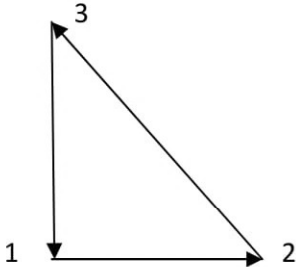
É a forma correta de marcação dos tempos dentro de um **compasso**.

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

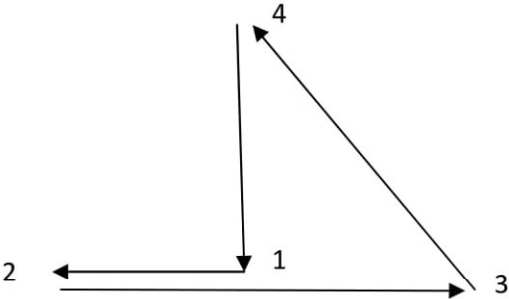
#### Compasso Binário



#### Compasso Ternário



#### Compasso Quaternário



**“Banda, local onde se faz Música e Amigos!”**  
**Profº Sergio**



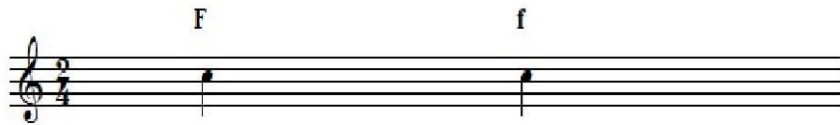
## Acento Métrico

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

Compassos Binários:

1º Tempo **Forte**.

2º Tempo **fraco**.

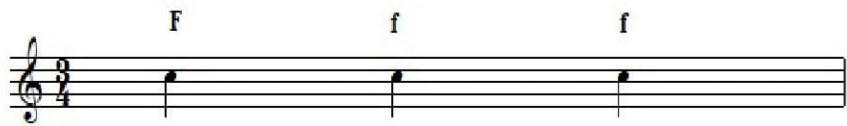


Compassos Ternários:

1º Tempo **Forte**.

2º Tempo **fraco**.

3º Tempo **fraco**.



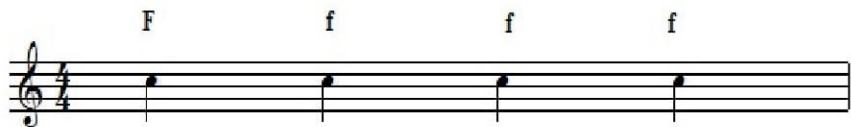
Compassos Quaternários:

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

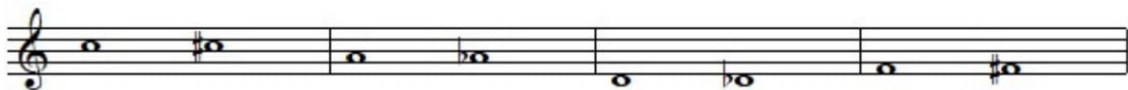
Semitom **Diatônico** é aquele que é formado por duas notas diferentes.

**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**

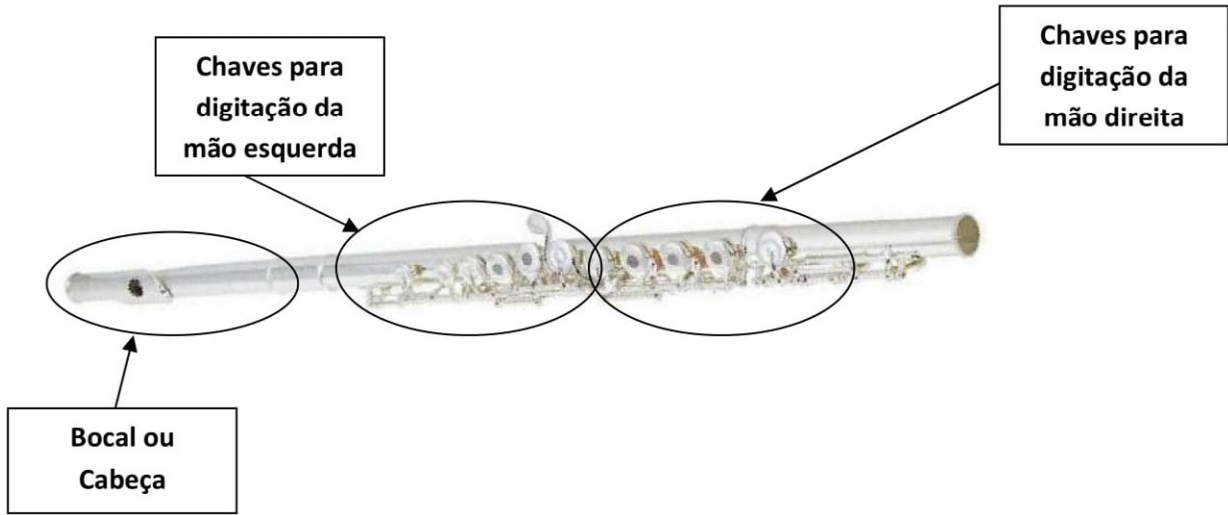
Sergio Wolf Francisco  
Professor e Maestro  
OMBPR 11.170

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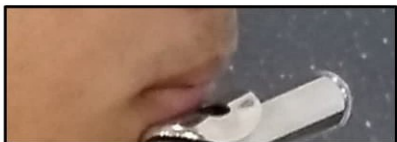
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# Flauta Transversal

Conhecendo mais sobre o seu instrumento.



Posição correta do Bocal nos lábios



Postura correta para execução do instrumento







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

03

Lá

04

Si

05

06

Dó

07

Ré

Compasso Quaternário:  
indica 4 tempos dentro de  
cada compasso

**08**

Clave de Sol dá o nome às linhas

Sol Lá Si Dó Ré

Retornello: retorno

**09**

**10**

**11**

Figuras de mínima  
que valem  
dois tempos cada.

12

13

14

Figuras de semínimas  
que vale 1 tempo cada

**15**



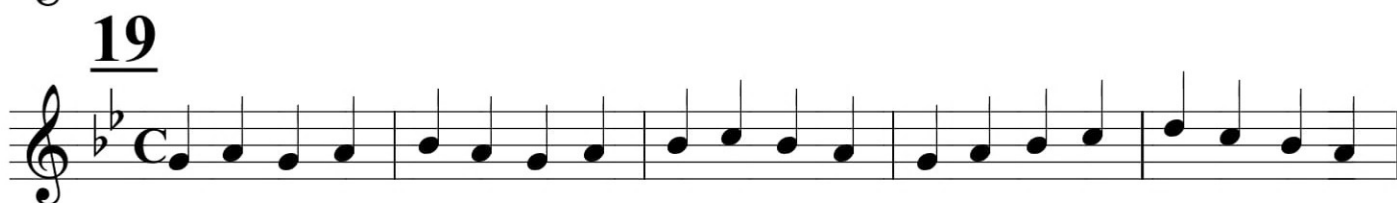
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**17**



**18**

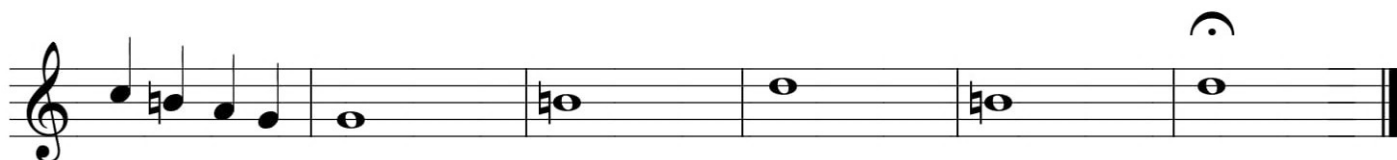


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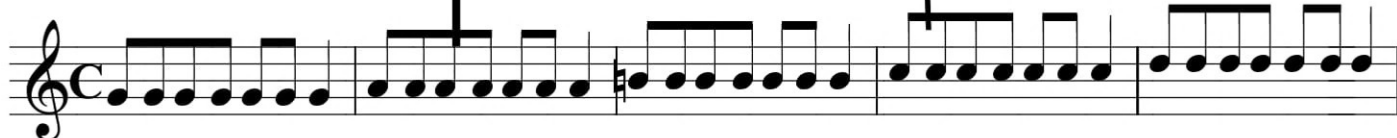
25



Figura de Colcheia que vale 1/2 tempo cada

Barra de tempo

26



27



28



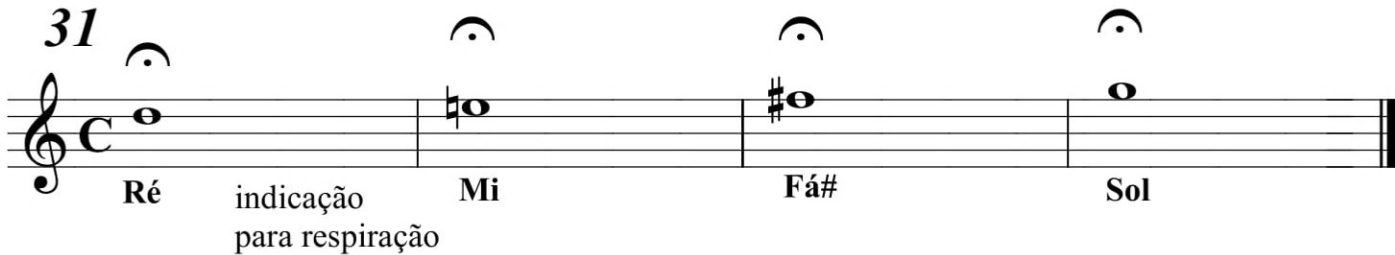
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30



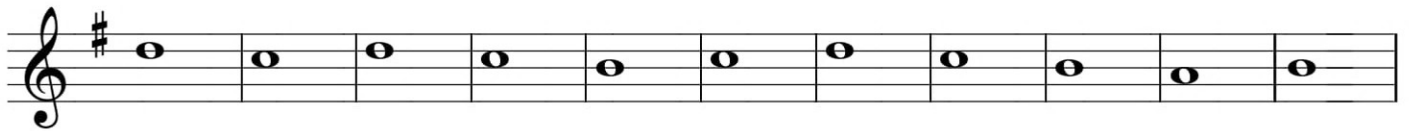
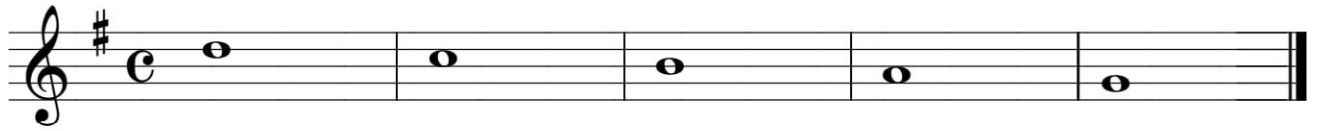
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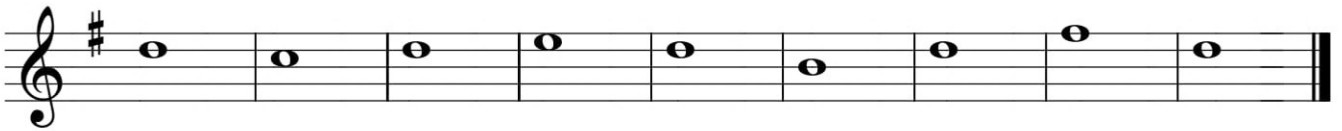
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33 - A



34

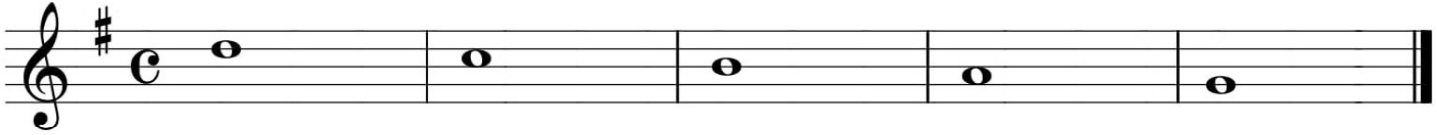


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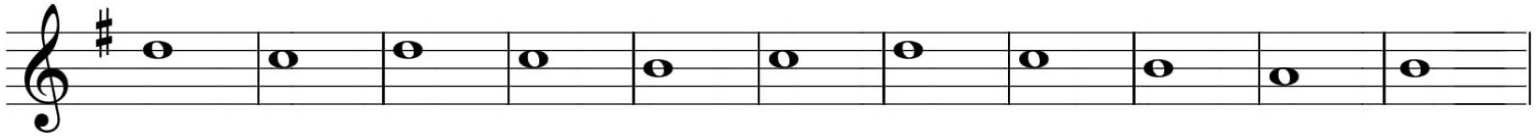




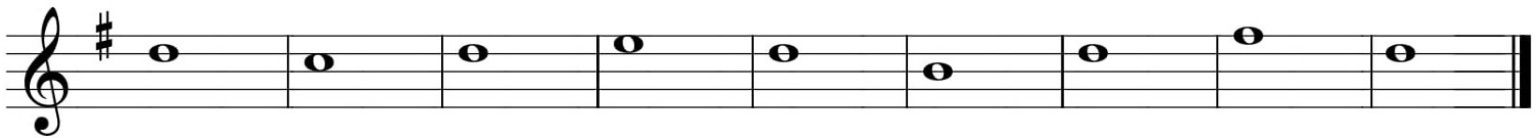
**35-A**



**35-B**

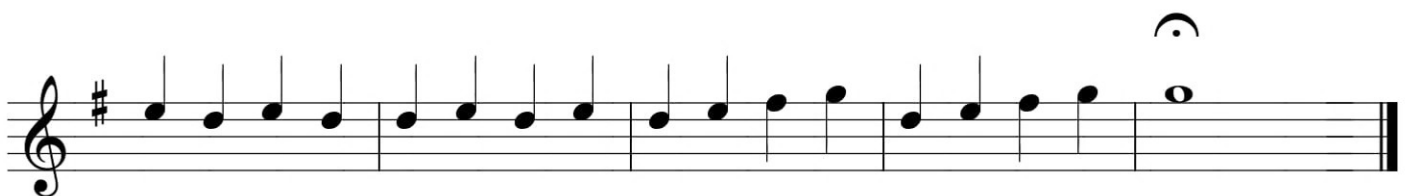
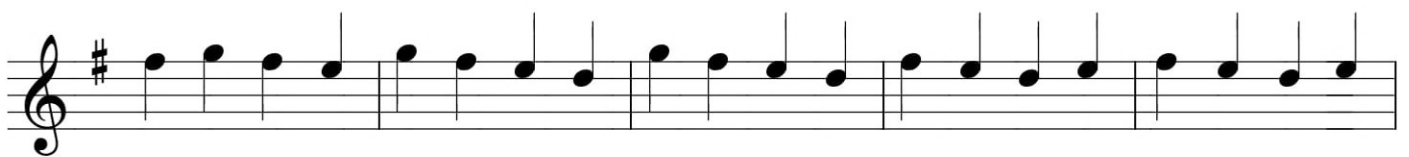
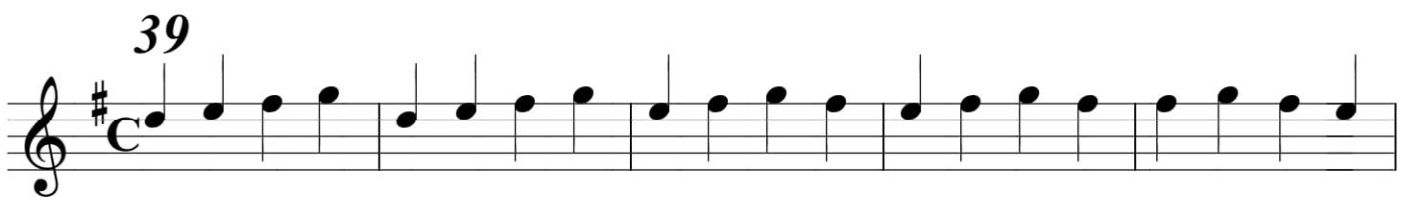
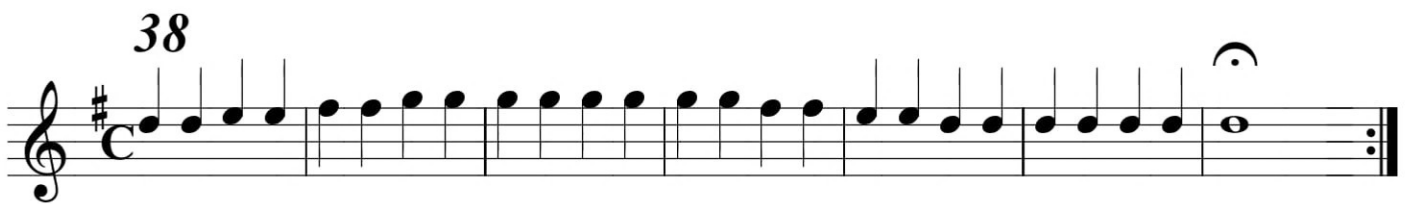
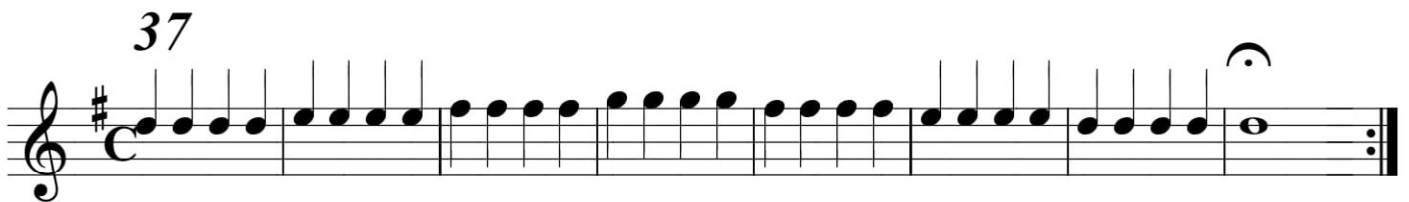
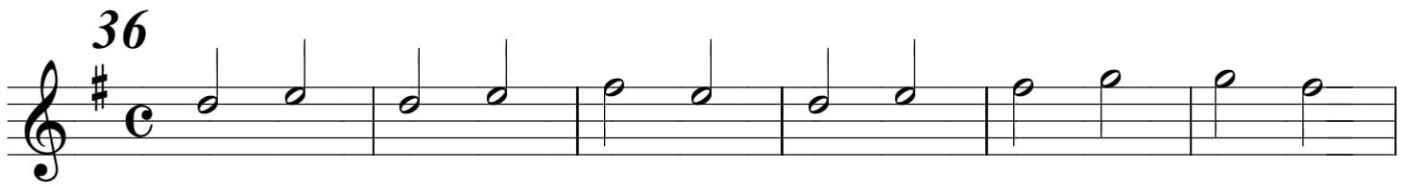


**35-C**



**35-D**









4

Musical notation for exercise 4, measures 1-6. The piece is in treble clef, key of D major (one sharp), and common time (C). It begins with a '4' above the staff. The first measure contains a '5' above the staff, indicating a fifth finger exercise. The notation consists of eighth and sixteenth notes, with some beamed sixteenth notes. The exercise concludes with a fermata over a whole note on the G5 line.

46

Musical notation for exercise 46, measures 1-6. The piece is in treble clef, key of D major (one sharp), and common time (C). It begins with a '46' above the staff. The notation consists of eighth and sixteenth notes, with some beamed sixteenth notes. The exercise concludes with a fermata over a whole note on the G5 line.

47

Musical notation for exercise 47, consisting of three staves of music in treble clef, key of D major, and common time. The first staff contains four measures of eighth-note patterns. The second staff contains four measures of eighth-note patterns. The third staff contains four measures of eighth-note patterns, ending with a double bar line.

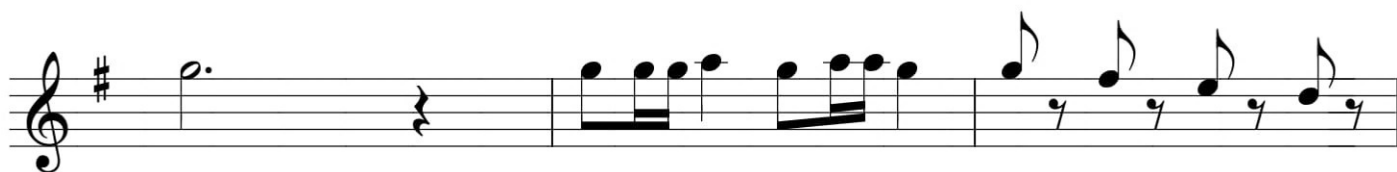
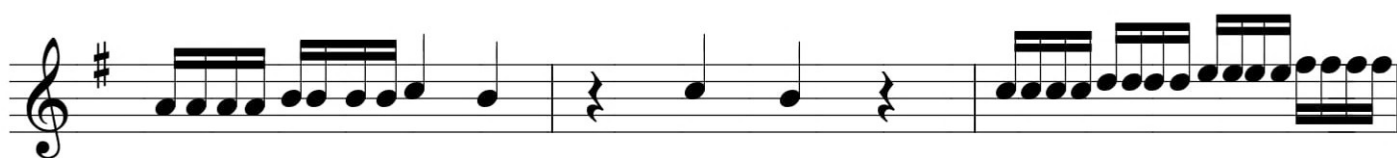
48

Musical notation for exercise 48, consisting of two staves of music in treble clef, key of D major, and common time. The first staff contains eight measures of whole notes, with the notes labeled "Lá" and "Si" under the fifth and sixth measures respectively. The second staff contains eight measures of whole notes, ending with a double bar line.

49

SEMICOLCHEIAS 1/4 TEMOS CADA

PAUSA DE SEMÍNIMA DE 1 TEMPO



**ESCALA DE SOL MAIOR**

The Sol Major scale is presented in three staves. The first staff shows the ascending scale from G4 to G5 using quarter notes. The second staff shows the descending scale from G5 to G4 using quarter notes. The third staff shows the ascending scale from G4 to G5 using eighth notes, with a slur over the entire line. The key signature has one sharp (F#) and the time signature is common time (C). A fermata is placed over the final G5 note in each staff.

**ESCALA DE RÉ MAIOR**

The Ré Major scale is presented in three staves. The first staff shows the ascending scale from D4 to D5 using quarter notes. The second staff shows the descending scale from D5 to D4 using quarter notes. The third staff shows the ascending scale from D4 to D5 using eighth notes, with a slur over the entire line. The key signature has two sharps (F# and C#) and the time signature is common time (C). A fermata is placed over the final D5 note in each staff.



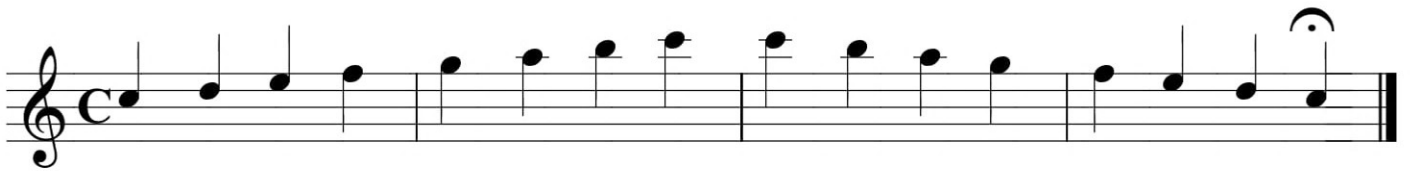
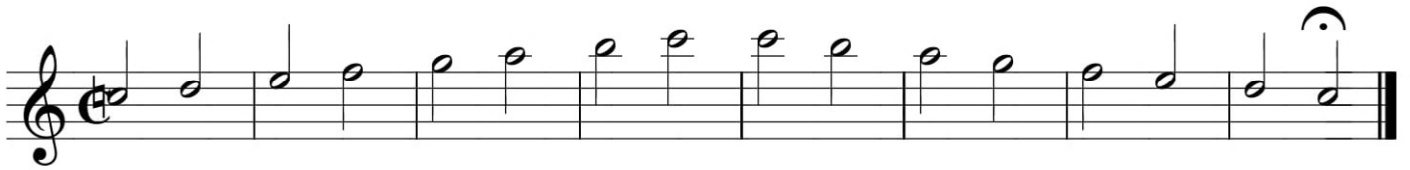
**ESCALA DE LÁ MAIOR**

Musical notation for the scale of A major (Escala de Lá Maior). It consists of three staves. The first two staves show the ascending and descending scales using half notes. The third staff shows the ascending and descending scales using eighth notes. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C).

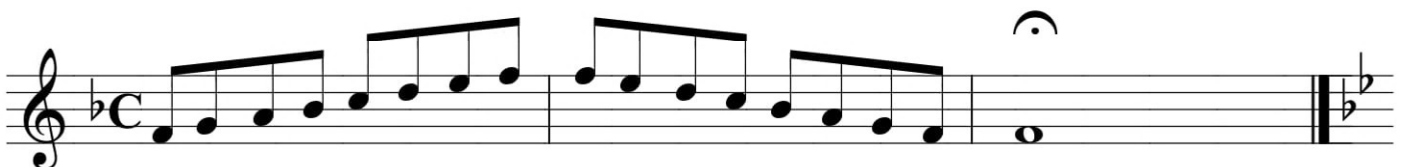
**ESCALA DE MI MAIOR**

Musical notation for the scale of E major (Escala de Mi Maior). It consists of three staves. The first two staves show the ascending and descending scales using half notes. The third staff shows the ascending and descending scales using eighth notes. The key signature has four sharps (F#, C#, G#, D#) and the time signature is common time (C).

**ESCALA DE DÓ MAIOR**



**ESCALA DE FÁ MAIOR**



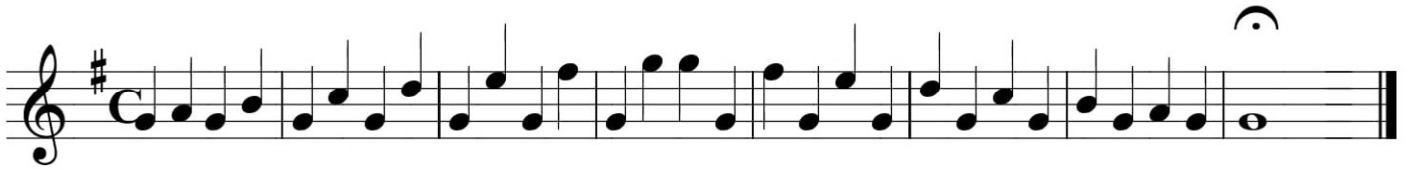
ESCALA DE SI BEMOL MAIOR

Musical notation for the scale of Si Bemol Maior (B-flat major). The notation is presented in three staves. The first staff shows the ascending scale with half notes. The second staff shows the descending scale with half notes. The third staff shows the ascending scale with eighth notes and a final whole note with a fermata.

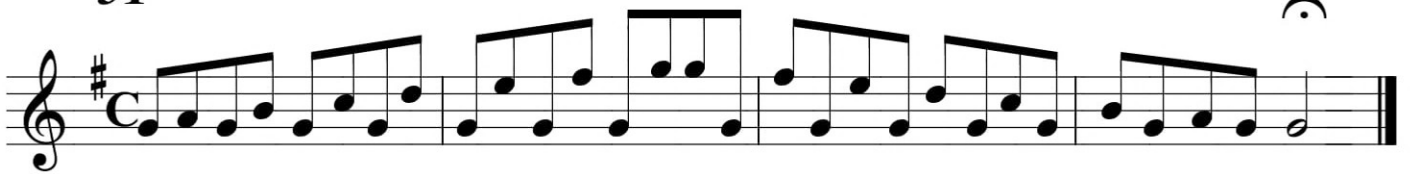
ESCALA CROMÁTICA

Musical notation for the chromatic scale. The notation is presented in four staves. The first staff shows the ascending chromatic scale with quarter notes. The second staff shows the descending chromatic scale with quarter notes. The third staff shows the ascending chromatic scale with quarter notes. The fourth staff shows the descending chromatic scale with quarter notes.

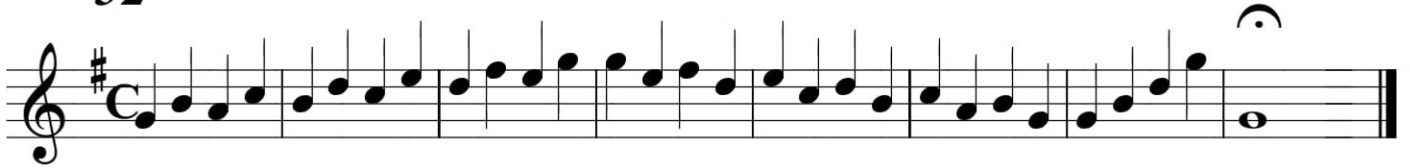
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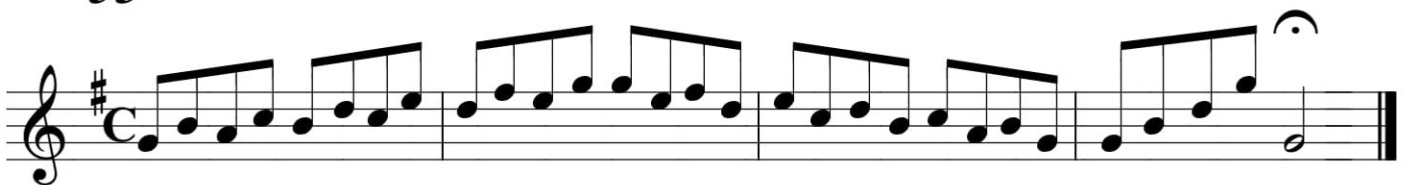
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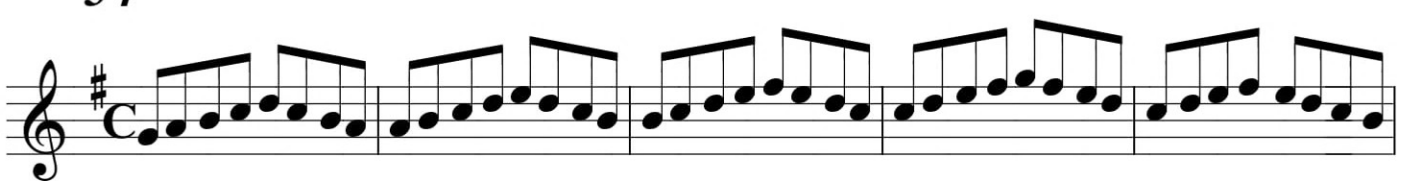
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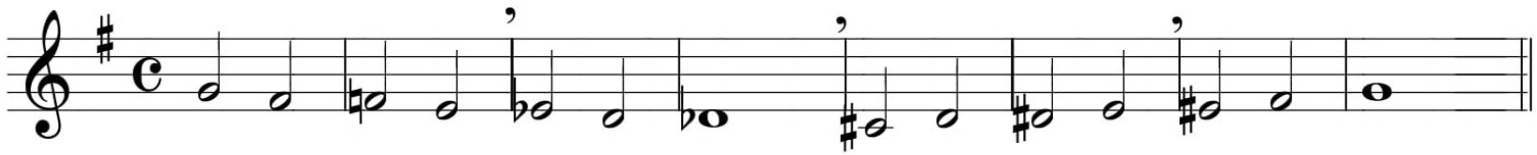
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54



55



56



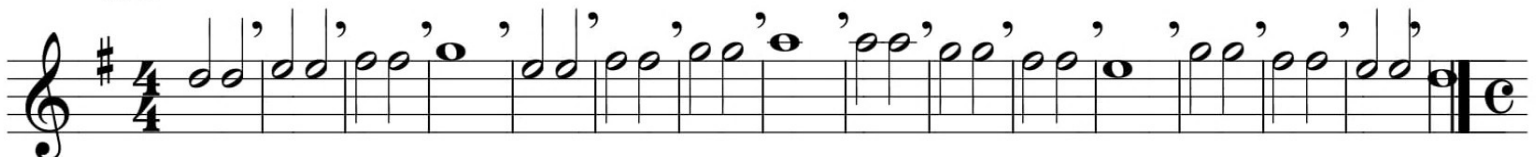
57



58



59



60

**DÓ MAIOR**

61

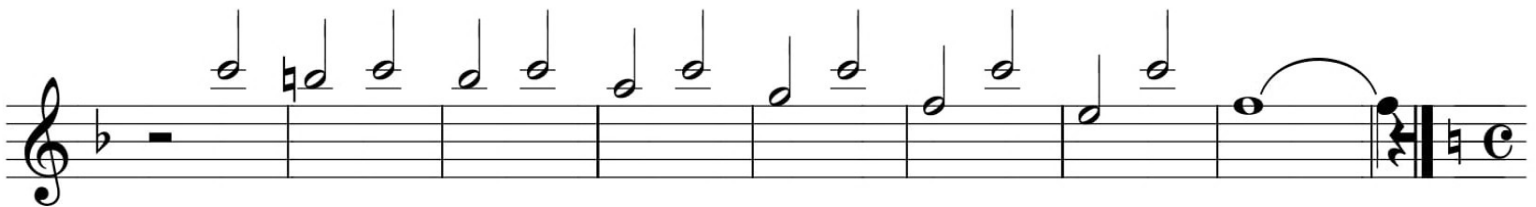
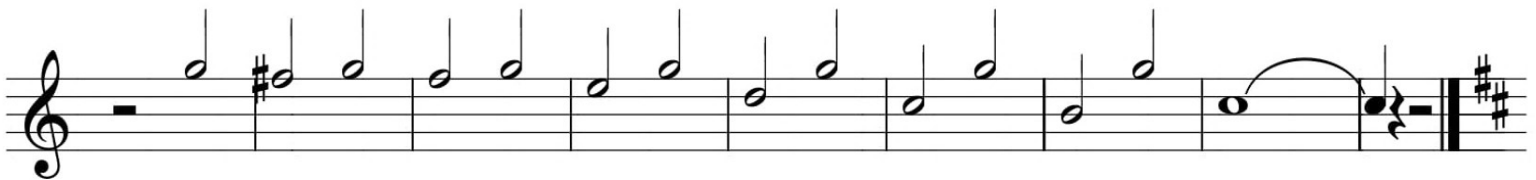
**RÉ MAIOR**

**FÁ MAIOR**

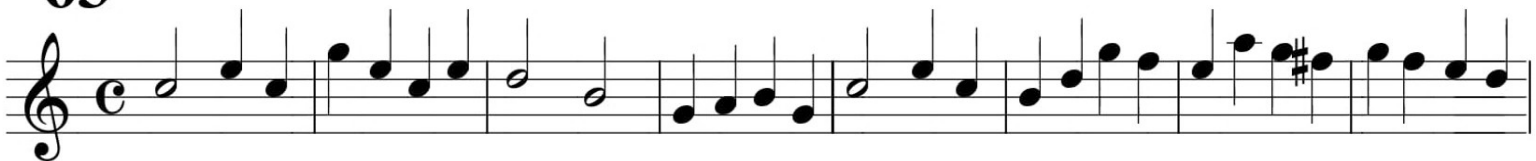
**SOL MAIOR**

**LÁ MAIOR**

# 62



# 63



64

Exercise 64 is written in G major (one sharp) and 4/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is composed of eighth and quarter notes, with some rests. The second staff continues the melody with similar rhythmic values. The third staff concludes the exercise with a double bar line and a key signature change to C major (no sharps or flats).

65

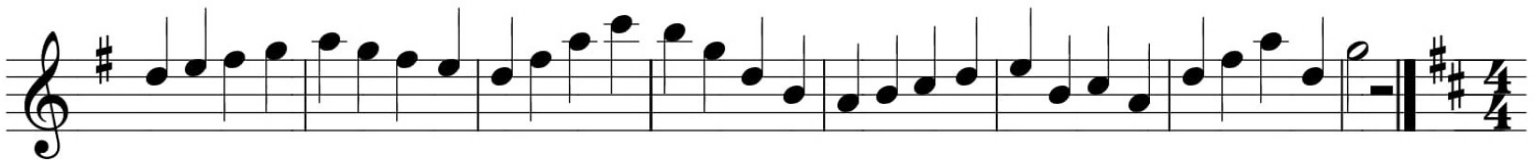
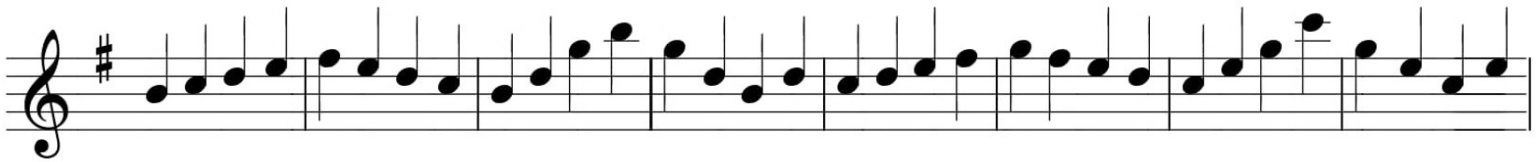
Exercise 65 is written in G major (one sharp) and common time (C). It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is composed of quarter and eighth notes. The second staff continues the melody and concludes with a double bar line and a key signature change to C major (no sharps or flats).

66

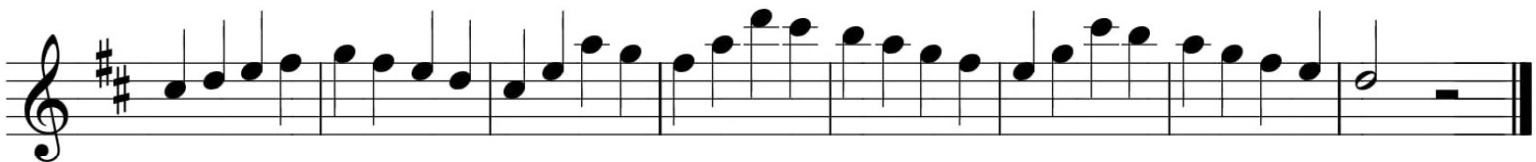
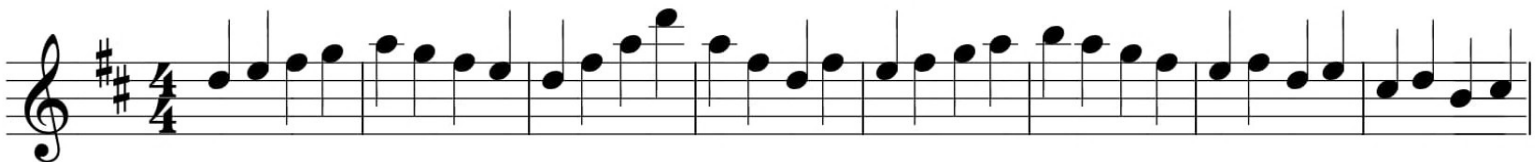
Exercise 66 is written in G major (one sharp) and 4/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is composed of eighth and quarter notes. The second staff continues the melody. The third staff concludes the exercise with a double bar line and a key signature change to C major (no sharps or flats).



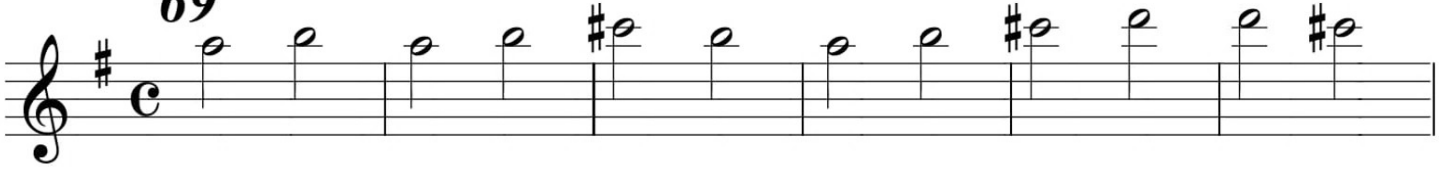
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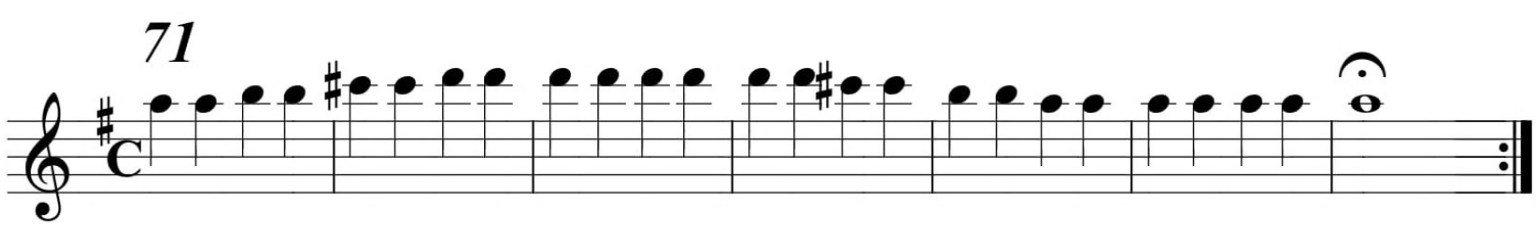
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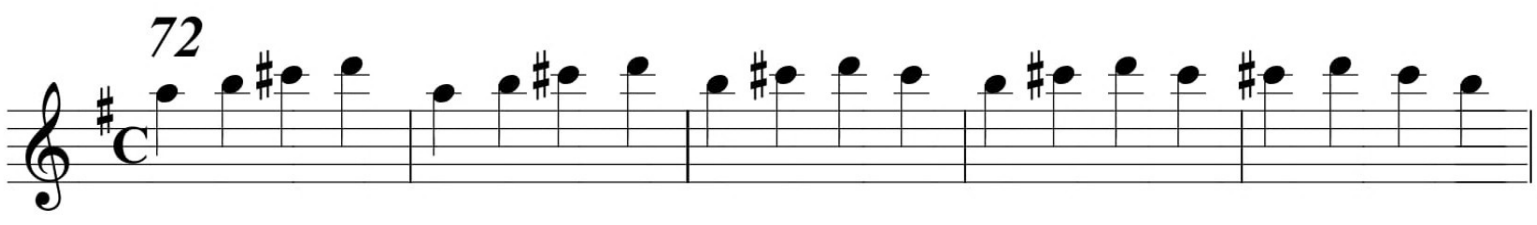
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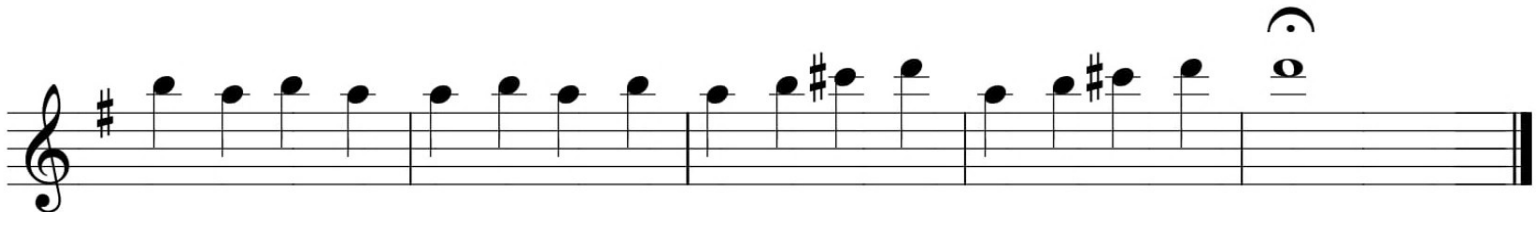
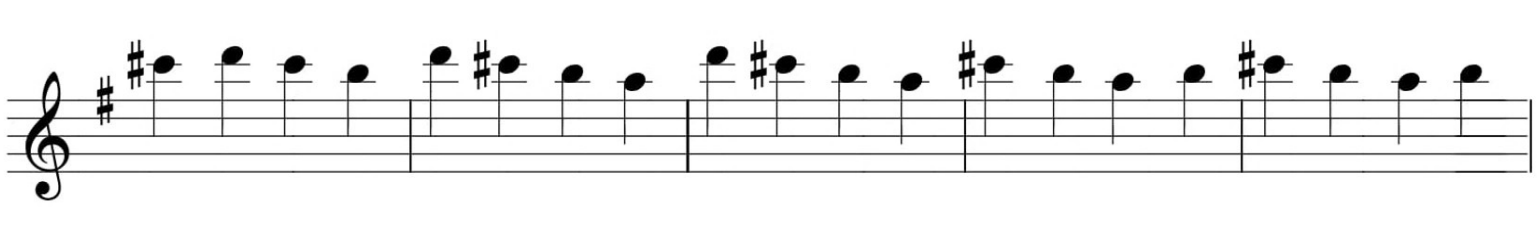
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71



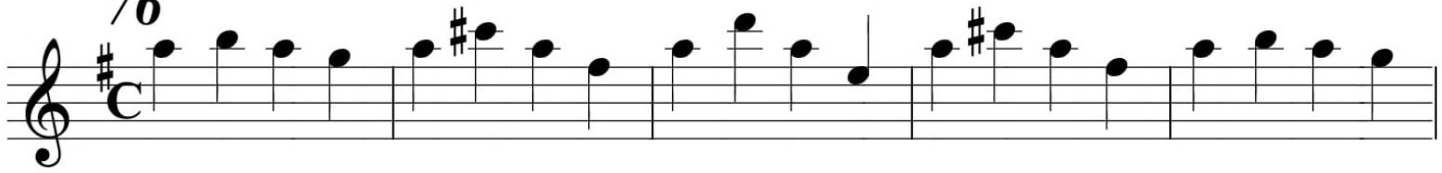
72



73



76



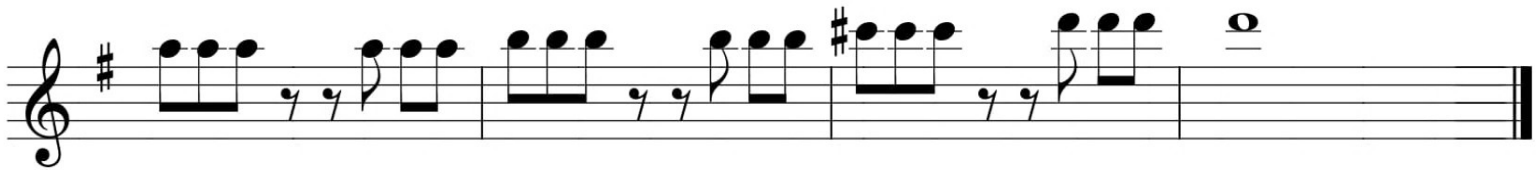
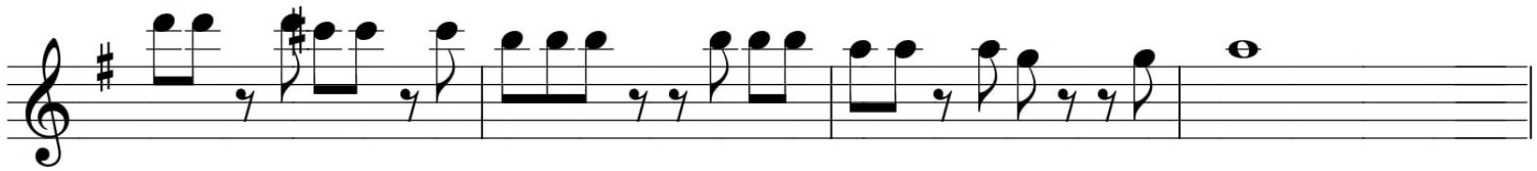
78

Musical score for exercise 78, consisting of three staves of music in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef and a sharp sign. The music consists of eighth and sixteenth notes, with some triplets. The second staff continues the pattern. The third staff concludes with a double bar line and a fermata over the final note.

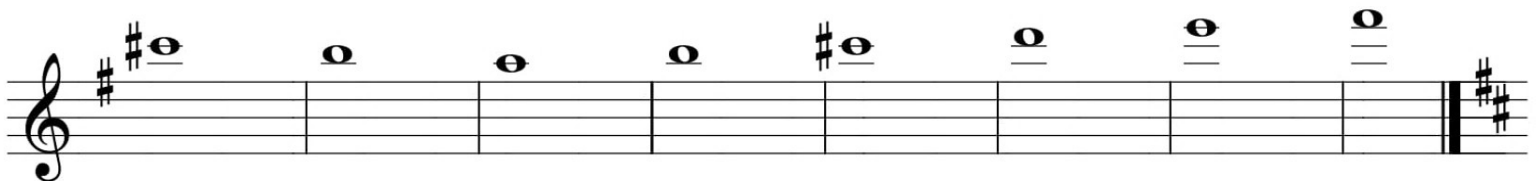
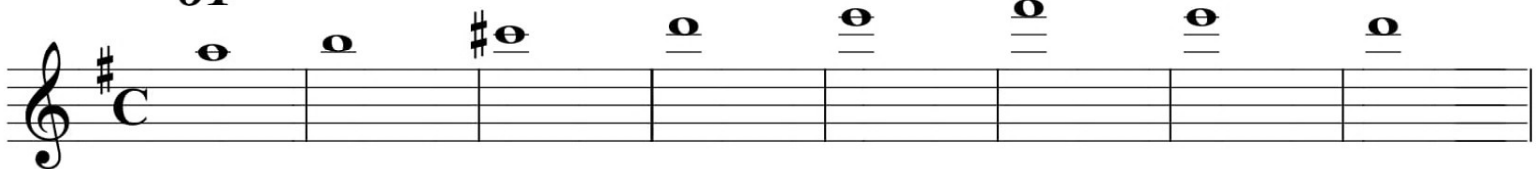
79

Musical score for exercise 79, consisting of three staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff begins with a treble clef, a sharp sign, and a common time signature. The music consists of eighth and sixteenth notes, with some triplets. The second staff continues the pattern. The third staff concludes with a double bar line and a fermata over the final note.

80



81



ESCALA DE RÉ MAIOR

The first two staves show the ascending and descending scales of D major using half notes. The third staff shows the ascending and descending scales using eighth notes, with a final key signature change to D major.

ESCALA DE LÁ MAIOR

The first two staves show the ascending and descending scales of A major using half notes. The third staff shows the ascending and descending scales using eighth notes, with a final key signature change to A major.

ESCALA DE MI MAIOR

The musical notation for the E major scale is presented in three staves. The first staff shows the ascending scale starting on E4, moving up by quarter notes to E5. The second staff shows the descending scale starting on E5, moving down by quarter notes to E4. The third staff shows the ascending and descending scales with slurs, ending with a key signature change to E minor.

ESCALA DE SI MAIOR

The musical notation for the B major scale is presented in three staves. The first staff shows the ascending scale starting on B4, moving up by quarter notes to B5. The second staff shows the descending scale starting on B5, moving down by quarter notes to B4. The third staff shows the ascending and descending scales with slurs, ending with a key signature change to B minor.



ESCALA DE SOL MAIOR

The Sol Major scale is presented in three staves. The first staff shows the ascending scale with half notes and fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15. The second staff shows the descending scale with half notes and fingerings: 14, 13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1. The third staff shows the scale with slurs and fingerings for both ascending and descending directions, ending with a whole note on G.

ESCALA DE DÓ MAIOR

The Dó Major scale is presented in three staves. The first staff shows the ascending scale with half notes and fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15. The second staff shows the descending scale with half notes and fingerings: 14, 13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1. The third staff shows the scale with slurs and fingerings for both ascending and descending directions, ending with a whole note on C.

ESCALA DE FÁ MAIOR

The first three staves of music show the F major scale. The first two staves use quarter notes for the ascending and descending scales. The third staff uses eighth notes with beams for the ascending and descending scales, ending with a sharp sign on the final line.

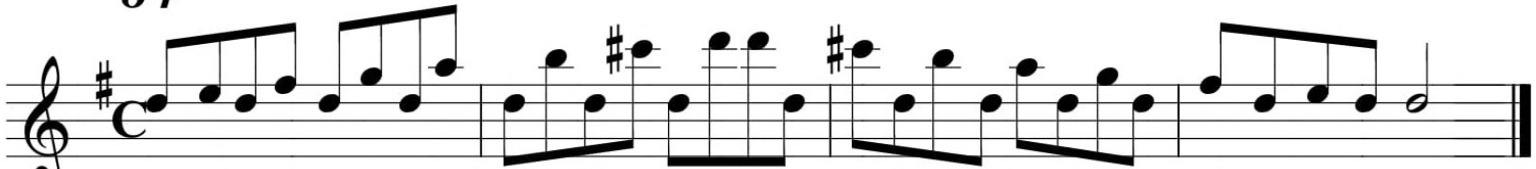
ESCALA CROMÁTICA

The next four staves of music show the chromatic scale. Each staff shows a half-step interval between notes, covering the full range of the instrument.

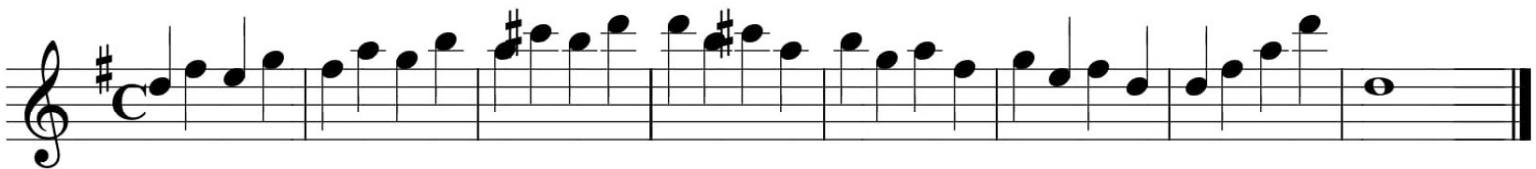
83



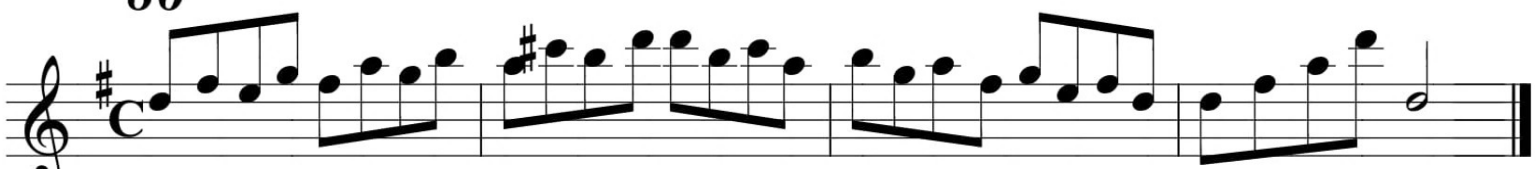
84



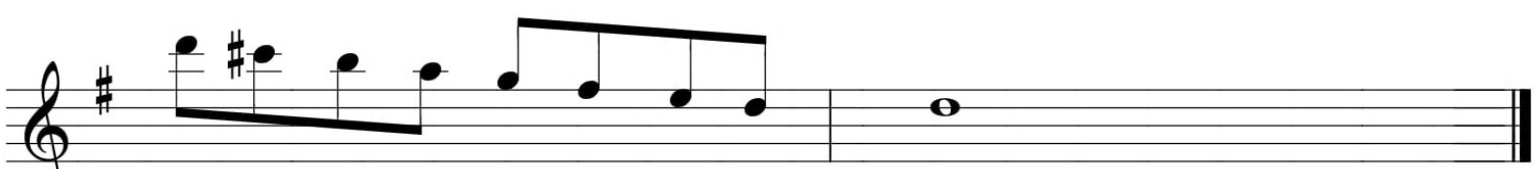
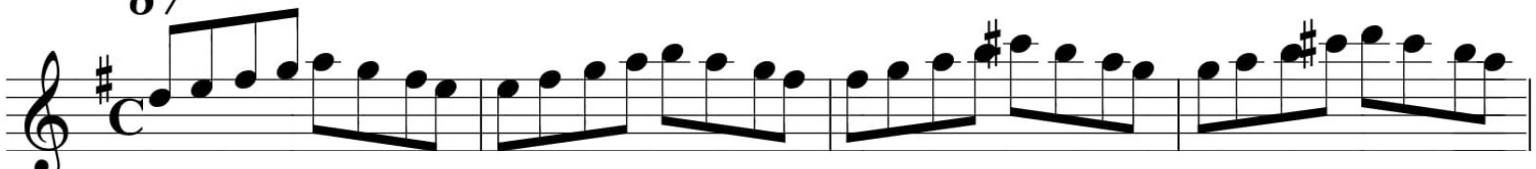
85



86



87



LIGADURA

88

Exercise 88 consists of three staves of music. Each staff begins with a treble clef and a key signature of two sharps (F# and C#). The first staff starts with a common time signature (C) and contains a series of quarter notes under a slur, followed by a repeat sign. The second and third staves continue the exercise with similar phrasing, including slurs and repeat signs, and end with a final key signature change to one flat (Bb).

89

Exercise 89 consists of three staves of music. Each staff begins with a treble clef and a key signature of two sharps (F# and C#). The first staff starts with a common time signature (C) and contains a series of quarter notes under a slur, followed by a repeat sign. The second and third staves continue the exercise with similar phrasing, including slurs and repeat signs, and end with a final key signature change to one flat (Bb).

90

*p* *f* *p* *p* *f* *p*

*p* *f* *p* *p* *f* *p*

91

*p* *f* *p* *p* *f* *p*

92

STACATO

**A**

Musical staff for exercise A, first line. Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody consists of eighth and quarter notes.

Musical staff for exercise A, second line. Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody continues with eighth and quarter notes, ending with a double bar line and a 2/4 time signature.

**B**

Musical staff for exercise B, first line. Treble clef, key signature of one sharp (F#), 2/4 time signature. The melody consists of eighth and quarter notes.

Musical staff for exercise B, second line. Treble clef, key signature of one sharp (F#), 2/4 time signature. The melody continues with eighth and quarter notes, ending with a double bar line and a common time signature (C).

**C**

Musical staff for exercise C, first line. Treble clef, key signature of one sharp (F#), common time signature (C). The melody starts with a rest followed by eighth and quarter notes.

Musical staff for exercise C, second line. Treble clef, key signature of one sharp (F#), common time signature (C). The melody continues with eighth and quarter notes, ending with a double bar line and a 4/4 time signature.

**D**

Musical staff for exercise D, first line. Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody consists of eighth and quarter notes.

Musical staff for exercise D, second line. Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody continues with eighth and quarter notes.

Musical staff for exercise D, third line. Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody continues with eighth and quarter notes, ending with a double bar line and a 2/4 time signature.

93

A

Musical notation for exercise A, consisting of six staves in 2/4 time with a key signature of one sharp (F#). The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

B

Musical notation for exercise B, consisting of two staves in 3/4 and 4/4 time with a key signature of one sharp (F#). The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

94

**A**

**B**

**C**

95 - A

**B**

**C**



96

Exercise 96 consists of two staves of music in treble clef, one flat key signature, and common time. The first staff contains four measures of music, each starting with a quarter rest followed by a series of eighth notes. The second staff contains four measures of music, each starting with a quarter rest followed by a series of eighth notes. The exercise concludes with a double bar line and a 2/4 time signature.

97

Exercise 97 consists of two staves of music in treble clef, one flat key signature, and 2/4 time. The first staff contains five measures of music, each starting with a quarter rest followed by a series of eighth notes. The second staff contains five measures of music, each starting with a quarter rest followed by a series of eighth notes. The exercise concludes with a double bar line and a common time signature.

98

Exercise 98 consists of two staves of music in treble clef, one flat key signature, and common time. The first staff contains five measures of music, each starting with a quarter rest followed by a series of eighth notes. The second staff contains five measures of music, each starting with a quarter rest followed by a series of eighth notes. The exercise concludes with a double bar line and a 4/4 time signature with a sharp sign.

**99**

**PONTO DE AUMENTO**

**A**



**B**



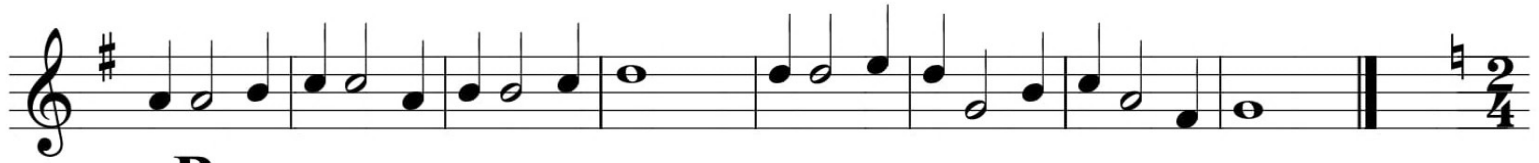
**100**



101

SÍNCOPA

A



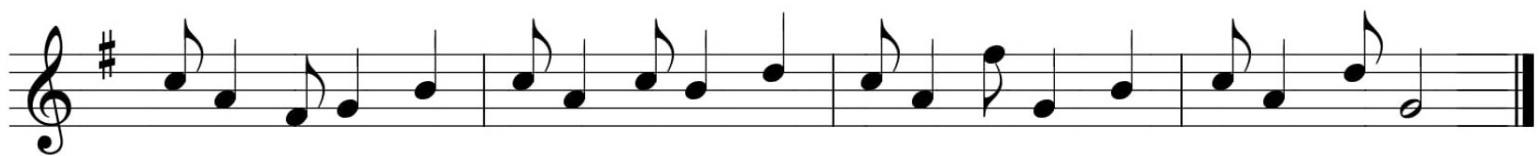
B



102



103



104

STACCATO

The musical score consists of eight staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The music is written in a single melodic line. The first two staves include dotted lines below the notes, indicating staccato articulation. A horizontal line with the word "Stacatto" written below it spans across the third and fourth staves. The piece concludes with a final whole note on the eighth staff, followed by a double bar line.

# 105

## EXERCÍCIOS COM SEMICOLCHEIAS

The musical score consists of seven staves of music, each beginning with a treble clef. The first staff contains five measures of music, each starting with a semicolon (semicolcheia) and followed by a quarter rest. The notes are: G4, A4, B4, C5, B4, A4, G4; G4, A4, B4, C5, B4, A4, G4; G4, A4, B4, C5, B4, A4, G4; G4, A4, B4, C5, B4, A4, G4; G4, A4, B4, C5, B4, A4, G4. The second staff contains five measures of music, each starting with a semicolon and followed by a quarter rest. The notes are: G4, A4, B4, C5, B4, A4, G4; G4, A4, B4, C5, B4, A4, G4; G4, A4, B4, C5, B4, A4, G4; G4, A4, B4, C5, B4, A4, G4; G4, A4, B4, C5, B4, A4, G4. The third staff contains three measures of music. The first measure starts with a semicolon and is followed by a quarter rest. The notes are: G4, A4, B4, C5, B4, A4, G4; G4, A4, B4, C5, B4, A4, G4; G4, A4, B4, C5, B4, A4, G4. The fourth staff contains three measures of music. The first measure starts with a semicolon and is followed by a quarter rest. The notes are: G4, A4, B4, C5, B4, A4, G4; G4, A4, B4, C5, B4, A4, G4; G4, A4, B4, C5, B4, A4, G4. The fifth staff contains three measures of music. The first measure starts with a semicolon and is followed by a quarter rest. The notes are: G4, A4, B4, C5, B4, A4, G4; G4, A4, B4, C5, B4, A4, G4; G4, A4, B4, C5, B4, A4, G4. The sixth staff contains three measures of music. The first measure starts with a semicolon and is followed by a quarter rest. The notes are: G4, A4, B4, C5, B4, A4, G4; G4, A4, B4, C5, B4, A4, G4; G4, A4, B4, C5, B4, A4, G4. The seventh staff contains three measures of music. The first measure starts with a semicolon and is followed by a quarter rest. The notes are: G4, A4, B4, C5, B4, A4, G4; G4, A4, B4, C5, B4, A4, G4; G4, A4, B4, C5, B4, A4, G4.

106

The musical score for exercise 106 is presented on eight staves, all in treble clef. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes, with some notes beamed together. The second staff continues the melodic line. The third and fourth staves feature more complex rhythmic patterns, including sixteenth-note runs. The fifth staff includes a fermata over a note. The sixth and seventh staves continue with intricate sixteenth-note passages. The eighth staff concludes the exercise with a final cadence, marked by a double bar line.

# 107

## EXERCÍCIOS COM QUIÁLTERAS

The musical score consists of five staves of music, each containing exercises with triplets. The first staff has four measures of eighth-note triplets and two measures of quarter-note triplets. The second staff has six measures of eighth-note triplets. The third staff has six measures of eighth-note triplets. The fourth staff has four measures of eighth-note triplets, followed by two measures of quarter notes, and then four measures of eighth-note triplets. The fifth staff begins with quarter notes, followed by four measures of eighth-note triplets, and ends with two measures of eighth-note triplets and a key signature change to two sharps (F# and C#).

108

STACCATO

Stacatto



# 109

## EXERCÍCIOS COM SEMICOLCHEIAS

The image displays a musical exercise for flute, consisting of seven staves of music. The key signature is one flat (F major), and the time signature is 2/4. The exercise is titled "EXERCÍCIOS COM SEMICOLCHEIAS" (Exercises with Semicolcheias). The notation includes various rhythmic patterns, primarily semicolcheias (half-note triplets), and includes rests. The exercise concludes with a double bar line and a sharp sign (#) on the final staff.

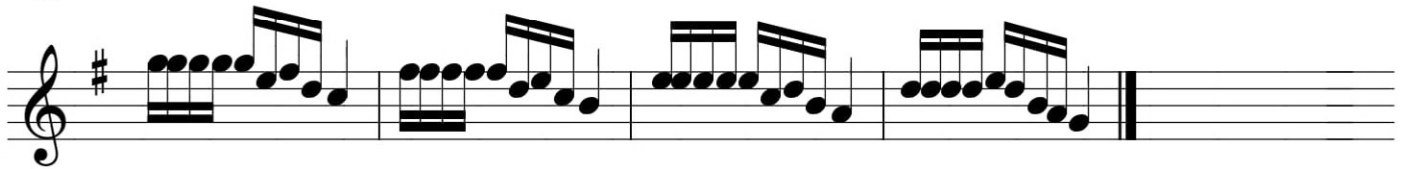
# 110

## LIGADURAS

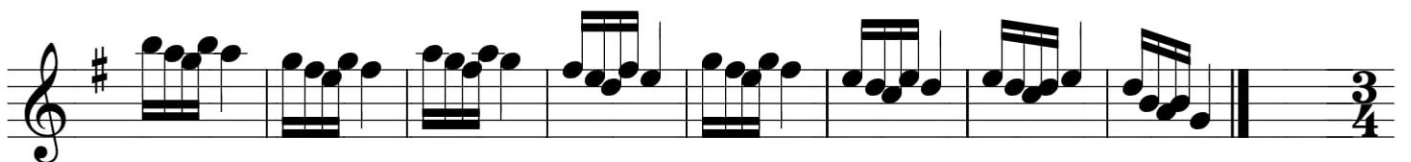
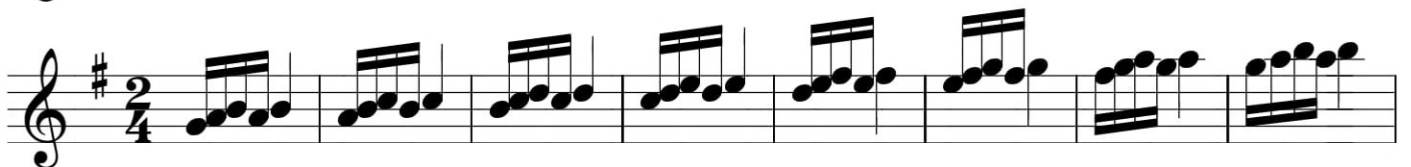
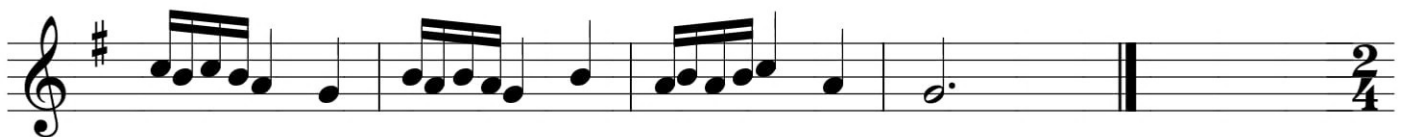
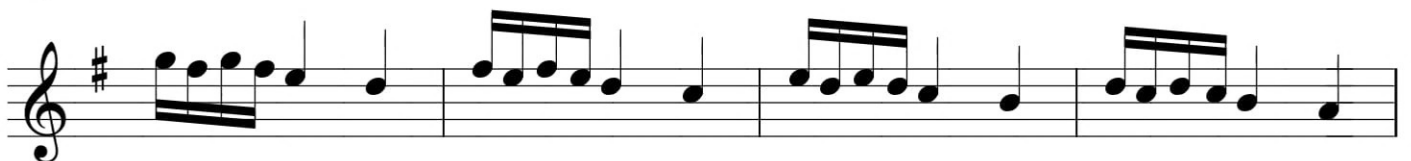
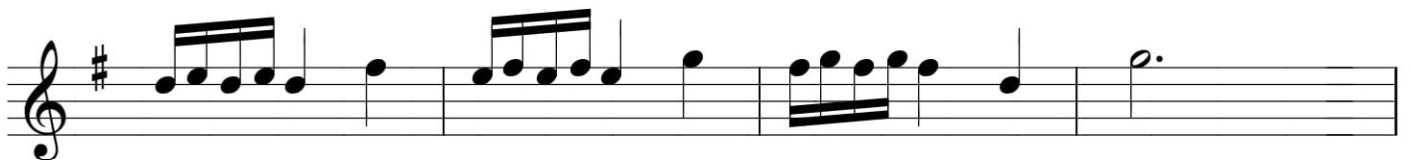
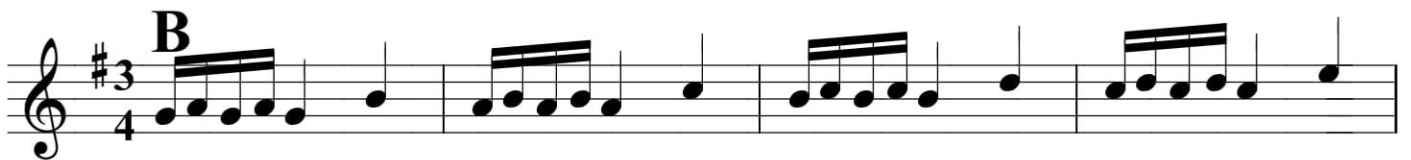
The musical score consists of ten staves of music in G major (one sharp) and 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a long slur over a sequence of notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, 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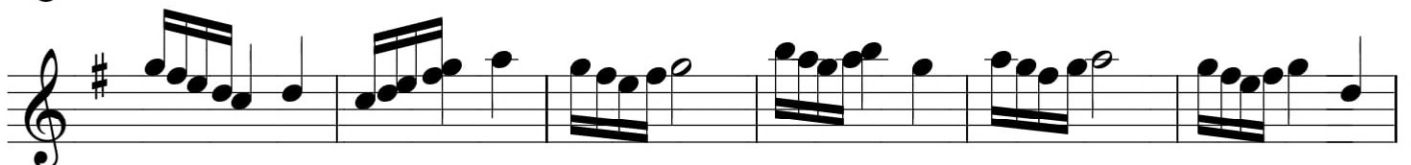
# 116 - A



## B



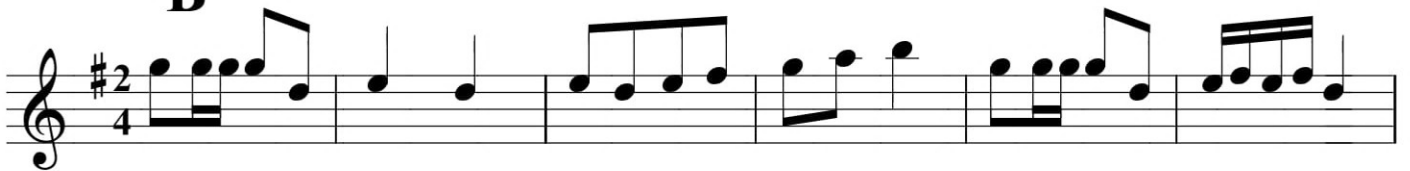
## D



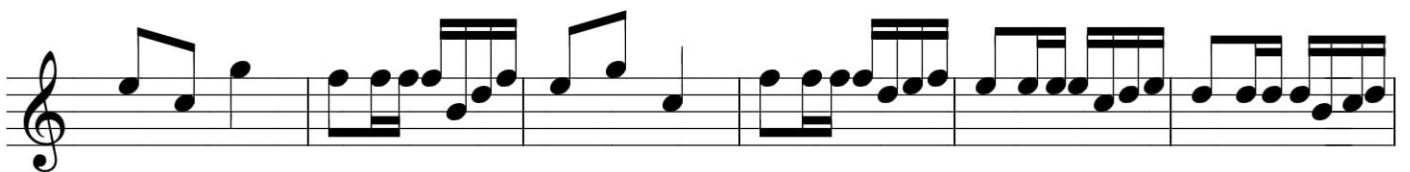
# 117 - A



# B

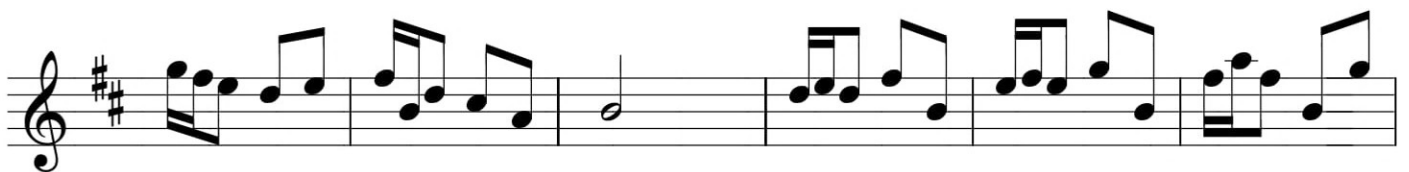
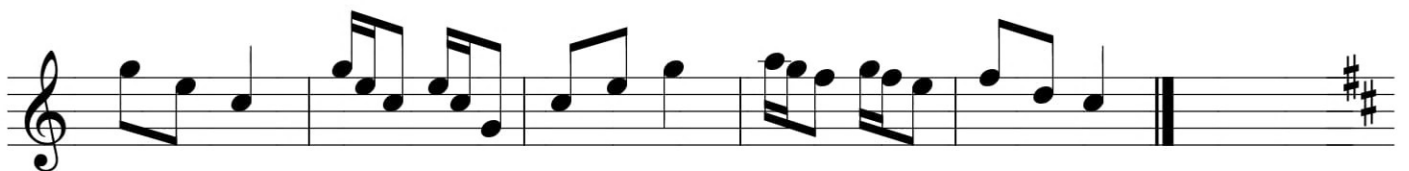
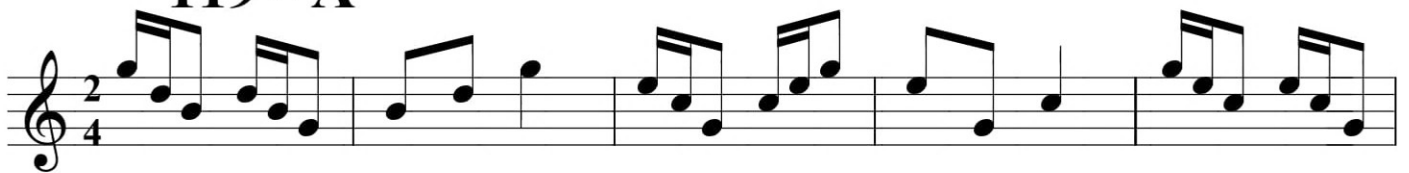


# 118 - A





119 - A



1ª VEZ FAZER LIGADO, 2ª VEZ STACATO

120 - A



121 - A



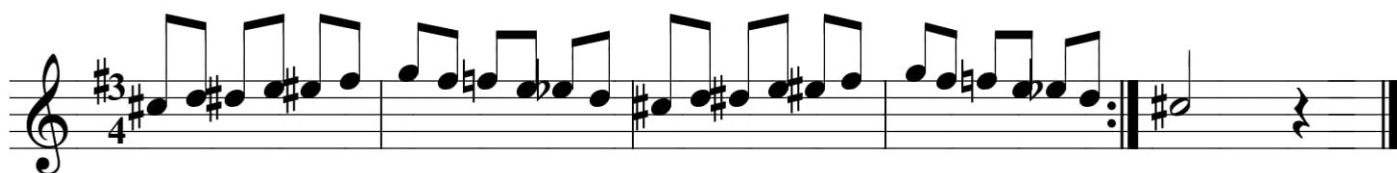
122 - A







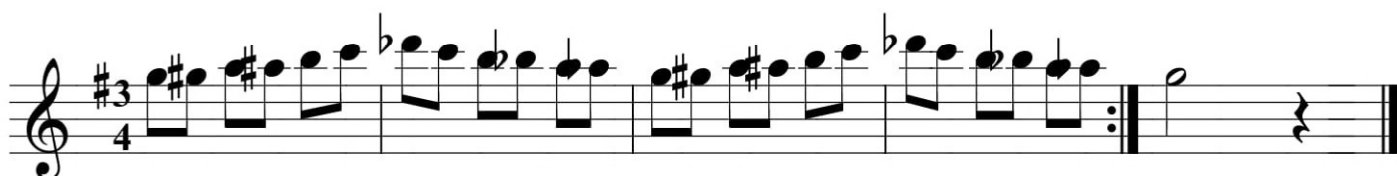
# 125

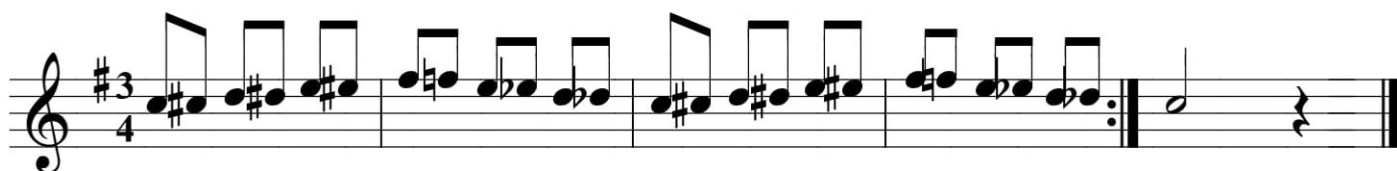


# 126

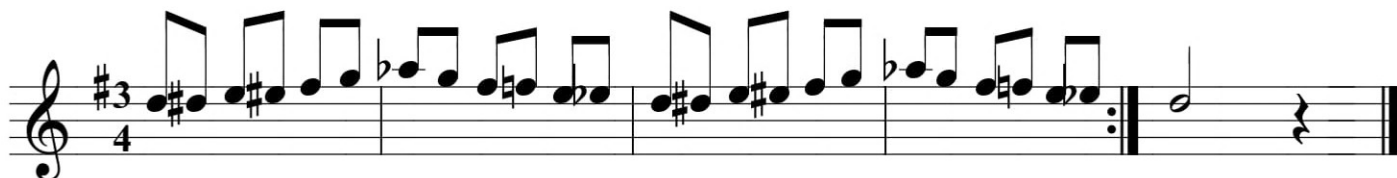


# 127 - A

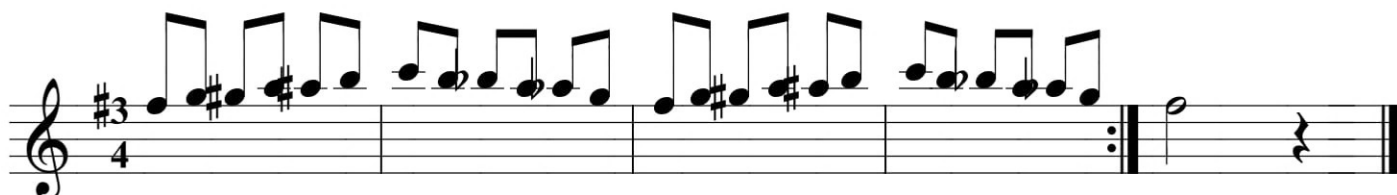
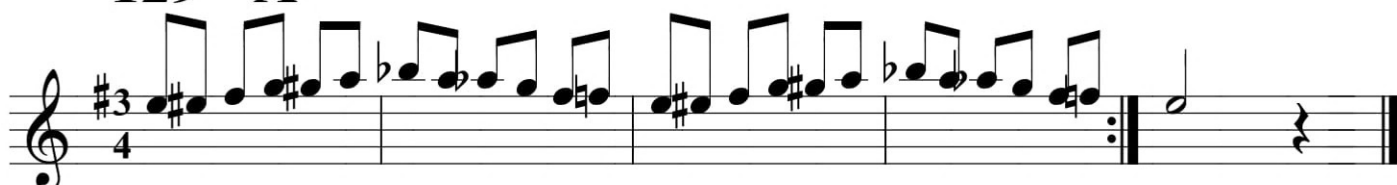




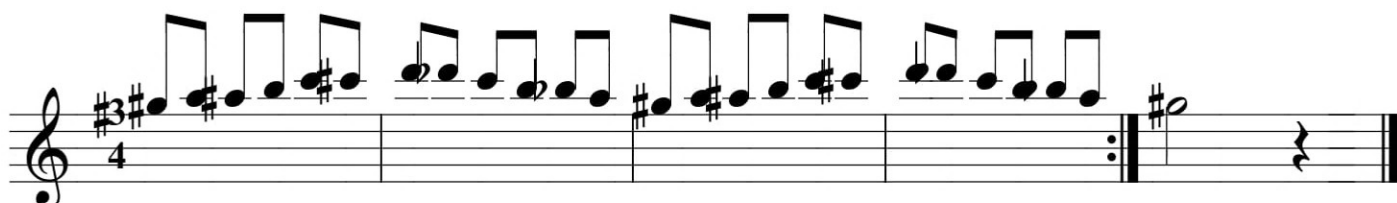
128



129 - A

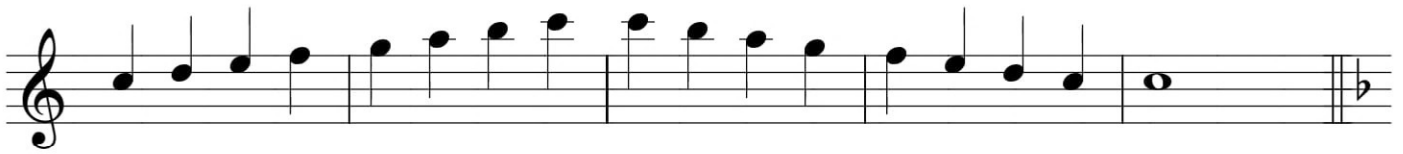


130 - A

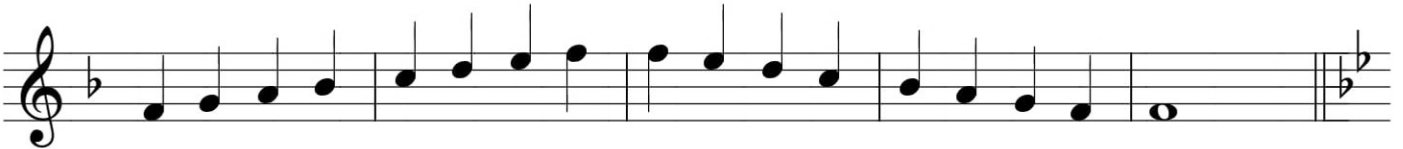




ESCALA DE DÓ MAIOR



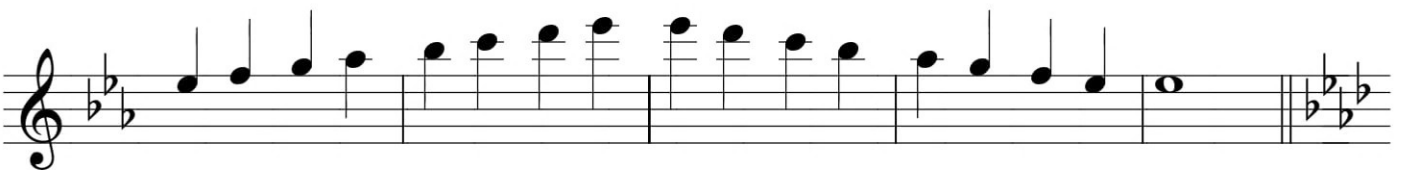
ESCALA DE FÁ MAIOR



ESCALA DE SIb MAIOR



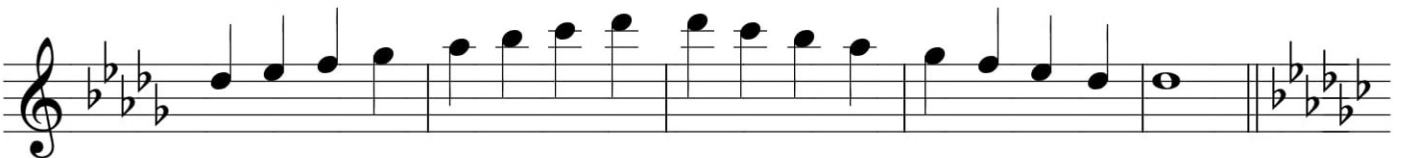
ESCALA DE MIb MAIOR



ESCALA DE LÁb MAIOR



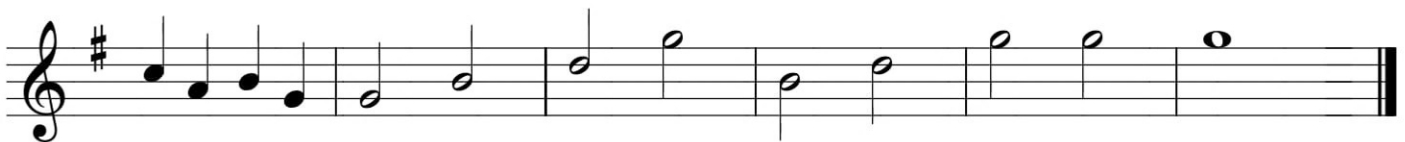
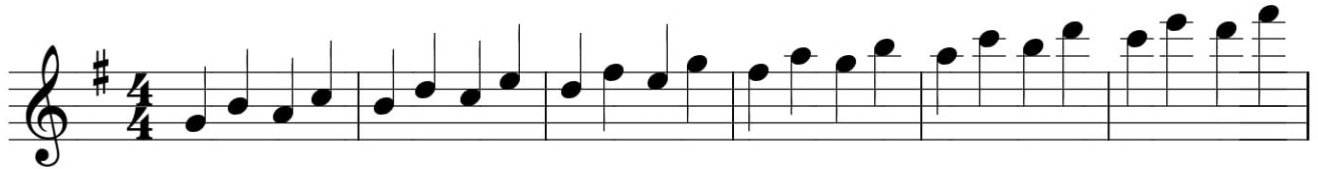
ESCALA DE RÉb MAIOR



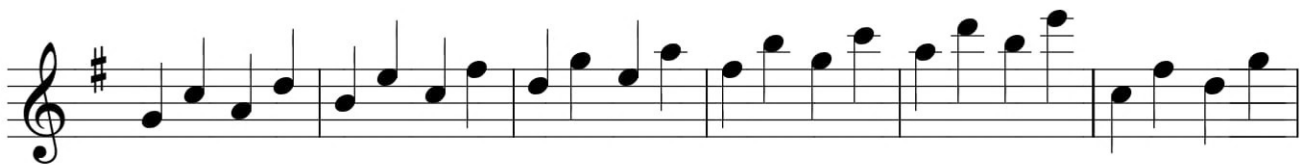
ESCALA DE SOLb MAIOR



INTERVALOS DE 3ª



INTERVALOS DE 4ª



INTERVALOS DE 5ª

Two staves of musical notation in G major (one sharp). The first staff shows an ascending scale of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The second staff shows a descending scale of eighth notes: F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2.

INTERVALOS DE 6ª

Two staves of musical notation in G major (one sharp). The first staff shows an ascending scale of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The second staff shows a descending scale of eighth notes: F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2.

INTERVALOS DE 7ª

Two staves of musical notation in G major (one sharp). The first staff shows an ascending scale of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The second staff shows a descending scale of eighth notes: F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2.

INTERVALOS DE 8ª

Four staves of musical notation in treble clef, key of D major (one sharp). Each staff contains a sequence of notes demonstrating octave intervals. The first staff shows a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5. The second staff shows a sequence of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5. The third staff shows a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5. The fourth staff shows a sequence of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5, ending with a double bar line.

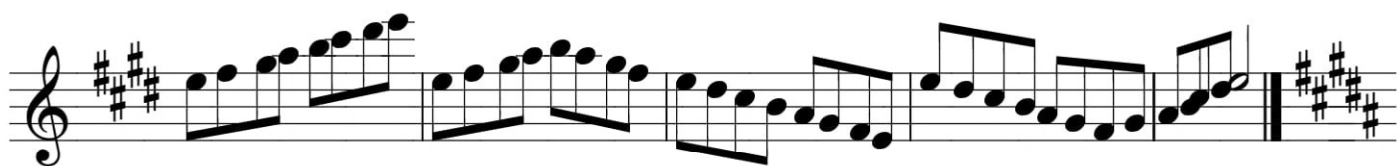
ESTUDOS MELÓDICOS

Three staves of musical notation in treble clef, key of D major (one sharp). The first staff is marked with a circled '1' and contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The second staff contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The third staff contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, ending with a double bar line.

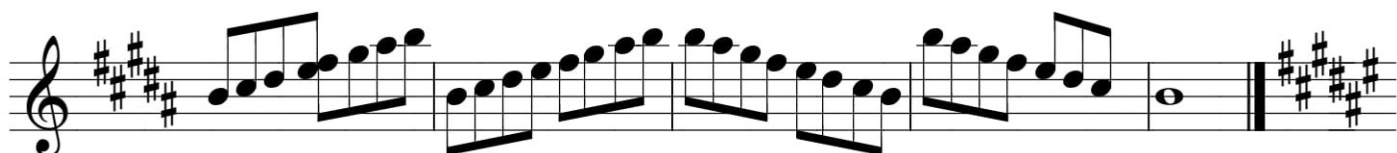




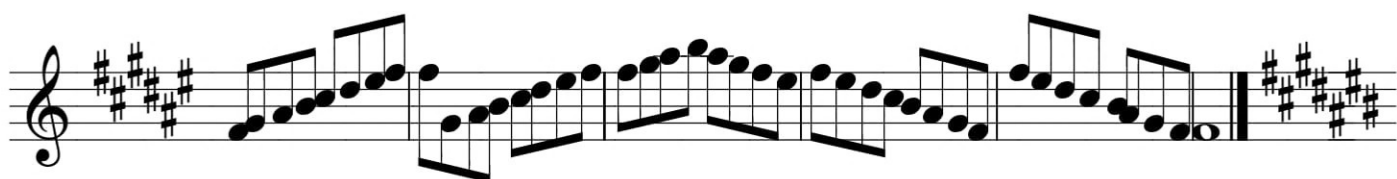
## MI MAIOR - E



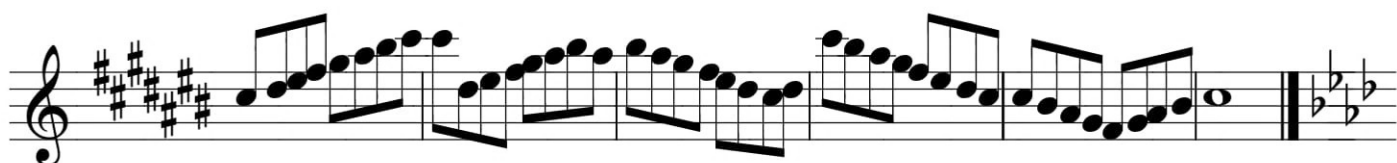
## SI MAIOR - B



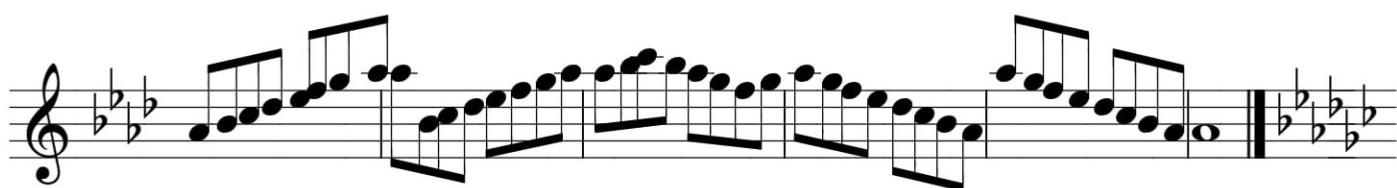
## FÁ# MAIOR - F#



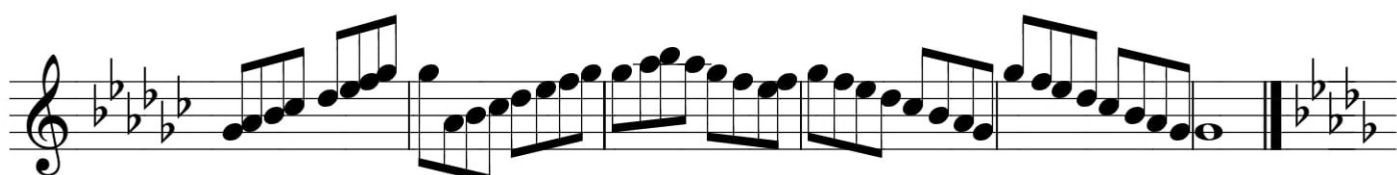
## DÓ# MAIOR - C#



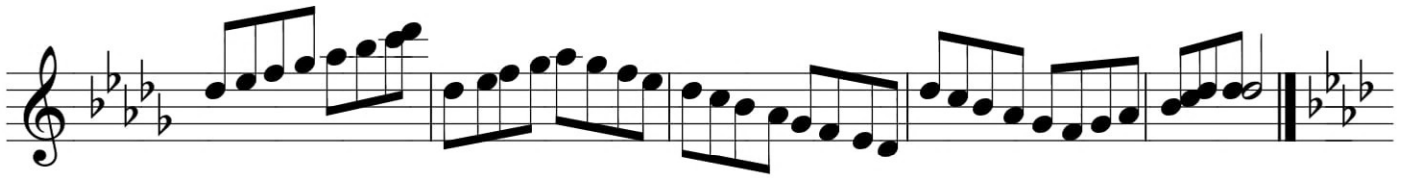
## LÁb MAIOR - Ab



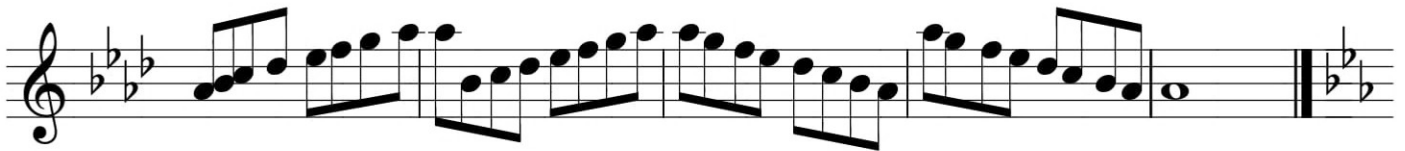
## SOLb MAIOR - Gb



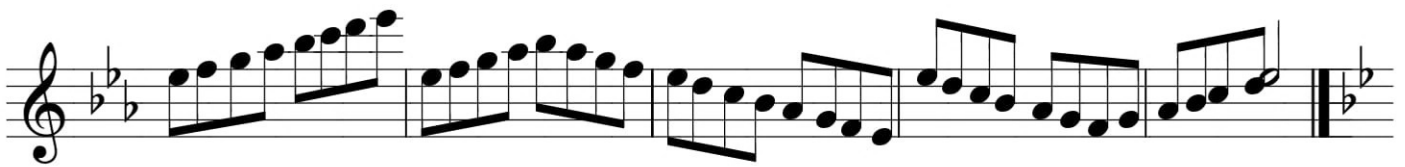
RÉ b MAIOR - Db



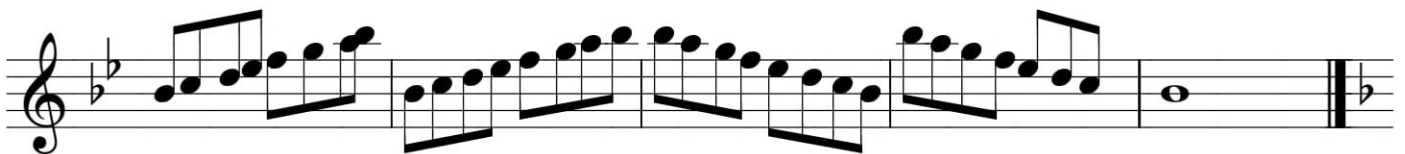
LÁb MAIOR - Ab



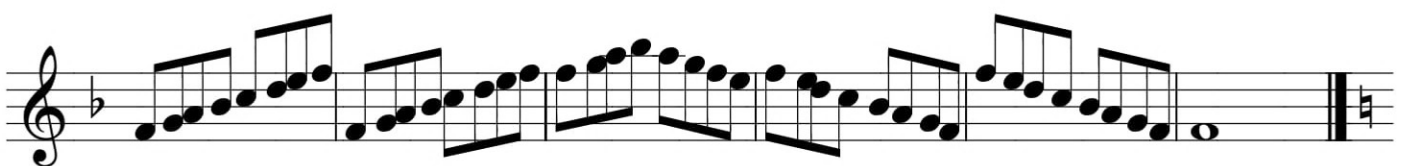
MIb MAIOR - Eb



SI b MAIOR - Bb



FÁ MAIOR - F



DÓ MAIOR - C



# Dueto Nº 1

1ª Voz

2ª Voz

### Dueto Nº 2

The musical score is arranged in three systems, each with two staves. The top staff of each system is labeled '1ª Voz' and the bottom staff is labeled '2ª Voz'. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and triplet markings (indicated by a '3' above the notes). The piece concludes with a double bar line at the end of the third system.

Tom Jobim

1

5

9

13

17

21

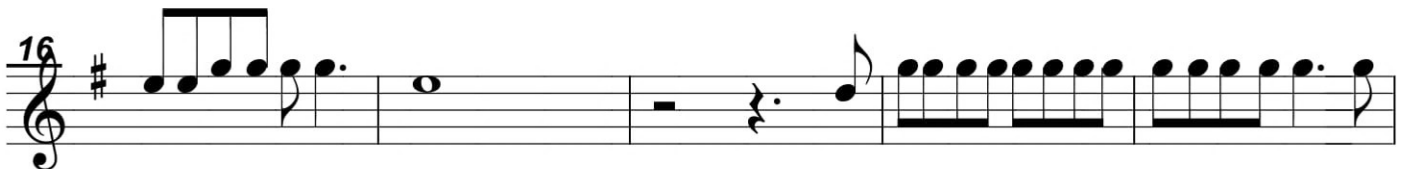
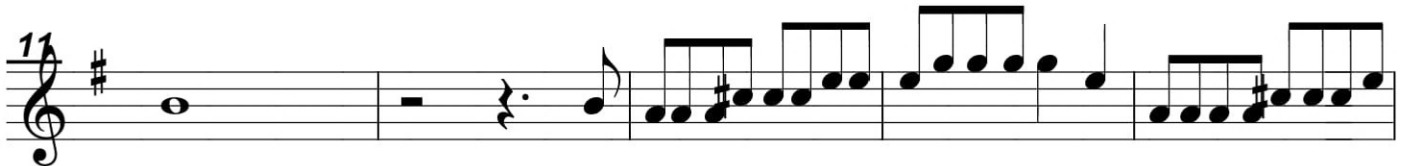
25

29

33

The image displays a musical score for Flute Transversal, consisting of ten staves of music. The key signature is D major (two sharps) and the time signature is 4/4. The score is divided into measures, with measure numbers 37, 41, 45, 49, 53, 57, 61, 65, and 69 indicated at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. Slurs are used to indicate phrasing across multiple notes. The final staff (measures 69-72) includes triplet markings above groups of three notes.

Caetano Veloso



Tom Jobim

5

9 *⊕ Coda*

14

18

22 *D.C. al Coda*

⊕ *Coda*

26

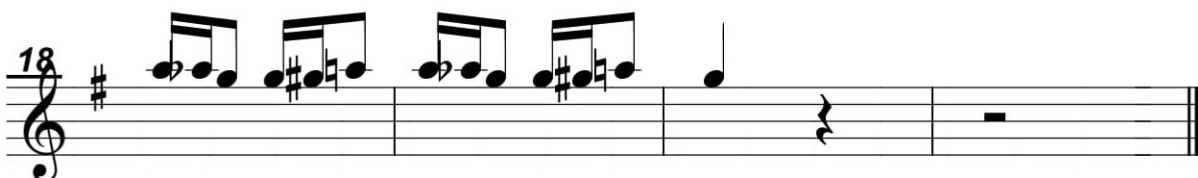
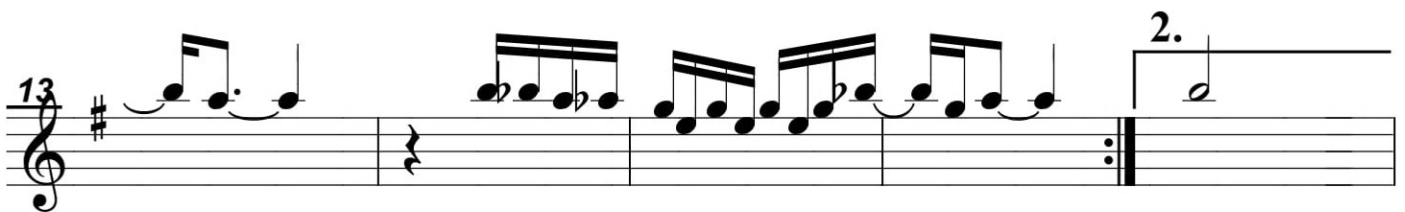
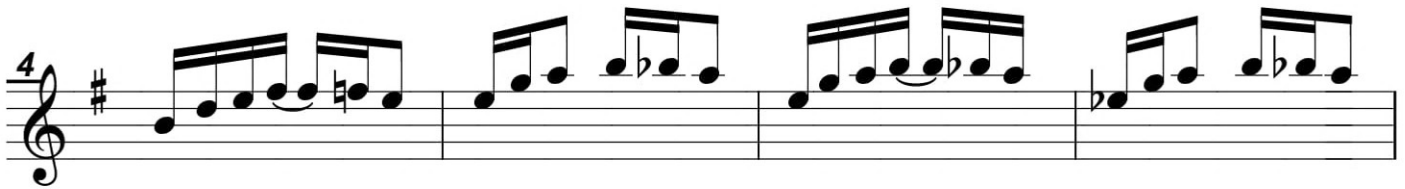
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33



Apostila de Flauta Transversal  
SAMBA DE VERÃO

Marcos Valle e Paulo Sérgio Valle



Pachbell  
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The musical score is written for two staves in G major (one sharp) and 4/4 time. It consists of five systems of two staves each. The first system shows the beginning with whole notes. The second system introduces eighth notes. The third system features a complex sixteenth-note pattern in the upper staff. The fourth system continues with dense sixteenth-note passages. The fifth system concludes with a final cadence.

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a half note G4, a half note A4, and a half note B4. A slur covers the next three notes: a half note C5, a half note D5, and a half note E5. This is followed by a half note F#5, a half note G5, and a half note A5. The system concludes with a series of sixteenth notes: G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, 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G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D

Apostila de Flauta Transversal  
AVE MARIA

GOUNOD

The musical score is written for a flute in 4/4 time, B-flat major. It consists of four systems of three staves each. The first system shows the beginning with a piano (*p*) dynamic. The second system features a mezzo-forte (*mf*) dynamic. The third system includes guitar chords (*G/B* and *C*) and dynamics like piano forte (*pf*) and piano (*p*). The fourth system continues the melodic and harmonic development.

First system of musical notation. It consists of three staves. The top staff contains a melodic line with eighth and quarter notes. The middle staff contains a bass line with a long note and some rests. The bottom staff contains a bass line with notes and rests. Dynamics markings include *p*, *mf*, and *cresc*.

Second system of musical notation. It consists of three staves. The top staff continues the melodic line. The middle staff has a bass line with notes and rests. The bottom staff has a bass line with notes and rests, including a *f* dynamic marking. Chord symbols *C7*, *F7*, and *F#°* are present. A *cresc* marking is also present.

Third system of musical notation. It consists of three staves. The top staff features a more active melodic line with eighth notes. The middle staff has a bass line with notes and rests. The bottom staff has a bass line with notes and rests, including a *f* dynamic marking. Chord symbols *Cm*, *Fm*, *G*, *C*, and *Dm* are present.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with notes and rests. The middle staff has a bass line with notes and rests. The bottom staff has a bass line with notes and rests, including a *p* dynamic marking. Chord symbols *G*, *A°*, *C*, *Dm*, and *C7* are present. A *mf* dynamic marking is also present.

CIRCÉ  
(RIGAUDONS)

ALLEGRO

DESMARETS

The musical score is written for two staves in treble clef, 4/4 time, and D major. It begins with a tempo marking of 'ALLEGRO'. The music features a mix of eighth and sixteenth notes, often grouped with slurs. Dynamic markings include 'p' (piano), 'cresc.' (crescendo), and 'mf' (mezzo-forte). The score includes two instances of the word 'FIM' (Finis) above the notes. The piece ends with a double bar line. The composer's name, 'DESMARETS', is written in the top right corner.