



Apostila de Sax Alto

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:**

4

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:

Clave de Sol na 2ª Linha



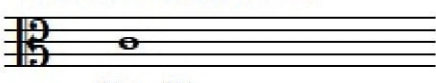
Nota Sol

Clave de Fá na 4ª Linha



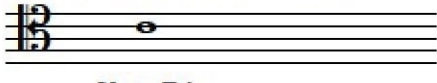
Nota Fá

Clave de Dó na 3ª Linha



Nota Dó

Clave de Dó na 4ª Linha




Nota Dó



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

Exemplos:

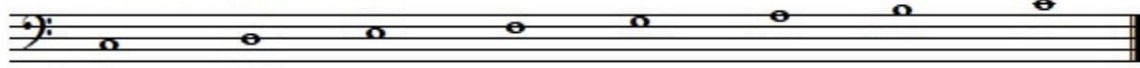
Clave de Sol na 2ª Linha



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 below the staff), Ré (first line), Mi (first space), Fá (second line), Sol (second space), Lá (third line), Si (third space), and Dó (space above the staff).

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 below the staff), Ré (first space), Mi (second line), Fá (second space), Sol (third line), Lá (third space), Si (fourth line), and Dó (space above the staff).

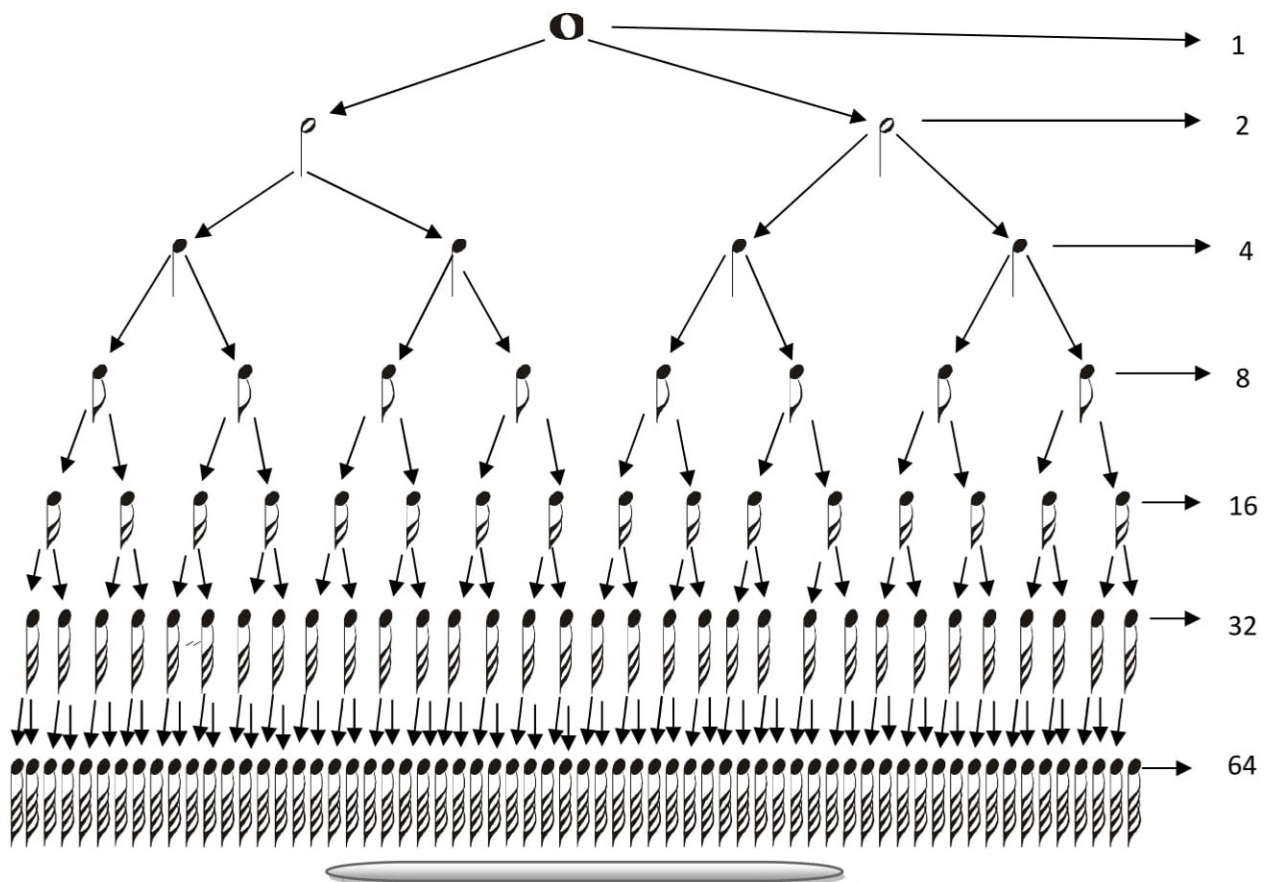
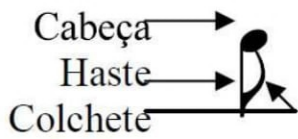
“Se não fosse um físico, provavelmente seria um músico. Muitas vezes penso na música, eu vivo os meus sonhos na música, eu vejo a minha vida em termos de música.”

Albert Einstein.



Quadro de Valores

	1	2	4	8	16	32	64
FIGURAS							
PAUSAS							
	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 different 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.



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 groupings.

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		



$\frac{2}{2}$ ou 2 ou C ou $\frac{2}{\rho}$

$\frac{3}{2}$ ou $\frac{3}{\rho}$

$\frac{4}{2}$ ou $\frac{2}{\rho}$

$\frac{2}{8}$ ou $\frac{2}{\rho}$

$\frac{3}{8}$ ou $\frac{3}{\rho}$

$\frac{4}{8}$ ou $\frac{4}{\rho}$

“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

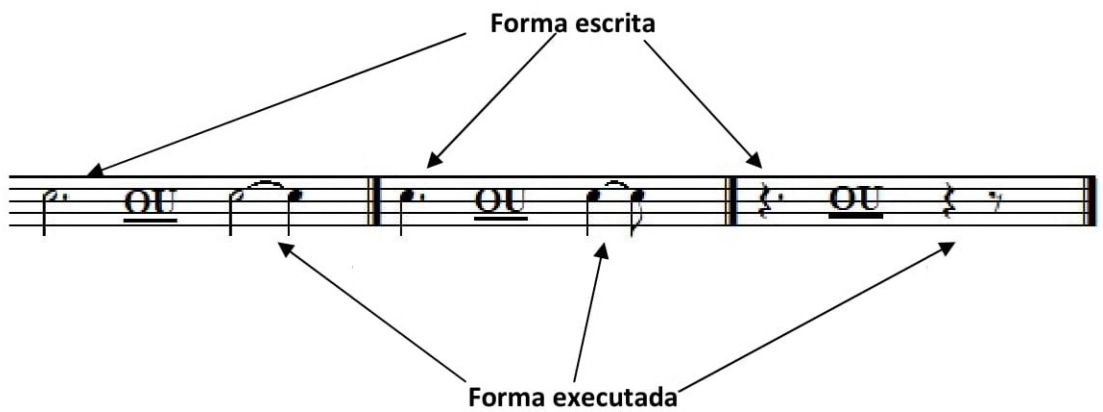
Colocado a direita da **Figura** ou **Pausa**, serve para aumentar o valor da mesma.

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

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

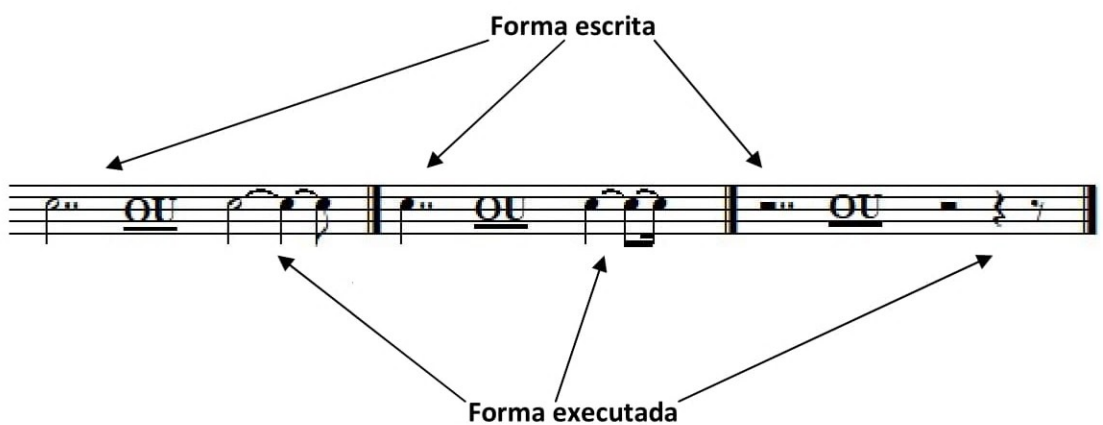
Ponto de aumento Simples: Aumenta mais a metade do valor da **FIGURA** ou **PAUSA**.

Exemplo:



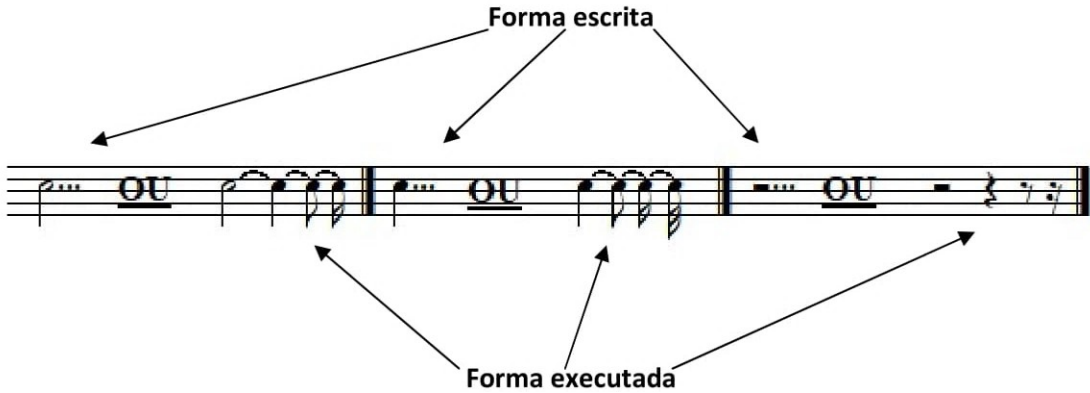
Ponto de aumento Duplo: O primeiro ponto aumenta mais a metade do valor da **FIGURA** ou **PAUSA** e o segundo ponto aumenta mais a metade do valor do primeiro ponto.

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 with a specific accidental. Arrows point from text labels to the accidentals:

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

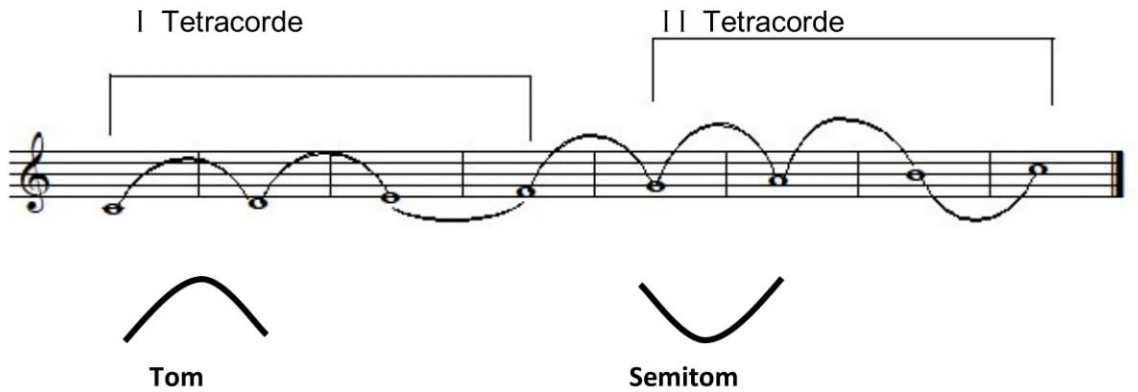


Escalas Maiores

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

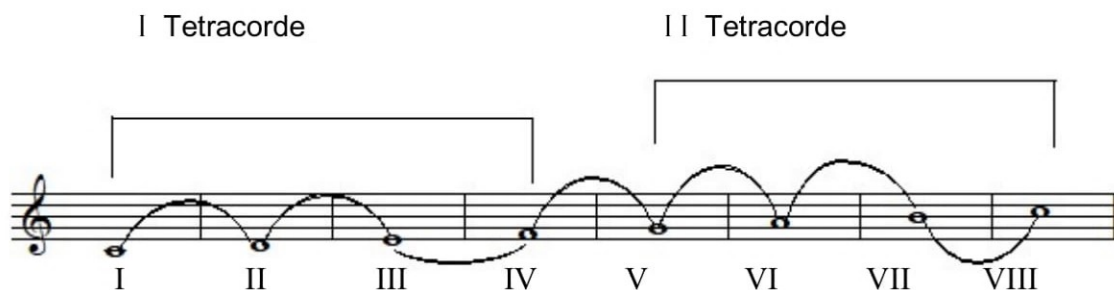


OBS: A partir da Escala de **Dó Maior**, originamos todas as outras escalas.



Graus de uma Escala

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



17

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.”

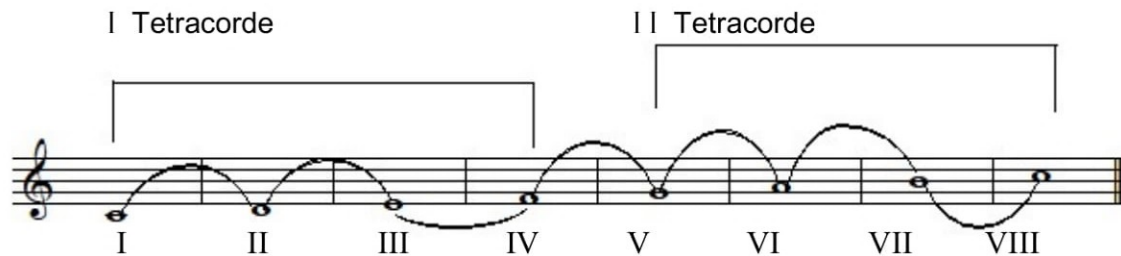
Ludwig van Beethoven.

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.

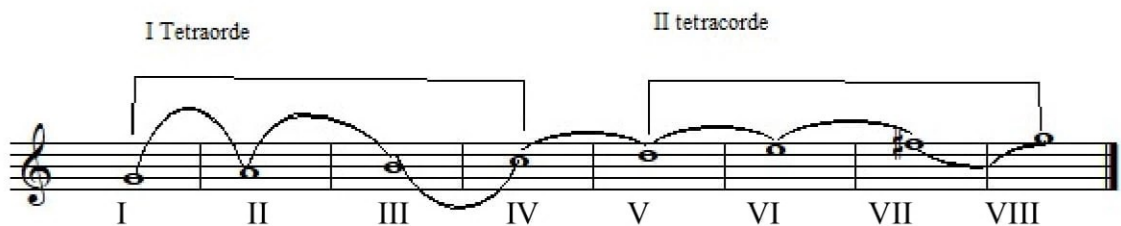
Exemplo:

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.

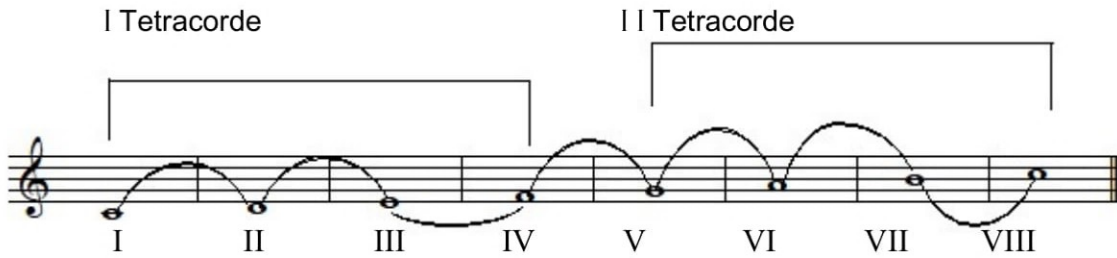
Assim deve-se repetir este processo até todas as notas estarem com sustenidos.

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.

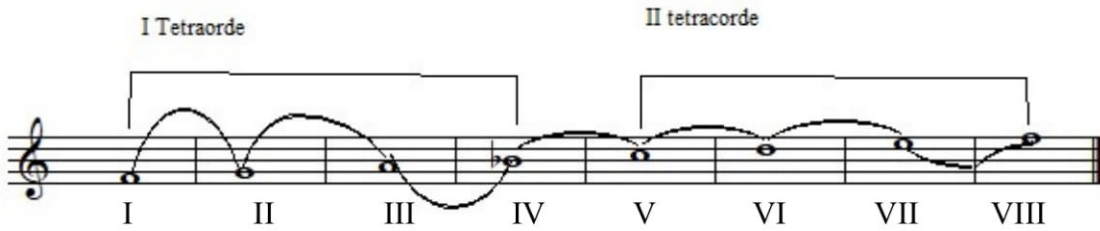
Exemplo:

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.



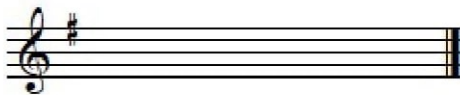
Armadura de Claves:

Formadas por sustenidos #

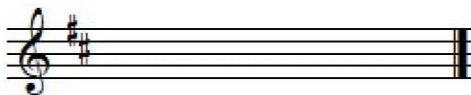
Dó Maior



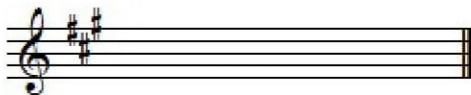
Sol Maior



Ré Maior



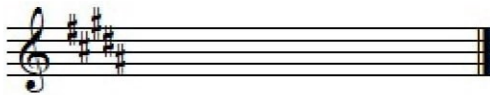
Lá Maior



Mi Maior



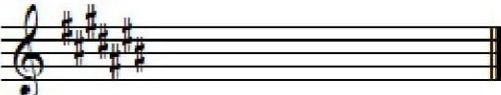
Si Maior



Fá # Maior

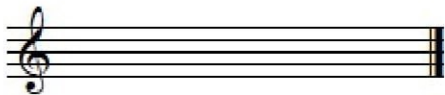


Dó # Maior

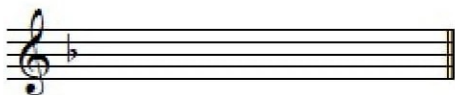


Formadas por Bemol b

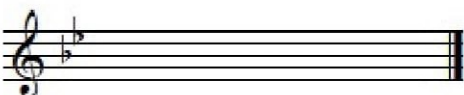
Dó Maior



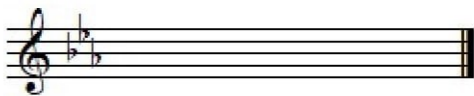
Fá Maior



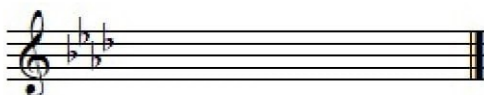
Sib Maior



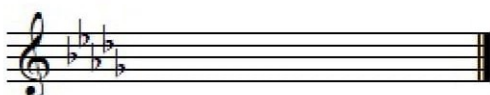
Mib Maior



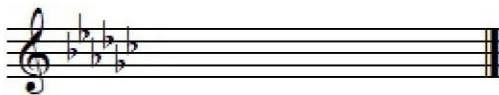
Láb Maior



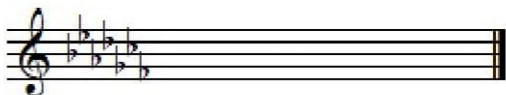
Réb Maior



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

I II III IV V VI VII VIII

Escala relativa menor

Escala de Lá menor

I Tetracorde II Tetracorde

I II III IV V VI VII VIII

1 Tom e 1 semitom



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

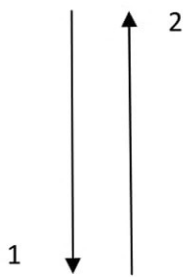
8ª Justas – Em todos os Graus

Marcação de Tempo dos Compassos

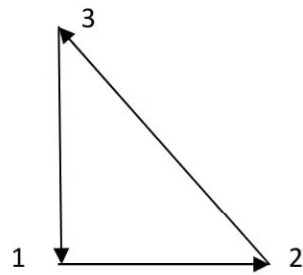
É a forma correta de marcação dos tempos dentro de um **compasso**.

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

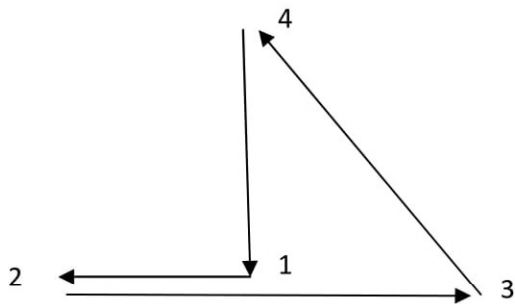
Compasso Binário



Compasso Ternário



Compasso Quaternário



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



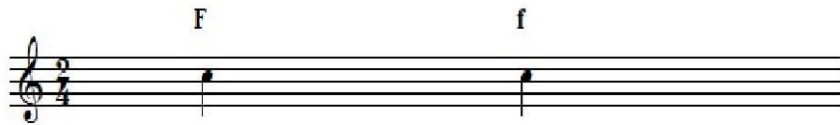
Acento Métrico

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

Compassos Binários:

1º Tempo **Forte**.

2º Tempo **fraco**.

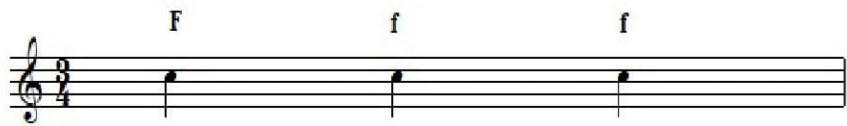


Compassos Ternários:

1º Tempo **Forte**.

2º Tempo **fraco**.

3º Tempo **fraco**.



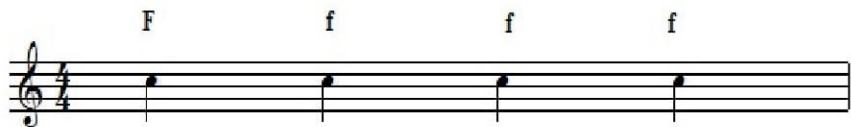
Compassos Quaternários:

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

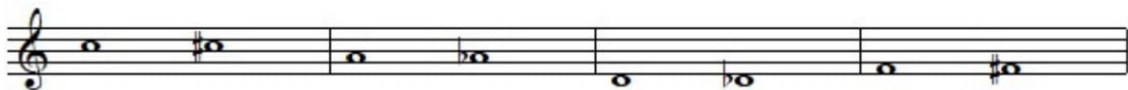
Semitom **Diatônico** é aquele que é formado por duas notas diferentes.

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

Saxofone

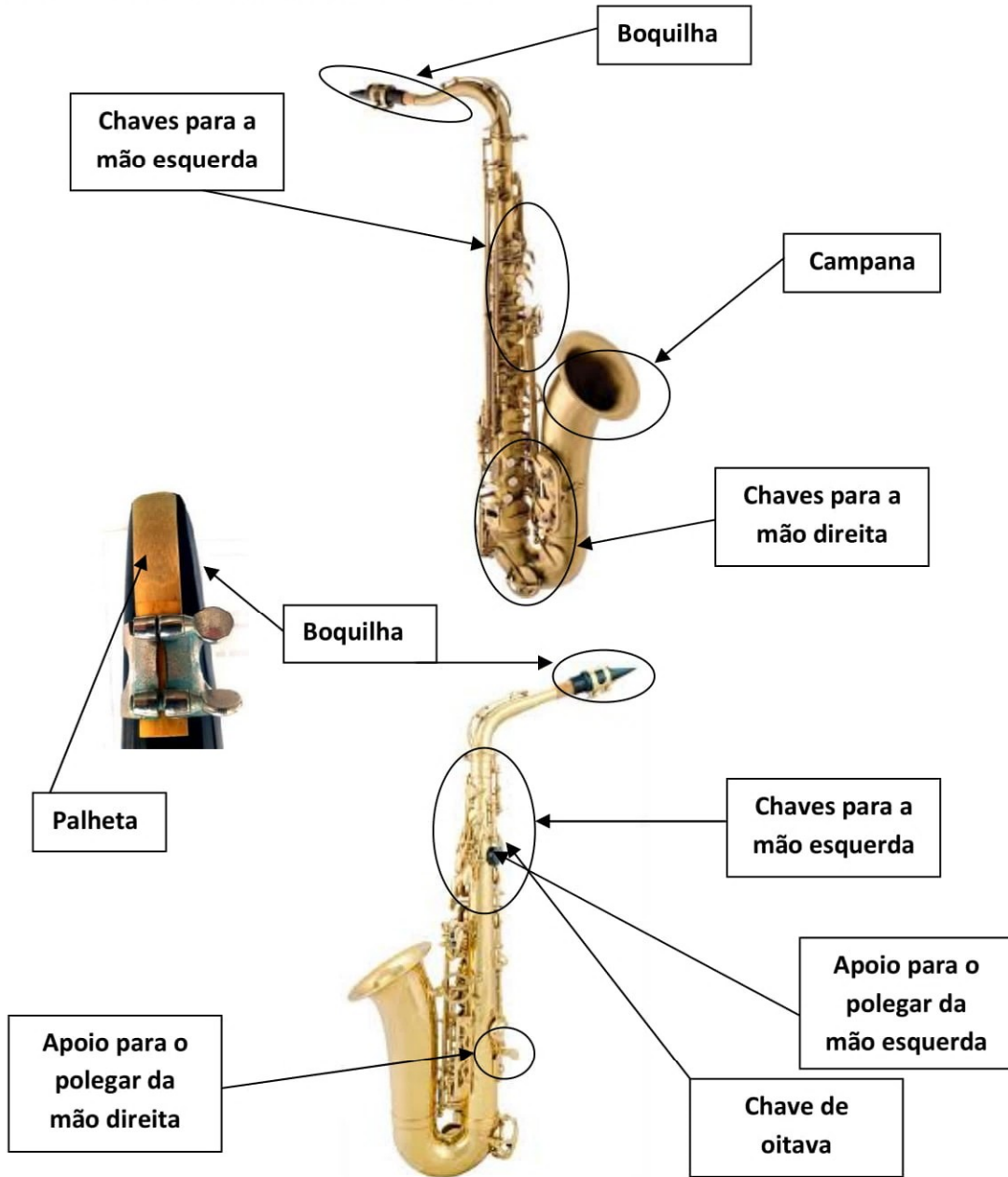
Sergio Wolf Francisco
Professor e Maestro
OMBPR 11.170

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Saxofone

Conhecendo mais sobre o seu instrumento.



Posição correta da Boquilha 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

Musical staff 01: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a half note on G4, a whole rest, a half note on G4, a whole rest, and two half notes on G4.

02

Musical staff 02: Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains six half notes on G4. A Sol label is above the first note, and a Retornello label is above the last note.

03

Musical staff 03: Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains six half notes on A4. A Lá label is above the second note.

04

Musical staff 04: Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains a half note on B4, a whole rest, a half note on B4, a whole rest, and two half notes on B4. A Si label is above the second note.

05

Musical staff 05: Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains six half notes on C5.

06

Musical staff 06: Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains a half note on D5, a half note on D5, a whole rest, a half note on D5, a whole rest, and a half note on D5. A Dó label is above the second note.

07

Musical staff 07: Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains six half notes on E5. A Ré label is above the second note.

Musical staff 08: Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains six half notes on F5.

Compasso Quaternário:
indica 4 tempos dentro de
cada compasso

08

Clave de Sol dá o nome às linhas Sol Lá Si Dó Ré

09

Retornello: retorno

10

11

11

Figuras de mínima
que valem
dois tempos cada.

12

Musical exercise 12 in treble clef, key of D major, 4/4 time. It consists of three staves. The first staff starts with a common time signature 'C' and a 4/4 time signature. The notes are: D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). The second staff continues with: E4 (half), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). The third staff continues with: E4 (half), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), ending with a fermata over the final note.

13

Musical exercise 13 in treble clef, key of D major, common time. It consists of three staves. The first staff starts with a common time signature 'C'. The notes are: D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). The second staff continues with: E4 (half), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). The third staff continues with: E4 (half), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), ending with a fermata over the final note.

14

Musical exercise 14 in treble clef, key of D major, common time. It consists of two staves. The first staff starts with a common time signature 'C'. The notes are: D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). The second staff continues with: E4 (half), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), ending with a fermata over the final note.

Figuras de semínimas
que vale 1 tempo cada

15 |

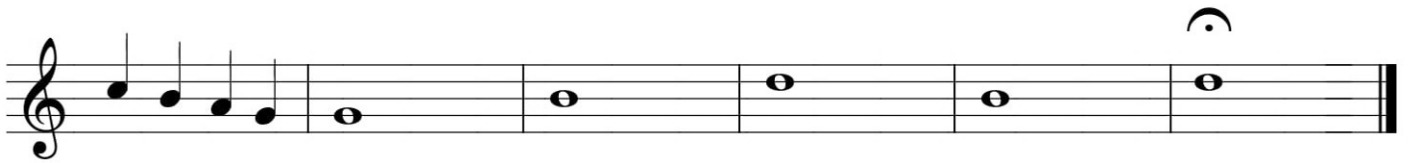
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17

18

19

24



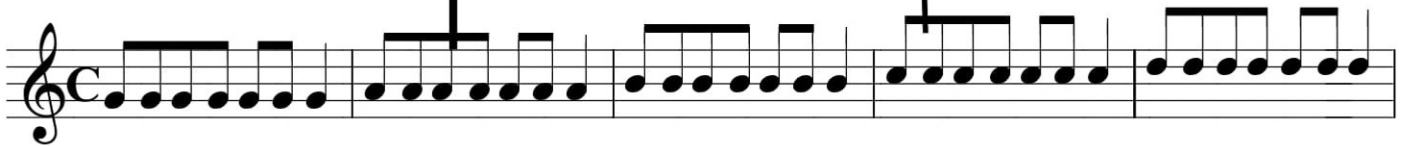
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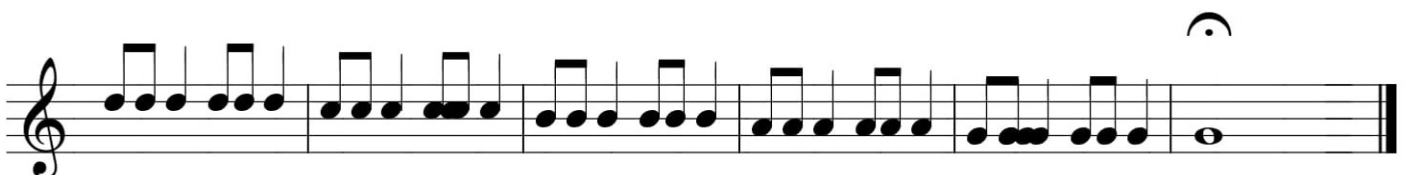
Figura de Colcheia que vale 1/2 tempo cada

Barra de tempo

26



27



28



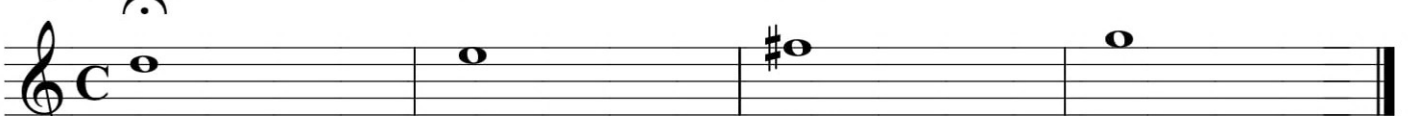
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30



31

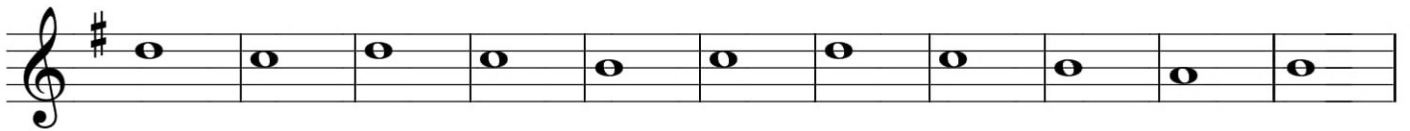
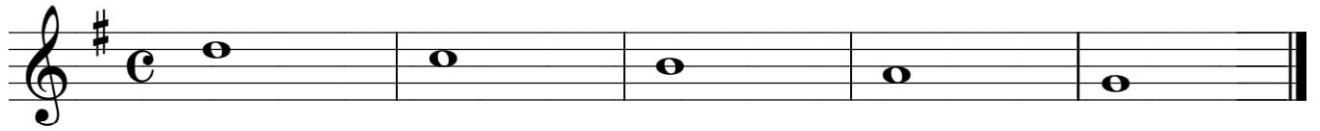


Ré indicação Mi Fá# Sol
para respiração

32



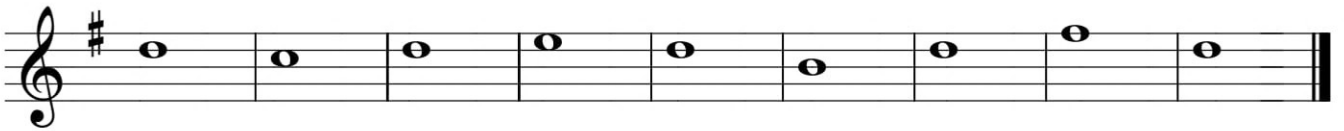
33



33 - A



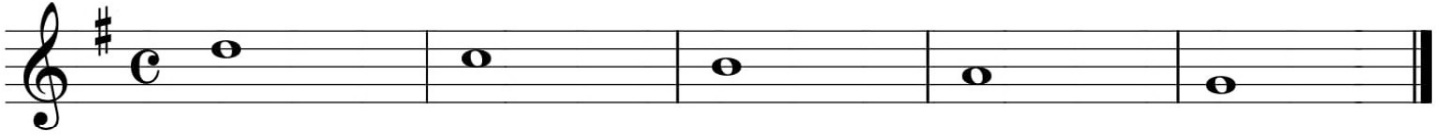
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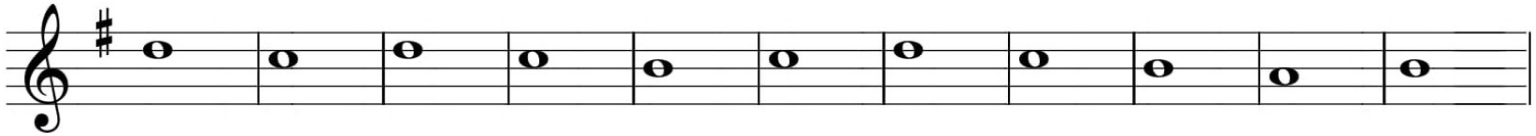
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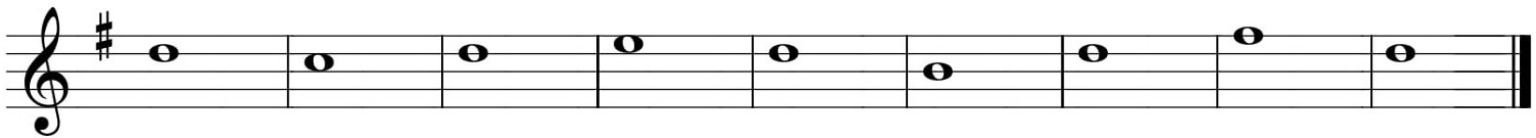
35-A



35-B

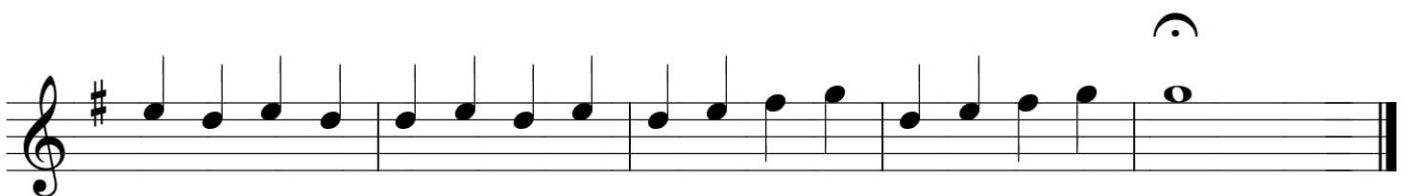
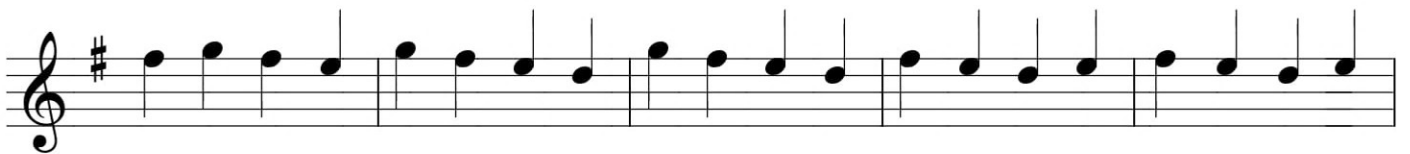
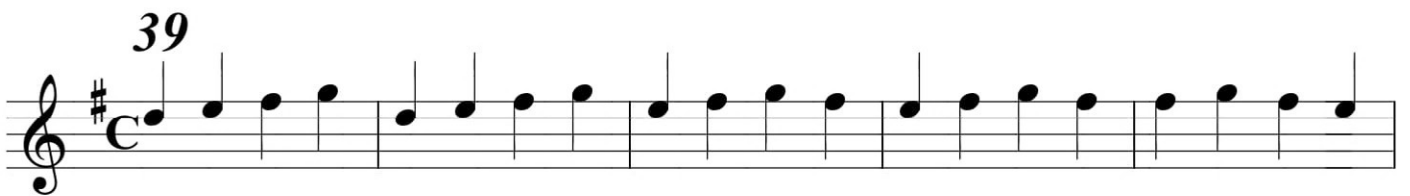
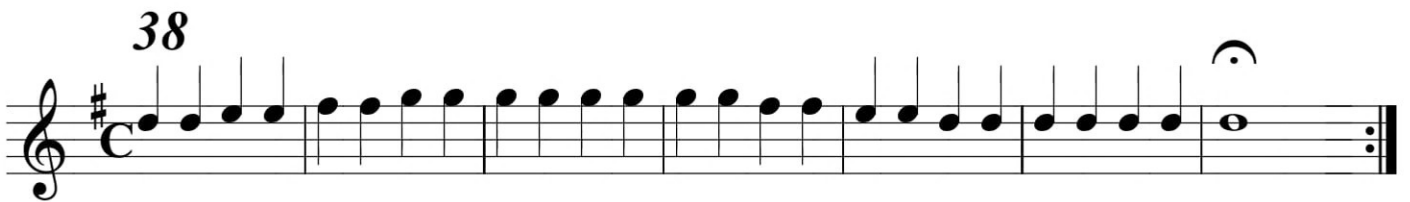
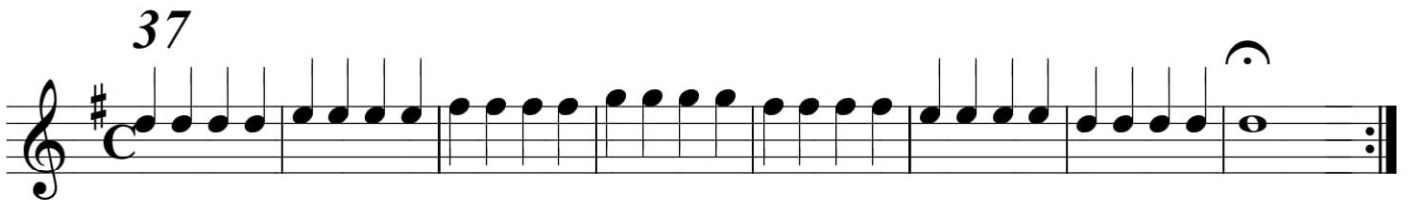
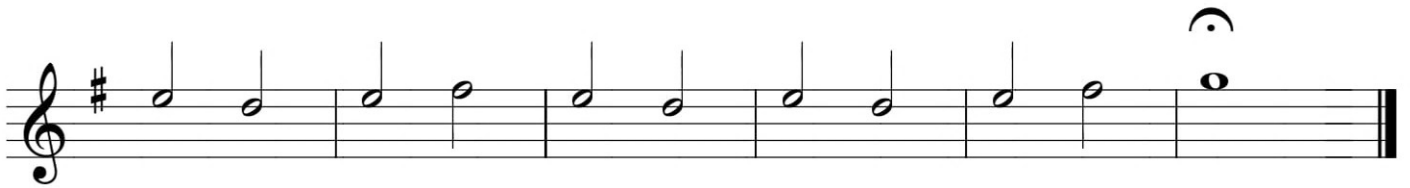
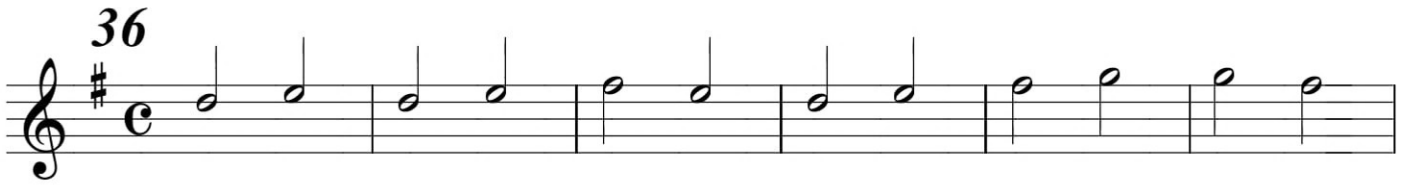


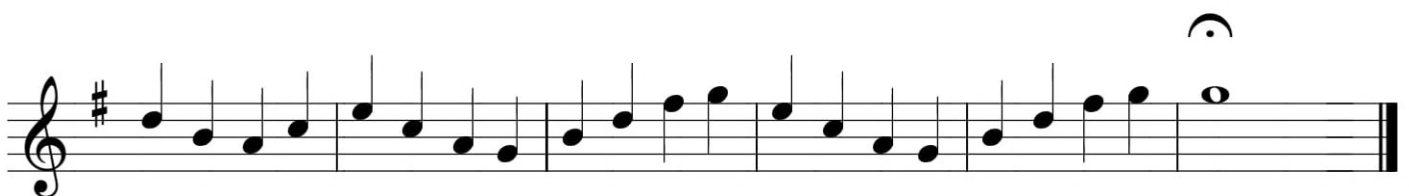
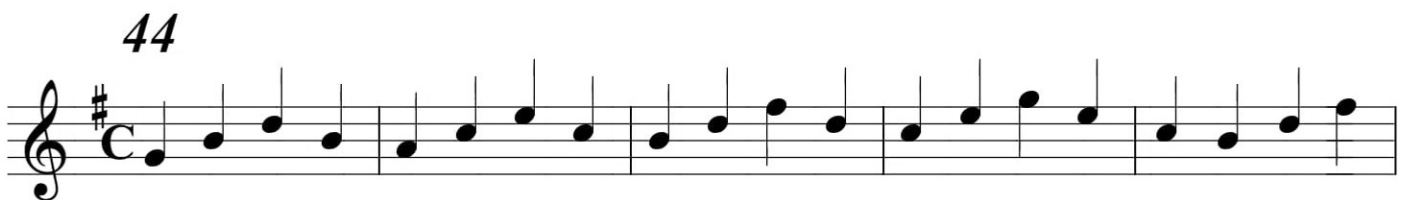
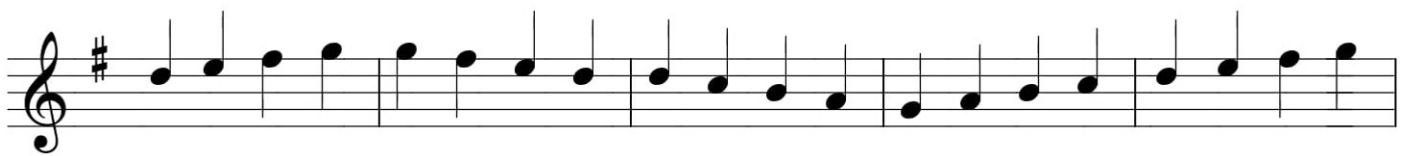
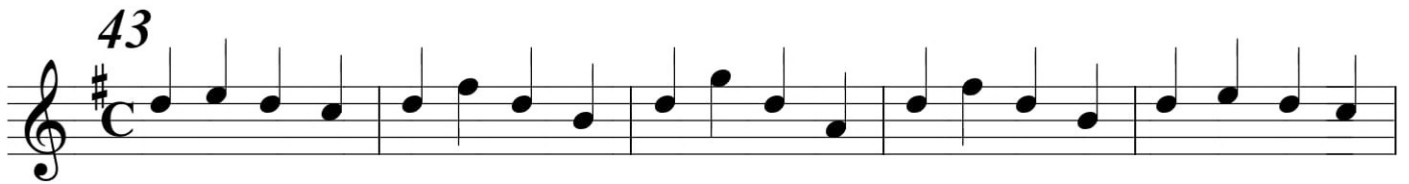
35-C



35-D







4

Musical notation for measures 4-9. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The number '4' is written above the first measure. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody. The third staff concludes the phrase with a fermata over the final note.

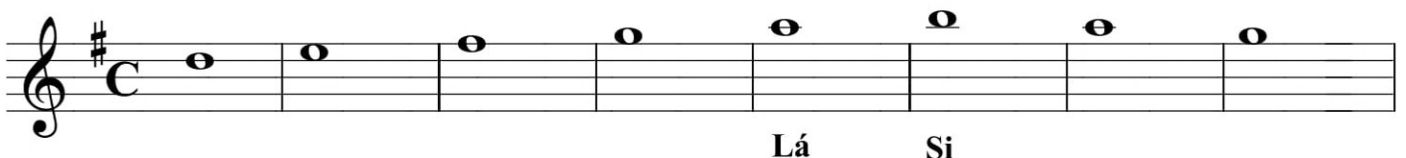
46

Musical notation for measures 46-51. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The number '46' is written above the first measure. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody. The third staff concludes the phrase with a fermata over the final note.

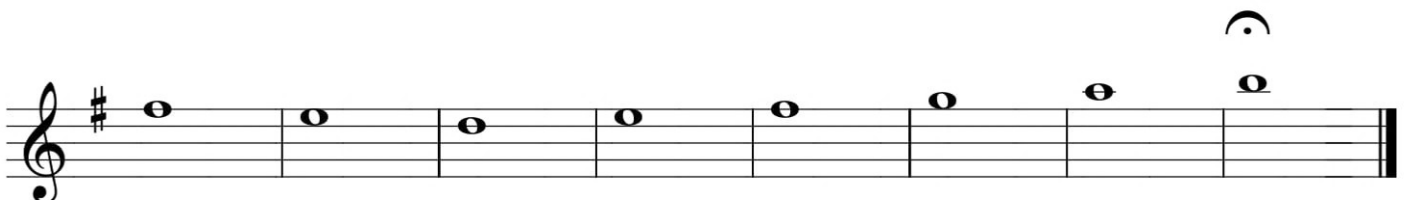
47



48



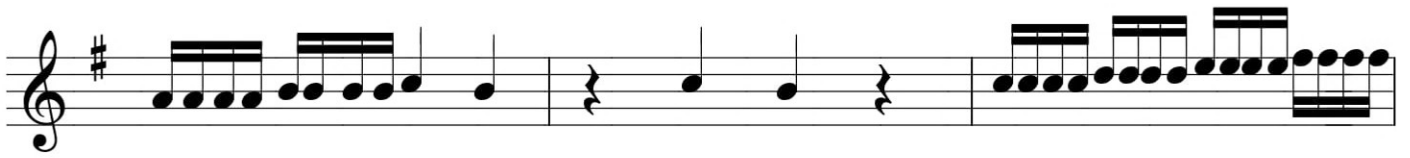
Lá Si



49

SEMICOLCHEIAS 1/4 TEMOS CADA

PAUSA DE SEMÍNIMA DE 1 TEMPO



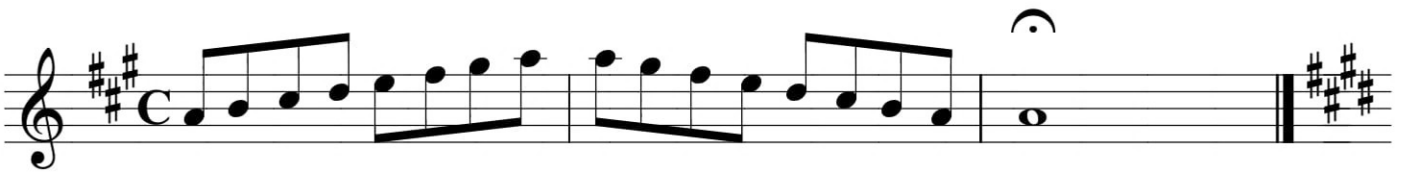
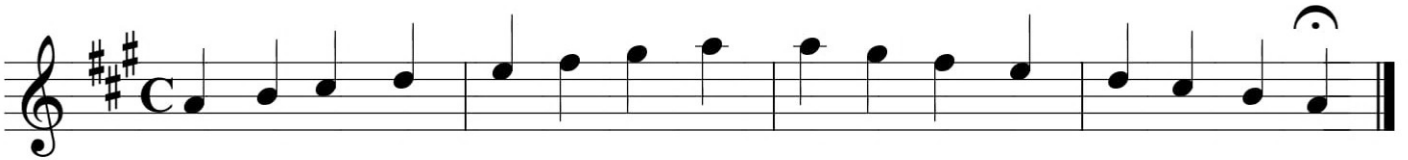
ESCALA DE SOL MAIOR

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, and a final G4 note with a fermata. The key signature has one sharp (F#) and the time signature is common time (C).

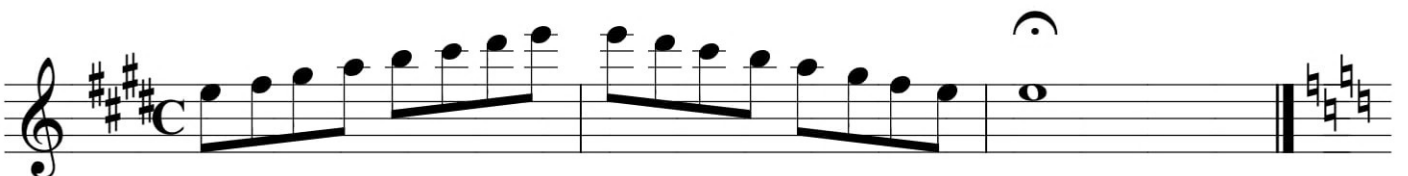
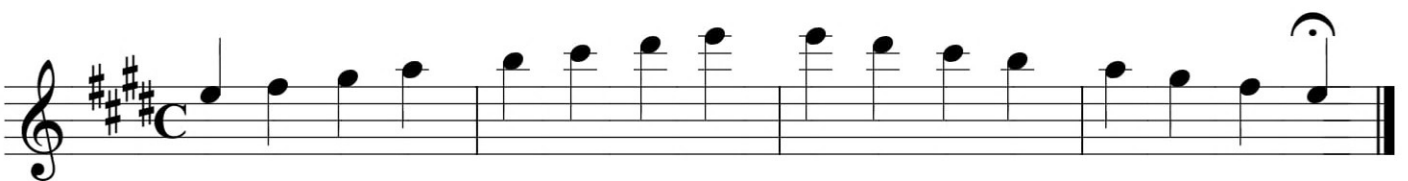
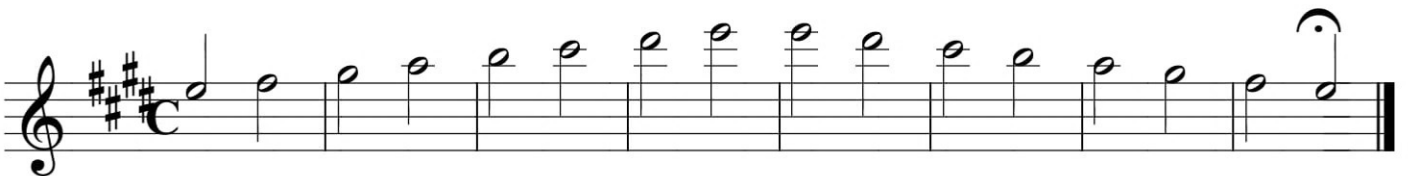
ESCALA DE RÉ MAIOR

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, and a final D4 note with a fermata. The key signature has two sharps (F# and C#) and the time signature is common time (C).

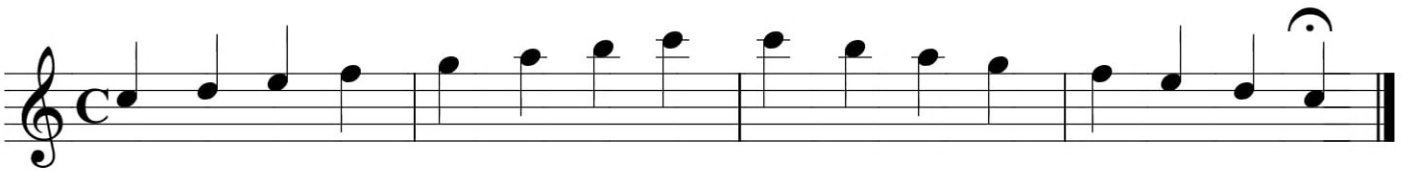
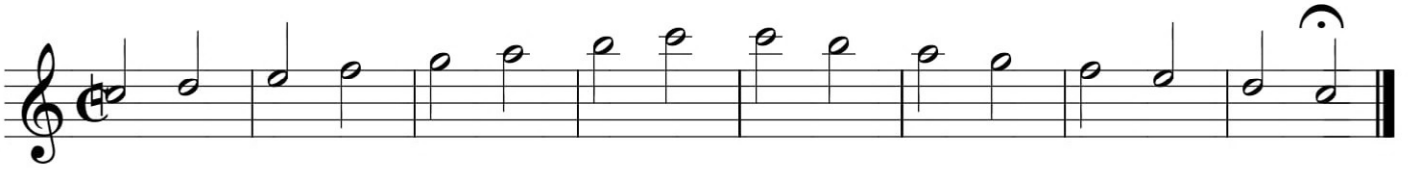
ESCALA DE LÁ MAIOR



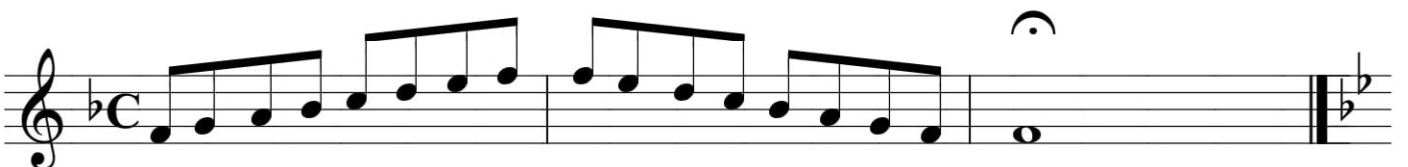
ESCALA DE MI MAIOR



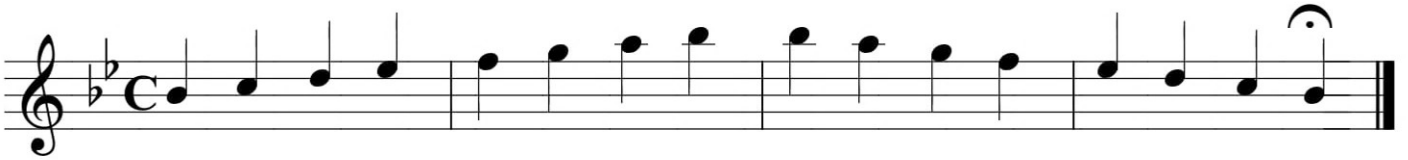
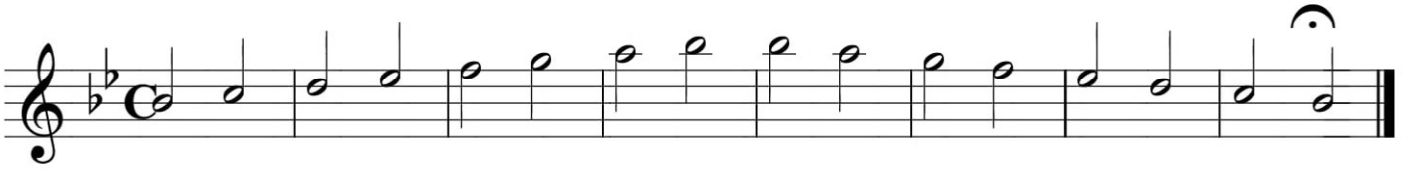
ESCALA DE DÓ MAIOR



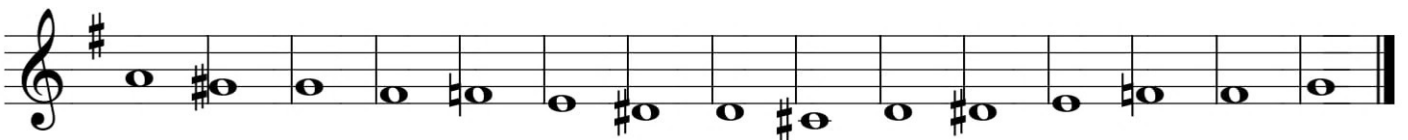
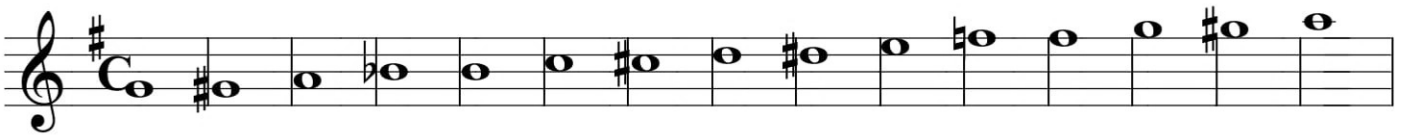
ESCALA DE FÁ MAIOR



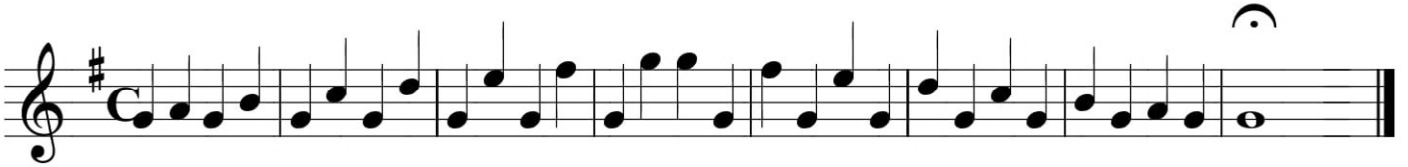
ESCALA DE SI BEMOL MAIOR



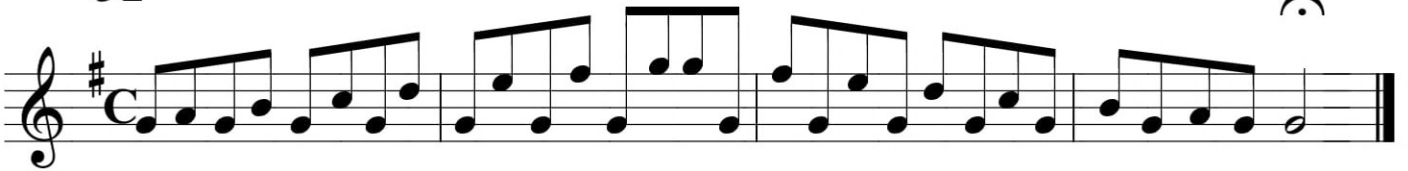
ESCALA CROMÁTICA



50



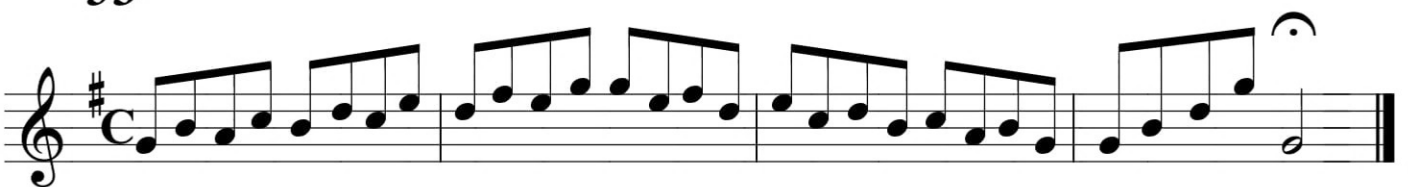
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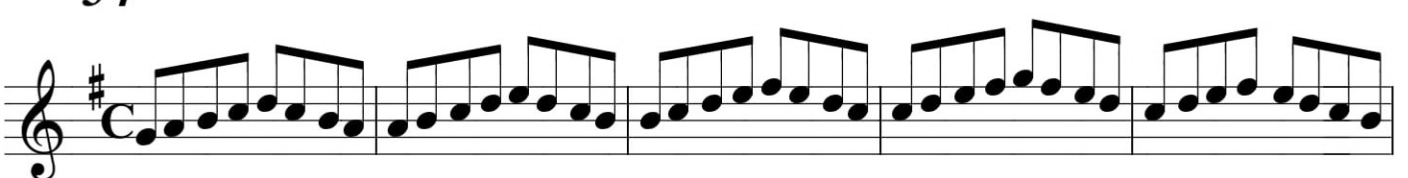
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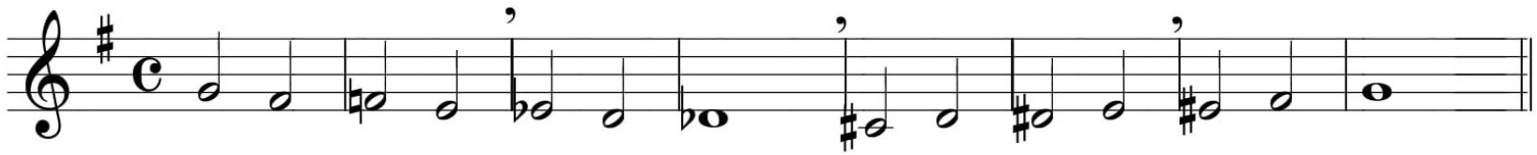
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54



55



56



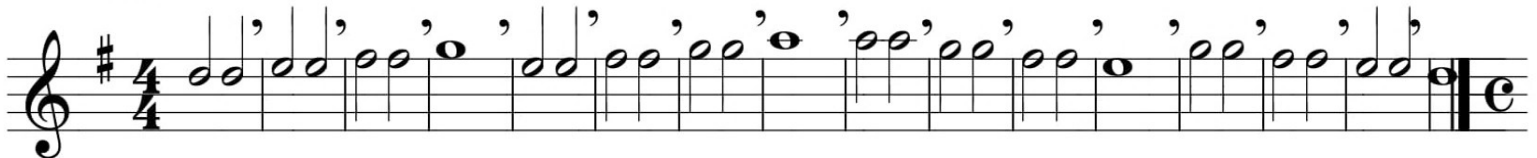
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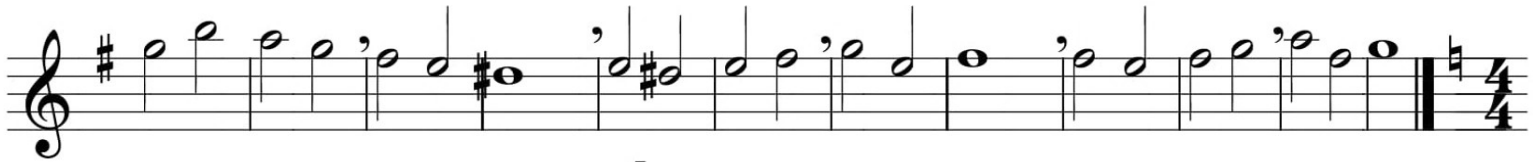
58



59



60

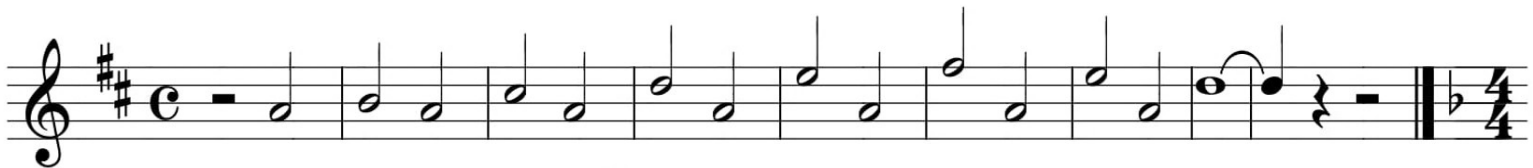


DÓ MAIOR

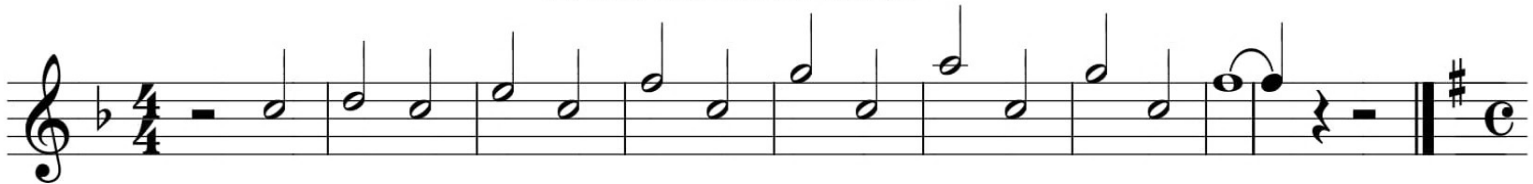
61



RÉ MAIOR



FÁ MAIOR



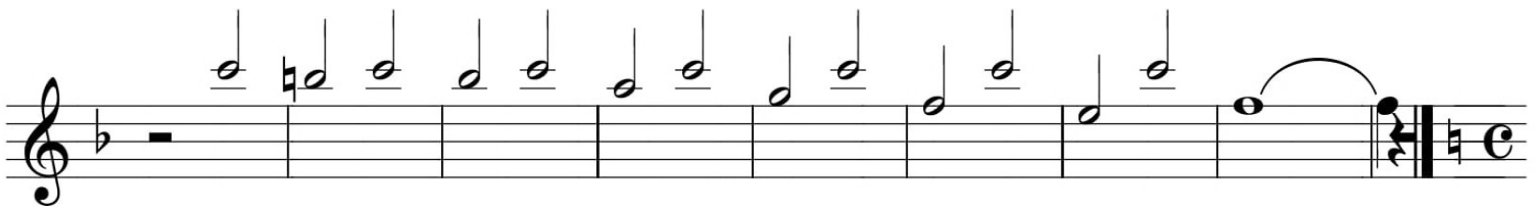
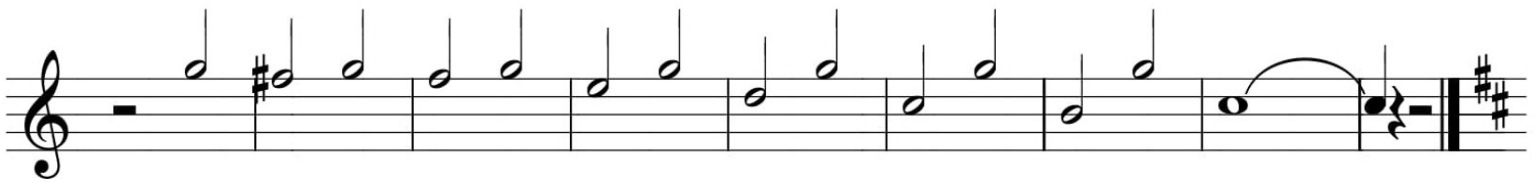
SOL MAIOR



LÁ MAIOR



62



63



64



65



66



69

70

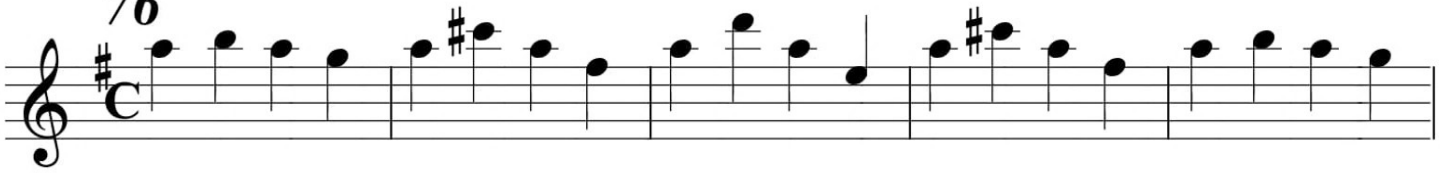
71

72

73



76



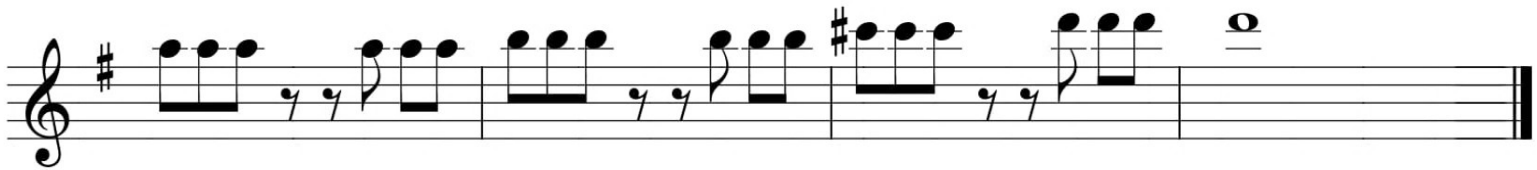
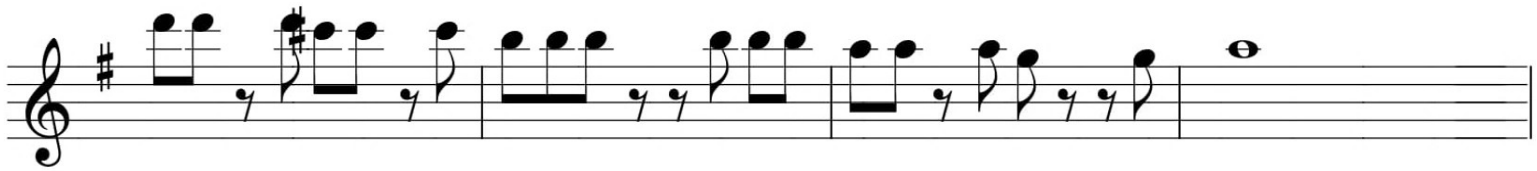
78

Exercise 78 consists of five measures of music in treble clef, key of D major (one sharp). The first measure starts with a treble clef and a key signature of one sharp. The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The second measure contains a repeat sign. The third measure has a key signature change to two sharps (F# and C#). The fourth measure has a key signature change to one sharp (F#). The fifth measure ends with a double bar line and a fermata over a whole note G5.

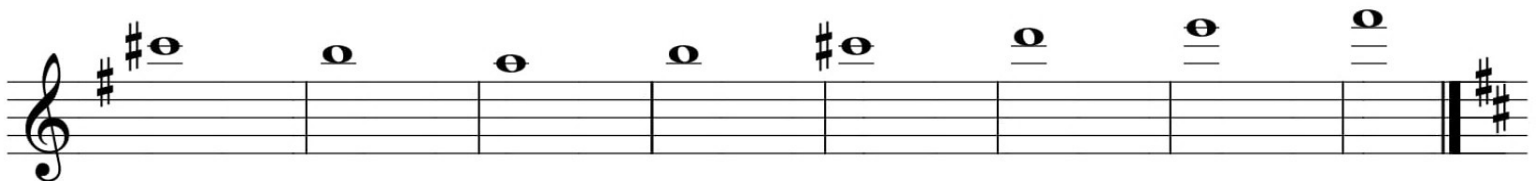
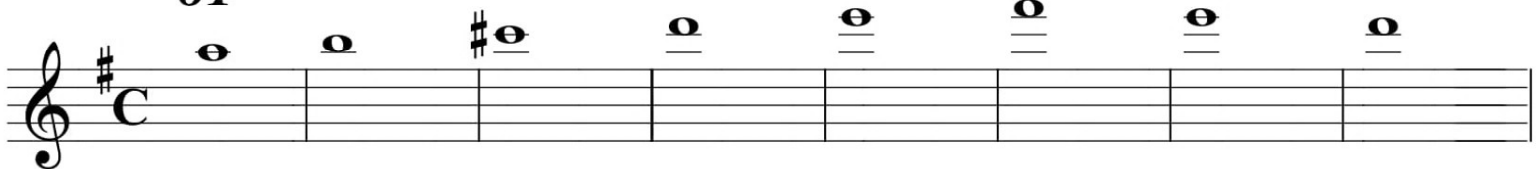
79

Exercise 79 consists of five measures of music in treble clef, key of D major (one sharp). The first measure starts with a treble clef, a key signature of one sharp, and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The second measure contains a repeat sign. The third measure has a key signature change to two sharps (F# and C#). The fourth measure has a key signature change to one sharp (F#). The fifth measure ends with a double bar line and a fermata over a whole note G5.

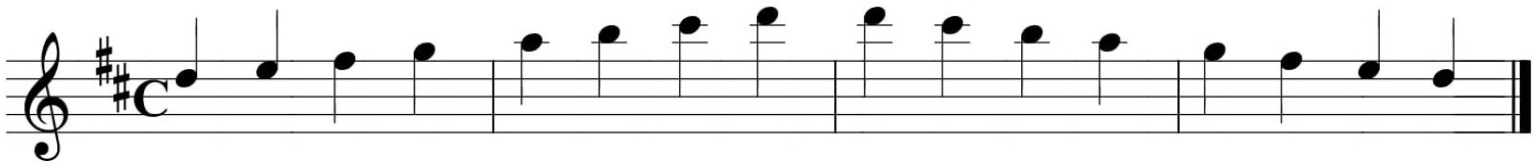
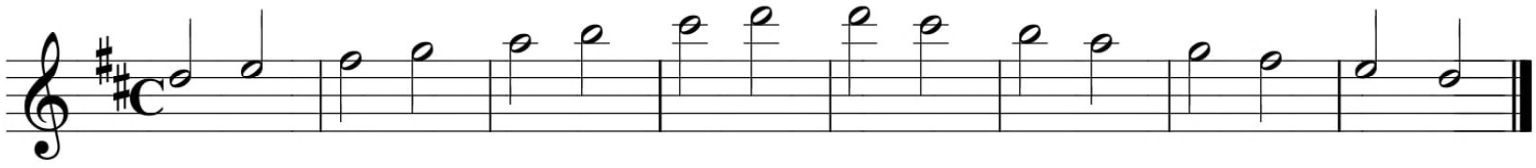
80



81



ESCALA DE RÉ MAIOR



ESCALA DE LÁ MAIOR



ESCALA DE MI MAIOR

The musical notation for the E major scale (Escala de Mi Maior) is presented in three staves. The first staff shows the ascending scale: E4, F#4, G#4, A4, B4, C#5, D5, E5, D5, C#5, B4, A4, G#4, F#4, E4. The second staff shows the descending scale: E5, D5, C#5, B4, A4, G#4, F#4, E4, D5, C#5, B4, A4, G#4, F#4, E4. The third staff combines the ascending and descending scales, ending with a key signature change to D major (two sharps).

ESCALA DE SI MAIOR

The musical notation for the B major scale (Escala de Si Maior) is presented in three staves. The first staff shows the ascending scale: B4, C#5, D5, E5, F#5, G#5, A5, B5, A5, G#5, F#5, E5, D5, C#5, B4. The second staff shows the descending scale: B5, A5, G#5, F#5, E5, D5, C#5, B4, A5, G#5, F#5, E5, D5, C#5, B4. The third staff combines the ascending and descending scales, ending with a key signature change to A major (one sharp).

ESCALA DE FÁ MAIOR

The image shows the F major scale in treble clef, starting on F4. It consists of three lines of music. The first line shows the ascending scale from F4 to F5. The second line shows the descending scale from F5 to F4. The third line shows the scale with slurs and a final sharp sign at the end of the staff.

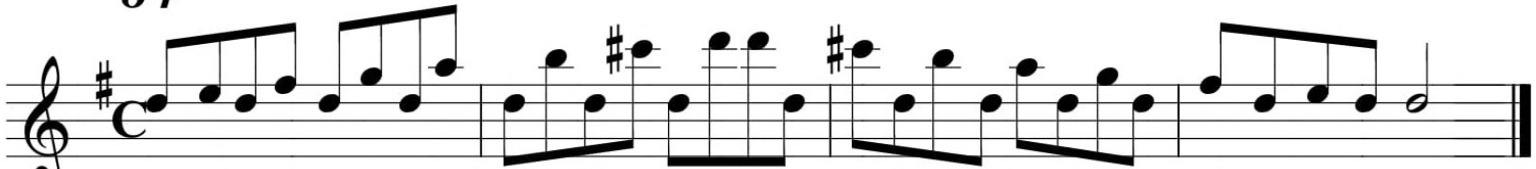
ESCALA CROMÁTICA

The image shows the chromatic scale in treble clef, starting on F4. It consists of four lines of music. The first line shows the ascending chromatic scale from F4 to F5. The second line shows the descending chromatic scale from F5 to F4. The third and fourth lines show the scale with slurs and accidentals.

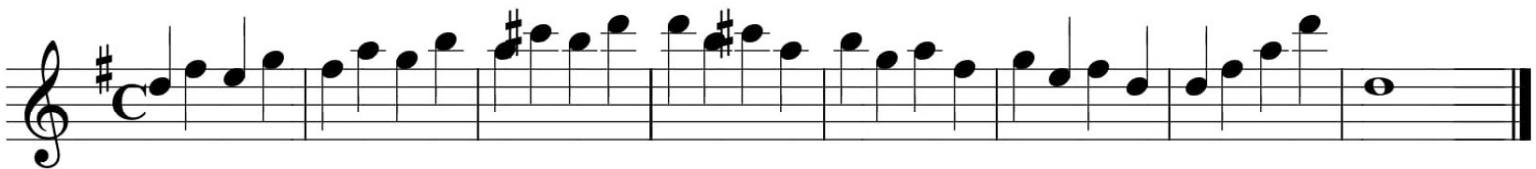
83



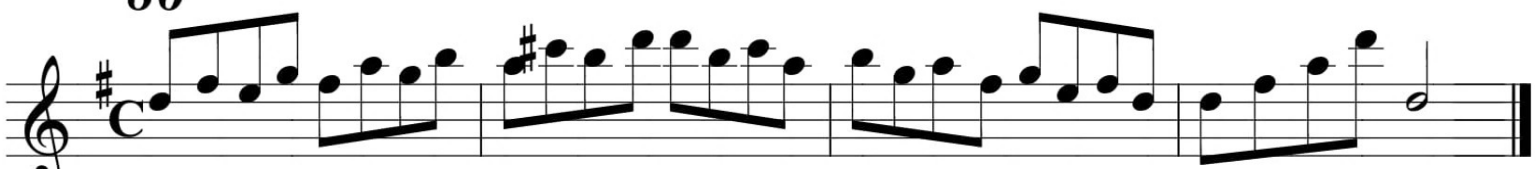
84



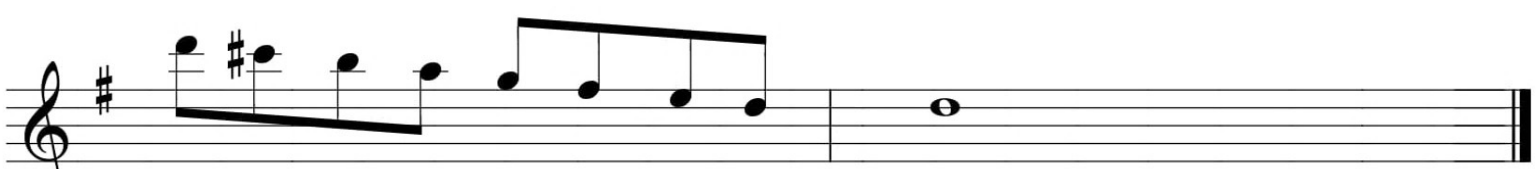
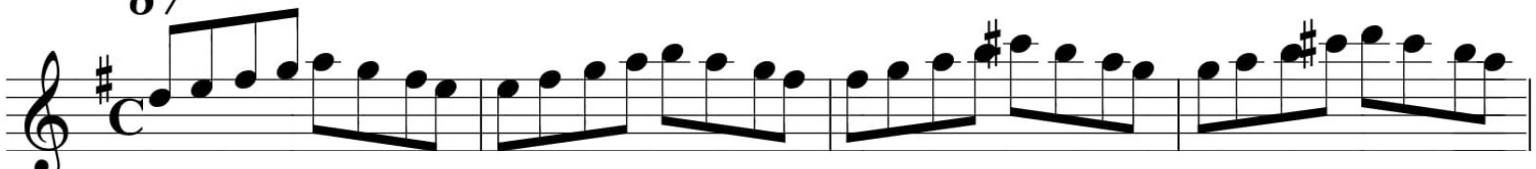
85



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 and half notes, with a slur over the first two measures and another slur over the last two measures. The second and third staves follow a similar pattern, with slurs and repeat signs indicating specific sections of the exercise.

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 and half notes, with a slur over the first two measures and another slur over the last two measures. The second and third staves follow a similar pattern, with slurs and repeat signs indicating specific sections of the exercise.

90

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

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

91

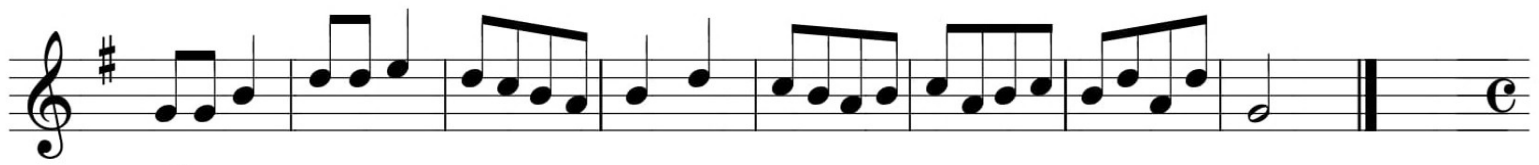
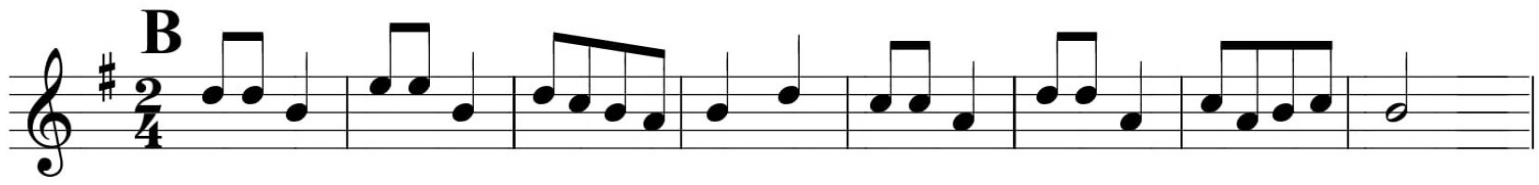
92

STACATO

A



B



C



D



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

Musical notation for exercise 94, section A. It consists of two staves in 4/4 time. The first staff contains a sequence of eighth and quarter notes. The second staff contains a more complex rhythmic pattern with sixteenth notes and eighth notes, ending with a double bar line and a common time signature 'C'.

B

Musical notation for exercise 94, section B. It consists of one staff in 2/4 time. The melody is composed of quarter and eighth notes, ending with a double bar line and a 2/4 time signature.

C

Musical notation for exercise 94, section C. It consists of two staves in 2/4 time. The first staff contains a sequence of quarter and eighth notes. The second staff contains a sequence of quarter notes with a key signature change to three sharps (F#, C#, G#) at the end, indicated by a double bar line and the key signature.

95 - A

Musical notation for exercise 95, section A. It consists of one staff in 2/4 time with a key signature of three sharps (F#, C#, G#). The melody features a series of sixteenth-note runs, ending with a double bar line and a 2/4 time signature.

B

Musical notation for exercise 95, section B. It consists of one staff in 2/4 time with a key signature of three sharps. The melody is composed of quarter and eighth notes, ending with a double bar line and a 2/4 time signature.

C

Musical notation for exercise 95, section C. It consists of one staff in 3/4 time with a key signature of three sharps. The melody is composed of quarter and eighth notes, ending with a double bar line and a 3/4 time signature.

Musical notation for exercise 95, section C (continued). It consists of one staff in common time (C) with a key signature of three sharps. The melody is composed of quarter and eighth notes, ending with a double bar line and a common time signature 'C'.

96

Exercise 96 consists of two staves of music in treble clef. The key signature has one flat (Bb) and the time signature is common time (C). 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. The key signature has one flat (Bb) and the time signature is 2/4. 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 (C).

98

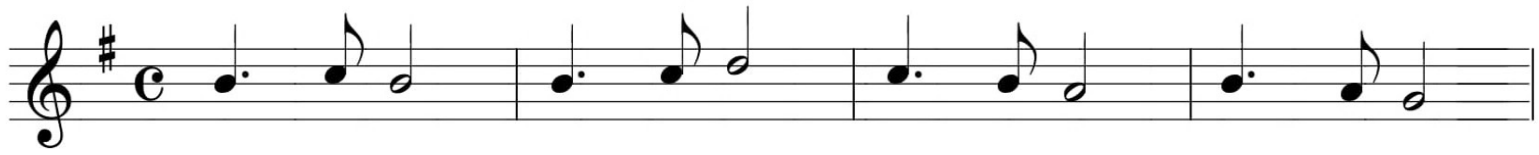
Exercise 98 consists of two staves of music in treble clef. The key signature has one flat (Bb) and the time signature is common time (C). The first staff contains five measures of music, each starting with a quarter rest followed by a series of eighth notes. The second staff contains five measures of 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



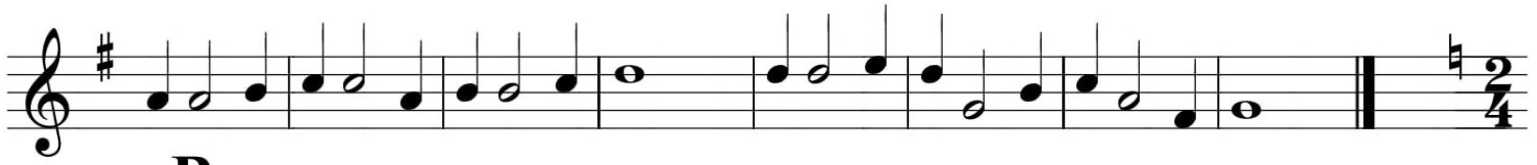
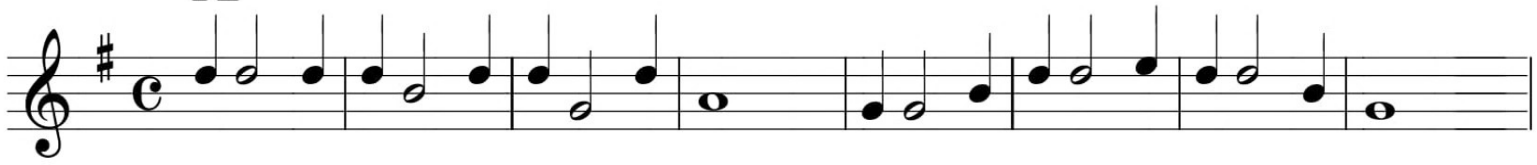
100



101

SÍNCOPA

A



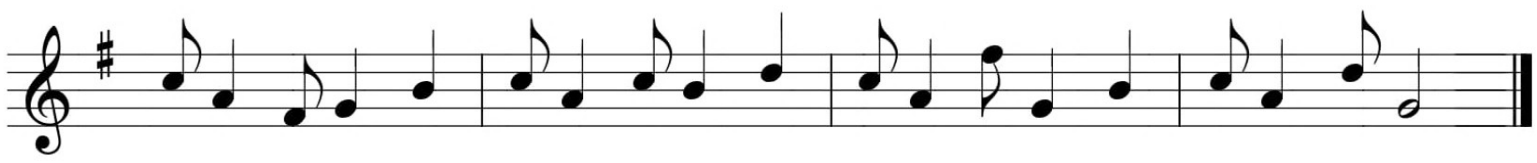
B



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" underneath it spans across the middle of the second and third staves. The piece concludes with a final whole note on the eighth staff, followed by a double bar line.

105

EXERCÍCIOS COM SEMICOLCHEIAS

The exercise consists of eight staves of music, each containing a series of rhythmic patterns. The patterns are primarily based on eighth and quarter notes, often grouped together. The first staff shows a sequence of eighth-note groups. The second staff continues with similar eighth-note patterns. The third staff introduces a more complex pattern with sixteenth notes. The fourth staff features a sequence of quarter notes. The fifth staff shows a pattern of eighth notes. The sixth staff continues with eighth-note patterns. The seventh staff features a sequence of quarter notes. The eighth staff concludes the exercise with a final sequence of quarter notes and a whole note.

106

The image displays a musical score for saxophone exercise 106, consisting of eight staves of music. The notation is written in treble clef. The first staff begins with a treble clef and a key signature of one flat (Bb). The exercise is composed of eighth and sixteenth notes, often beamed together in groups. The second staff continues the melodic line. The third staff introduces a more complex rhythmic pattern with sixteenth notes. The fourth staff features a series of quarter notes with a fermata over the final note. The fifth staff continues with sixteenth-note patterns. The sixth staff shows a sequence of eighth notes. The seventh staff continues with eighth-note patterns. The eighth and final staff concludes the exercise with a final cadence, ending with 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 saxophone, titled "EXERCÍCIOS COM SEMICOLCHEIAS" (Exercises with Semicolcheias). The exercise is presented in seven staves of music, all in treble clef. The first six staves are in G major (one sharp), and the seventh staff is in B-flat major (two flats). The exercise consists of a series of eighth-note patterns, often grouped in pairs or fours, with a semicolcheia (a pair of eighth notes beamed together) at the end of each measure. The patterns progress through various intervals and rhythmic groupings, including ascending and descending runs, and more complex rhythmic structures. The final staff concludes with a whole note chord in B-flat major.

110

LIGADURAS

The musical score for exercise 110, titled "LIGADURAS", is written for saxophone in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first staff begins with a long melodic line in G major, starting on G4 and moving up to G5, with a slur over the first six measures. The rest of the first staff is a double bar line followed by a 2/4 time signature. The second staff continues the exercise with eighth notes and slurs. The third staff introduces sixteenth notes and slurs. The fourth staff features eighth notes with slurs. The fifth staff has eighth notes with slurs. The sixth staff has eighth notes with slurs. The seventh staff has eighth notes with slurs. The eighth staff has eighth notes with slurs. The ninth staff has eighth notes with slurs. The tenth staff has eighth notes with slurs.

111

Exercise 111 is written in 2/4 time with a key signature of one flat (Bb). It consists of three staves. The first staff contains two measures of eighth-note triplets, followed by a quarter note, a half note, and another eighth-note triplet. The second staff continues with eighth-note triplets and quarter notes. The third staff concludes with eighth-note triplets and a quarter note, ending with a double bar line and a sharp sign (#).

112

Exercise 112 is written in 2/4 time with a key signature of one sharp (F#). It consists of three staves. The first staff features continuous eighth-note triplet patterns. The second staff continues with similar triplet patterns. The third staff concludes with eighth-note triplet patterns and a quarter note, ending with a double bar line and a 3/4 time signature.

113

Exercise 113 is written in 3/4 time with a key signature of one sharp (F#). It consists of two staves. The first staff features eighth-note triplet patterns. The second staff continues with similar triplet patterns and concludes with a double bar line and a 2/4 time signature.

114

Exercise 114 is written in 2/4 time with a key signature of one sharp (F#). It consists of one staff featuring eighth-note triplet patterns, ending with a double bar line.

115

Exercise 115 is written in 2/4 time with a key signature of one sharp (F#). It consists of one staff featuring eighth-note triplet patterns, ending with a double bar line and a 3/4 time signature.

116 - A

Musical staff 1: Treble clef, key signature of one sharp (F#), 3/4 time signature. Contains a sequence of eighth notes and sixteenth notes.

Musical staff 2: Treble clef, key signature of one sharp (F#). Contains a sequence of eighth notes and sixteenth notes.

Musical staff 3: Treble clef, key signature of one sharp (F#), 3/4 time signature. Labeled 'B'. Contains a sequence of eighth notes and sixteenth notes.

Musical staff 4: Treble clef, key signature of one sharp (F#). Contains a sequence of eighth notes and sixteenth notes.

Musical staff 5: Treble clef, key signature of one sharp (F#). Contains a sequence of eighth notes and sixteenth notes.

Musical staff 6: Treble clef, key signature of one sharp (F#). Contains a sequence of eighth notes and sixteenth notes.

Musical staff 7: Treble clef, key signature of one sharp (F#), 2/4 time signature. Contains a sequence of eighth notes and sixteenth notes.

Musical staff 8: Treble clef, key signature of one sharp (F#), 3/4 time signature. Contains a sequence of eighth notes and sixteenth notes.

Musical staff 9: Treble clef, key signature of one sharp (F#), 3/4 time signature. Labeled 'D'. Contains a sequence of eighth notes and sixteenth notes.

Musical staff 10: Treble clef, key signature of one sharp (F#). Contains a sequence of eighth notes and sixteenth notes.

Musical staff 11: Treble clef, key signature of one sharp (F#), 2/4 time signature. Contains a sequence of eighth notes and sixteenth notes.

117 - A

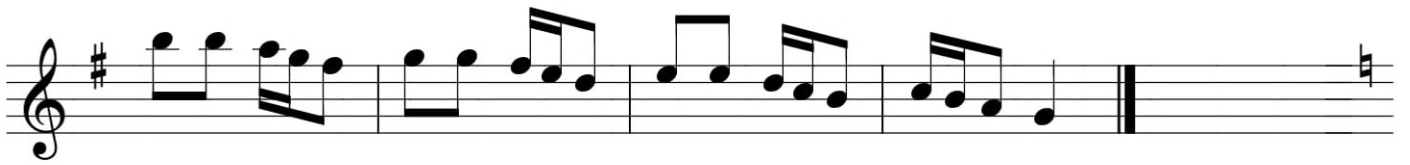
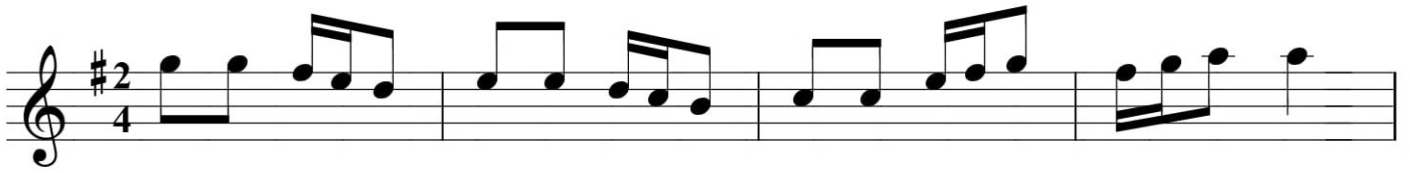
First system of musical notation for exercise 117 - A. It consists of two staves. The first staff is in treble clef, key of D major (one sharp), and 2/4 time. It contains seven measures of music, primarily consisting of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns, ending with a double bar line.

B

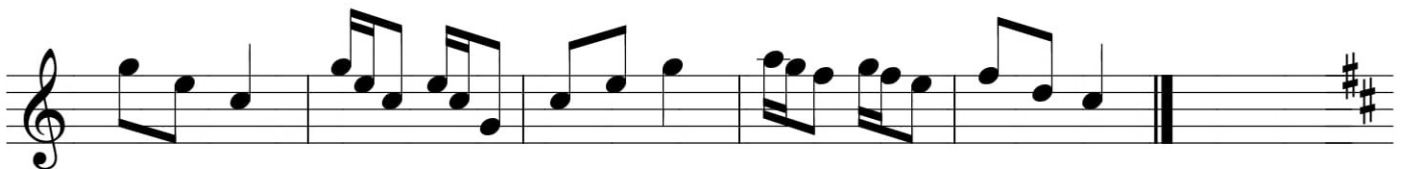
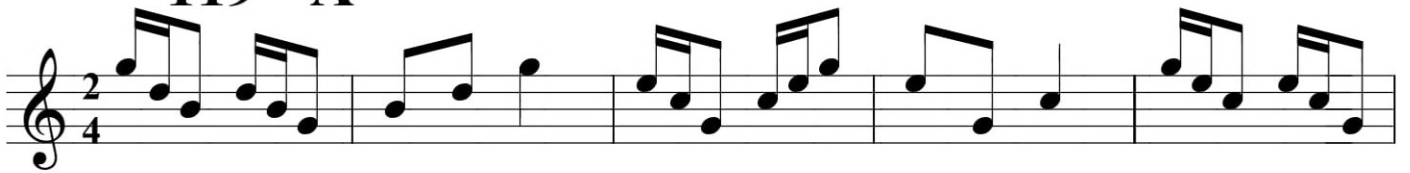
First system of musical notation for exercise 117 - B. It consists of two staves. The first staff is in treble clef, key of D major (one sharp), and 2/4 time. It contains seven measures of music, featuring a mix of eighth and sixteenth notes. The second staff continues the melody, ending with a double bar line.

118 - A

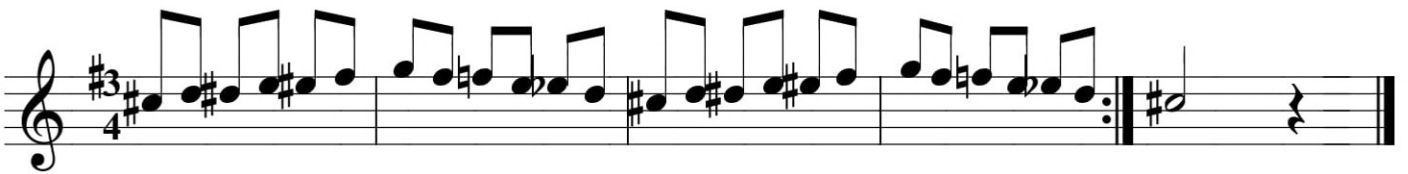
First system of musical notation for exercise 118 - A. It consists of three staves. The first staff is in treble clef, key of D major (one sharp), and 2/4 time. It contains four measures of music. The second and third staves continue the melody with more complex rhythmic patterns, including sixteenth and thirty-second notes, and end with a double bar line and a sharp sign.



119 - A



125



126

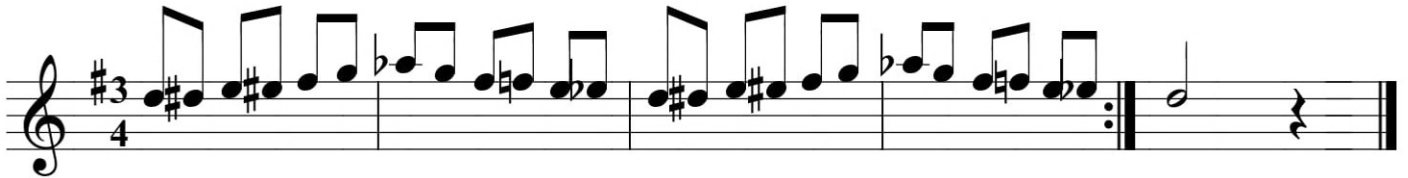


127 - A

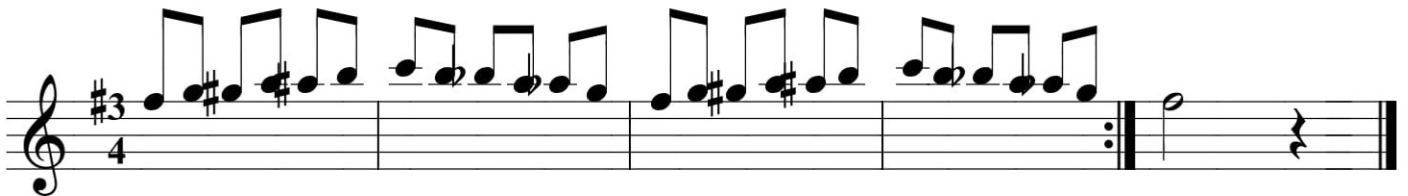
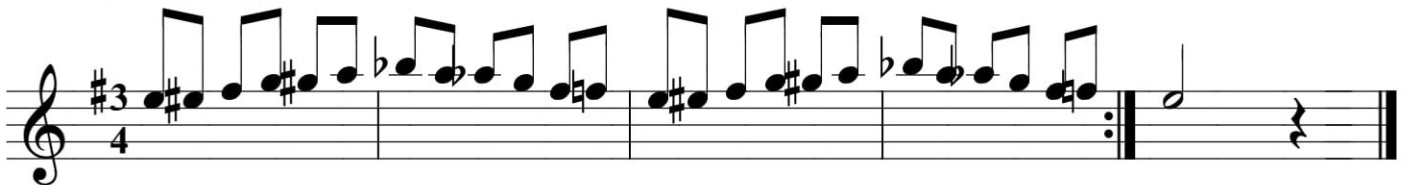




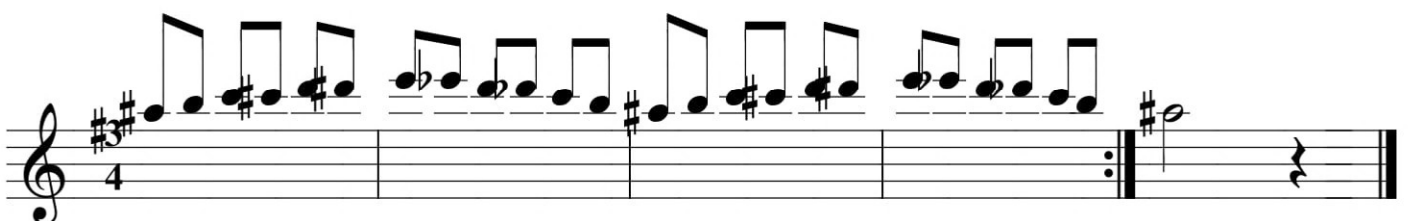
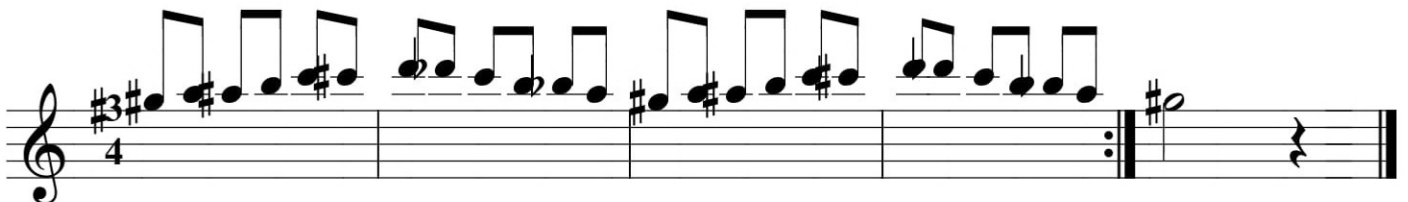
128



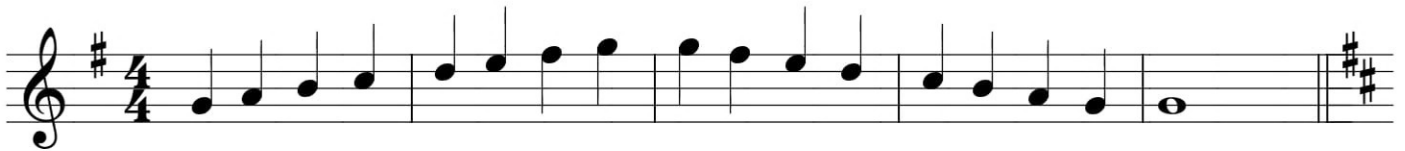
129 - A



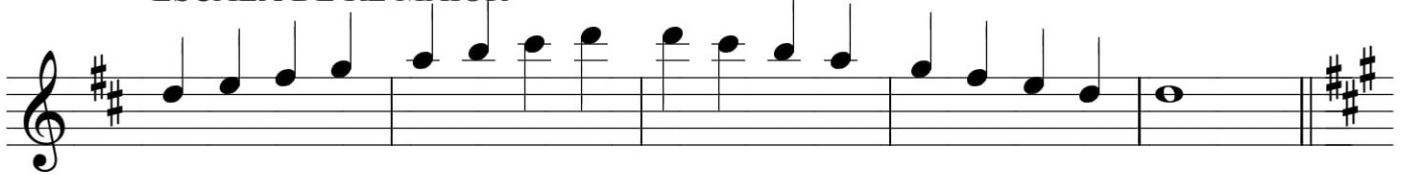
130 - A



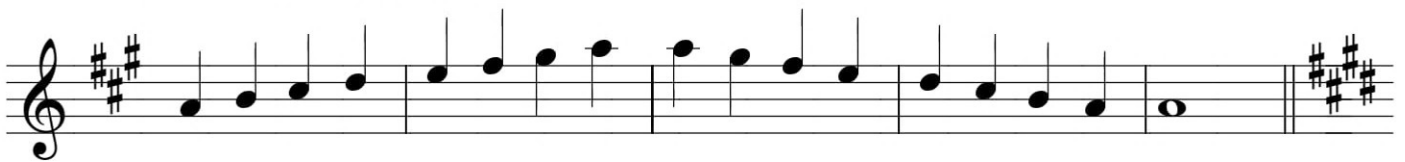
ESCALA DE SOL MAIOR



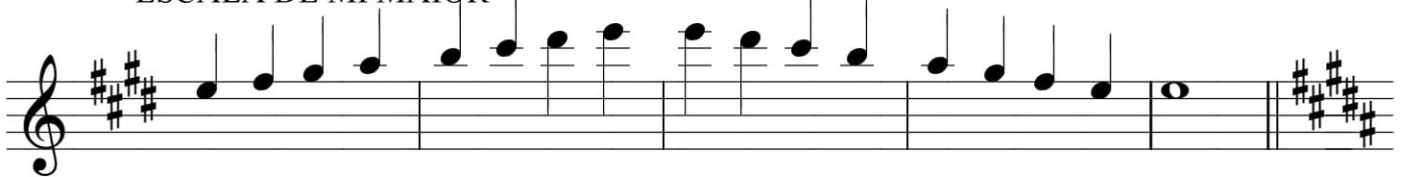
ESCALA DE RÉ MAIOR



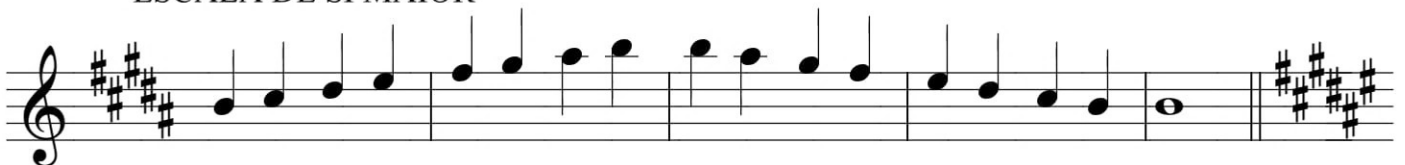
ESCALA DE LÁ MAIOR



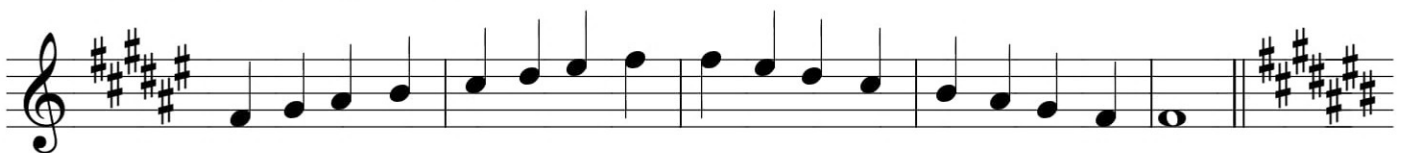
ESCALA DE MI MAIOR



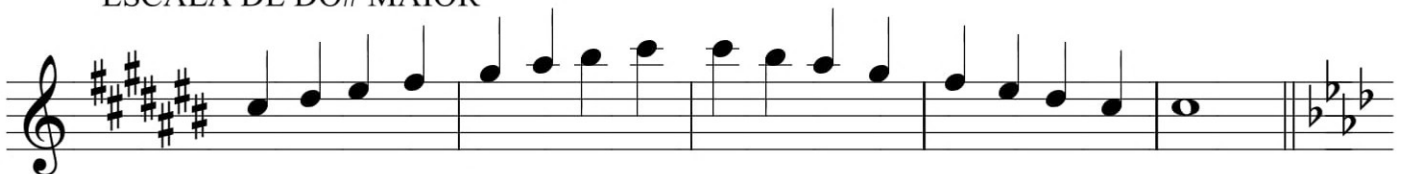
ESCALA DE SI MAIOR



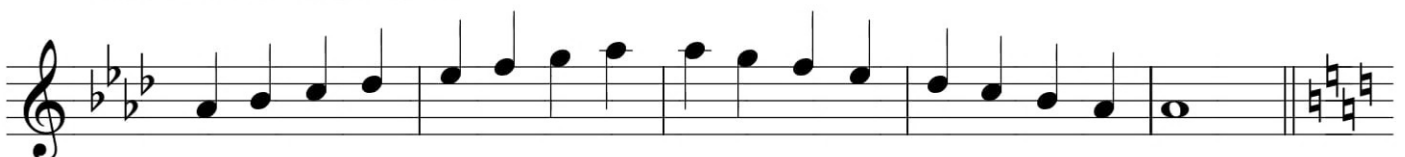
ESCALA DE FÁ# MAIOR



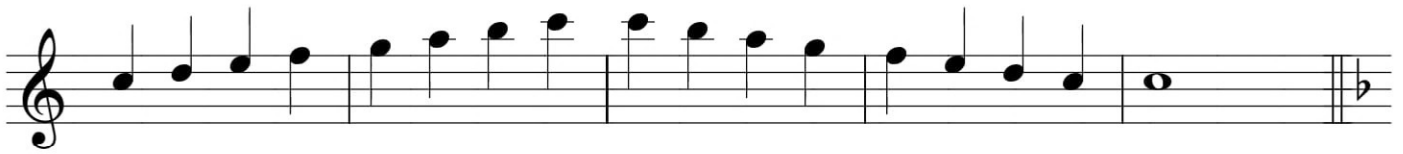
ESCALA DE DÓ# MAIOR



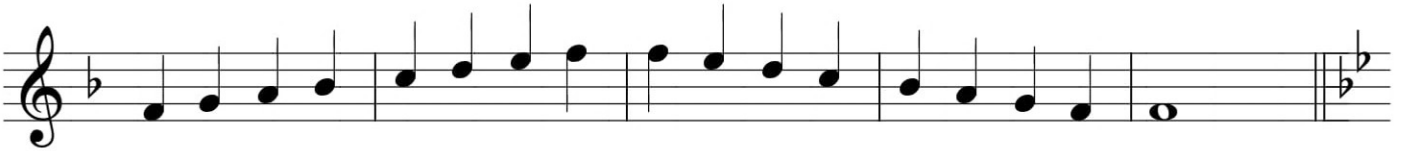
ESCALA DE LÁb MAIOR



ESCALA DE DÓ MAIOR



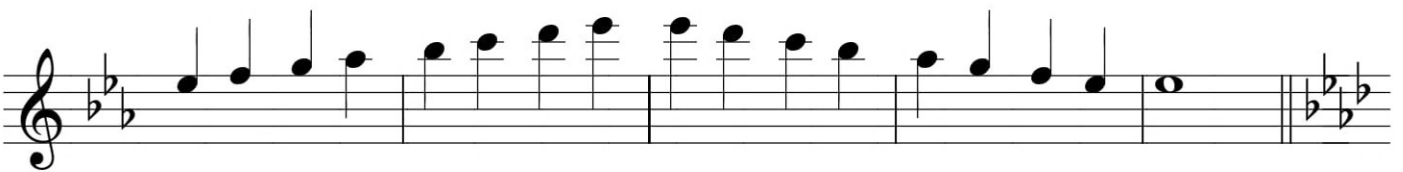
ESCALA DE FÁ MAIOR



ESCALA DE SIb MAIOR



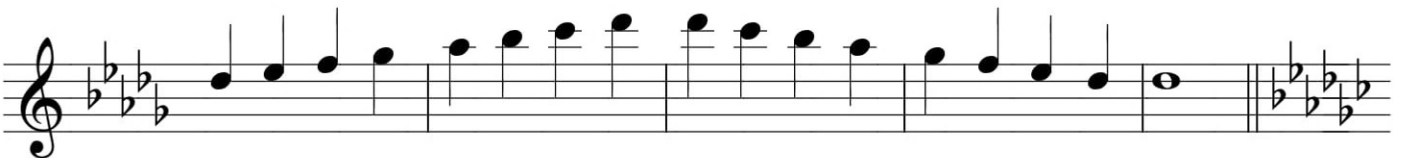
ESCALA DE MIb MAIOR



ESCALA DE LÁb MAIOR



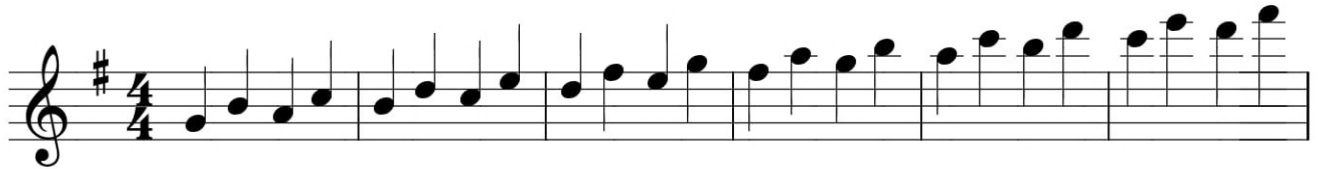
ESCALA DE RÉb MAIOR



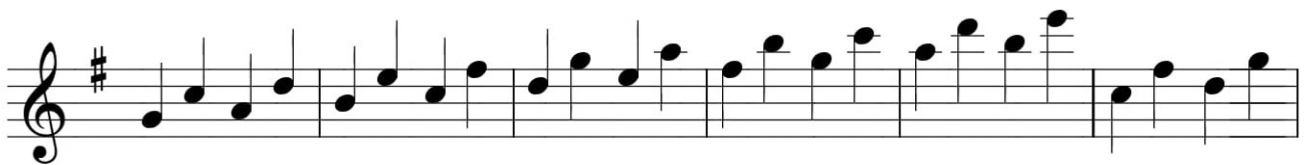
ESCALA DE SOLb MAIOR



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, D5, E5, F#5, G5. The second staff shows a descending scale of eighth notes: G5, F#5, E5, D5, C5, B4, A4, G4. Both staves end with a double bar line.

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, D5, E5, F#5, G5. The second staff shows a descending scale of eighth notes: G5, F#5, E5, D5, C5, B4, A4, G4. Both staves end with a double bar line.

INTERVALOS DE 7ª

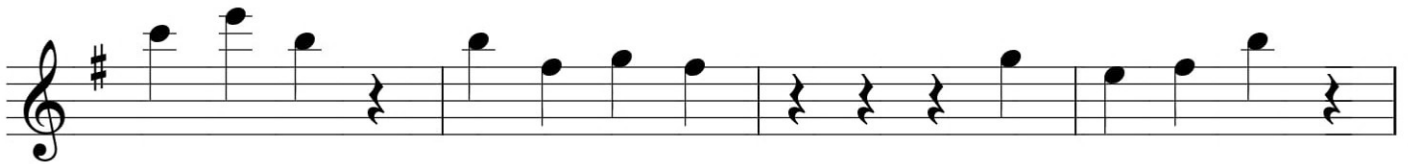
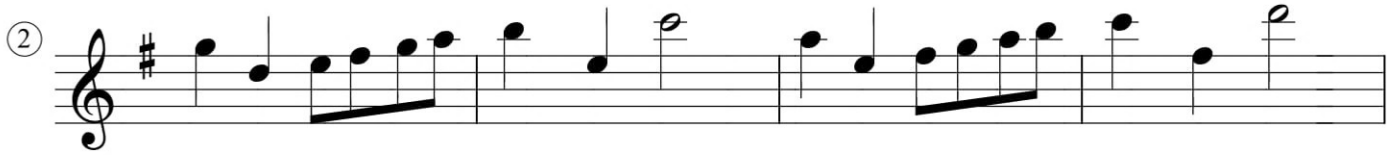
Two staves of musical notation in G major (one sharp). The first staff shows an ascending scale of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. The second staff shows a descending scale of eighth notes: G5, F#5, E5, D5, C5, B4, A4, G4. Both staves end with a double bar line.

INTERVALOS DE 8ª

Four staves of musical notation in G major (one sharp) illustrating octave intervals. The first staff shows a sequence of eighth notes with an octave leap between each pair. The second staff shows a sequence of quarter notes with an octave leap between the first and second notes. The third staff shows a sequence of quarter notes with an octave leap between the first and second notes. The fourth staff shows a sequence of quarter notes with an octave leap between the first and second notes, ending with a double bar line.

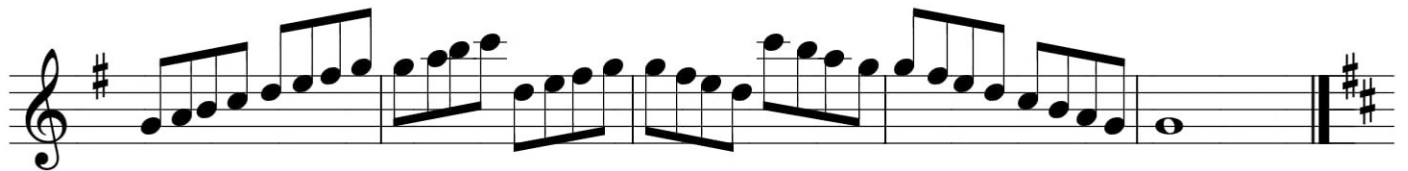
ESTUDOS MELÓDICOS

Three staves of musical notation in G major (one sharp) illustrating melodic studies. The first staff is marked with a circled '1' and contains a sequence of eighth notes with slurs. The second staff contains a sequence of eighth notes with slurs. The third staff contains a sequence of eighth notes with slurs, ending with a double bar line.

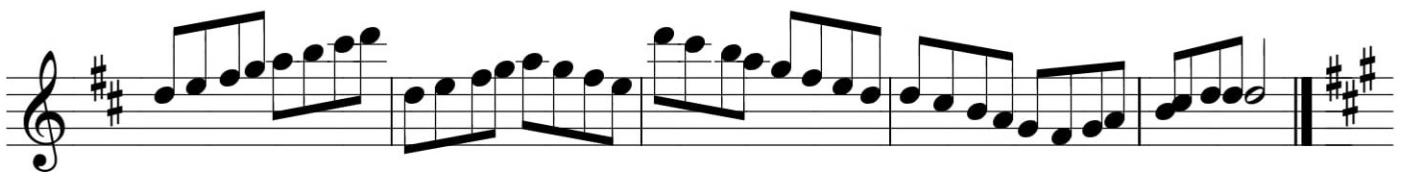


ESCALAS

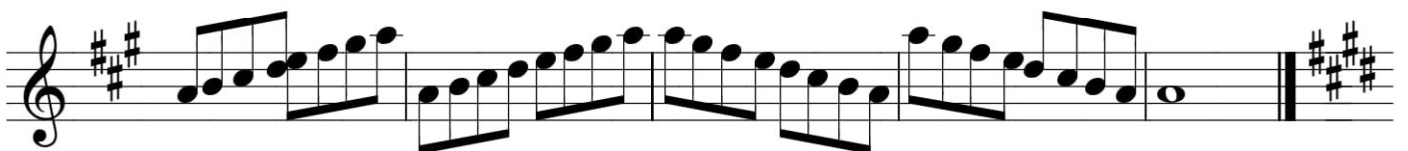
SOL MAIOR - G



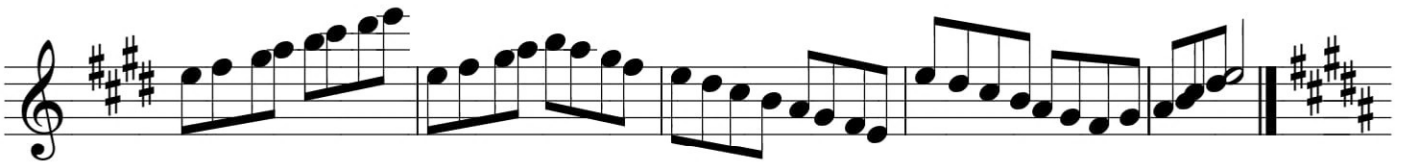
RÉ MAIOR - D



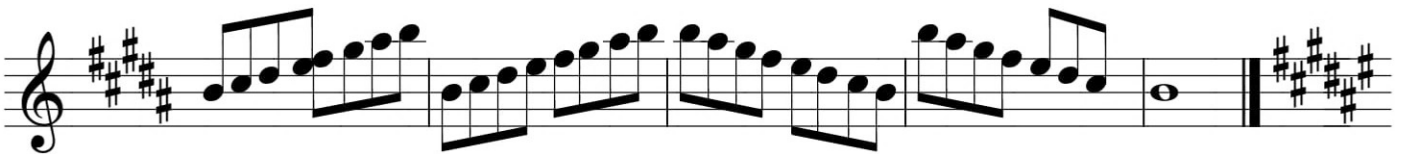
SOL MAIOR - G



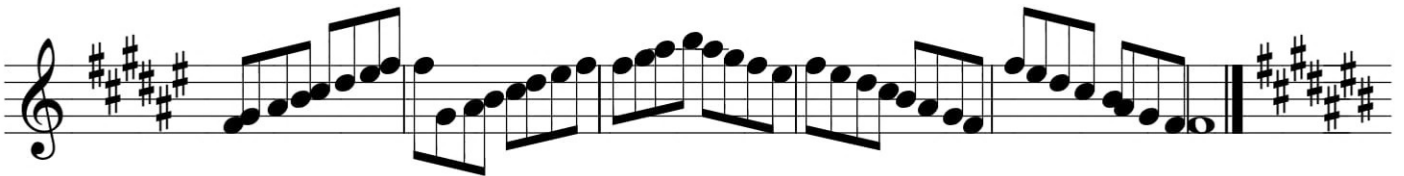
MI MAIOR - E



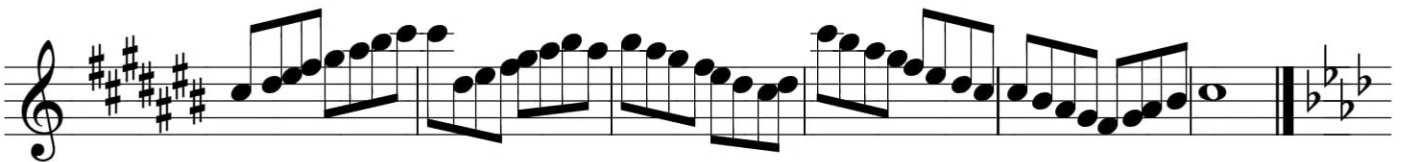
SI MAIOR - B



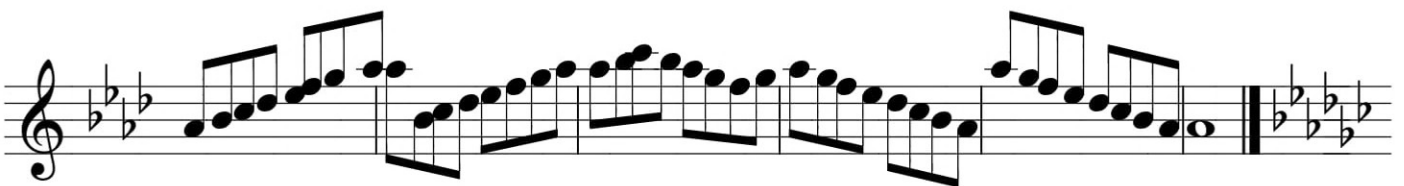
FÁ# MAIOR - F#



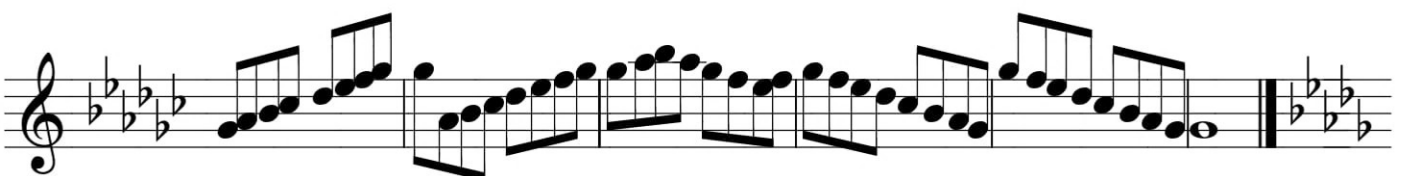
DÓ# MAIOR - C#



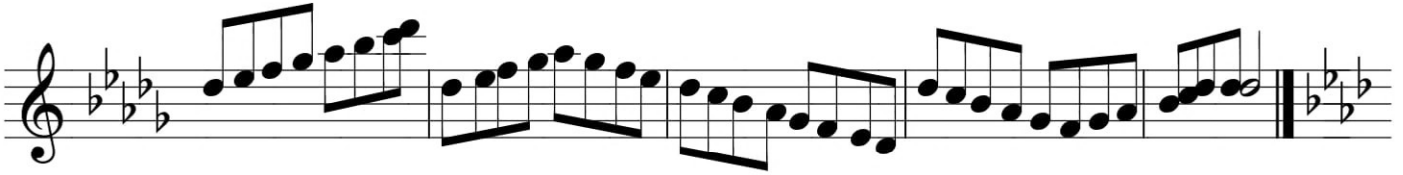
LÁb MAIOR - Ab



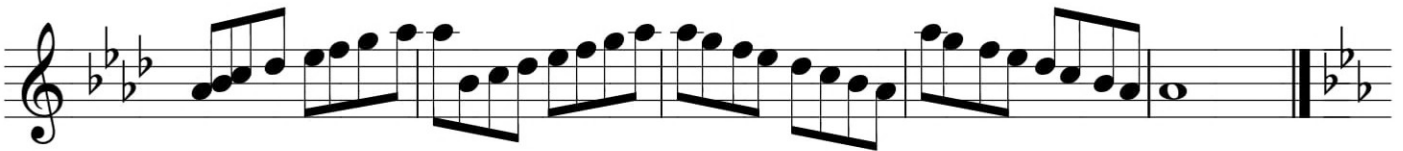
SOLb MAIOR - Gb



RÉ b MAIOR - Db



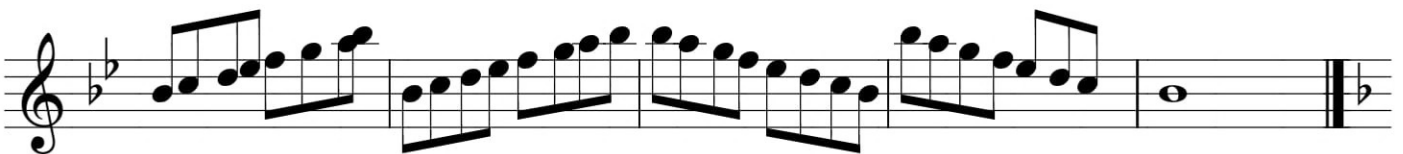
LÁb MAIOR - Ab



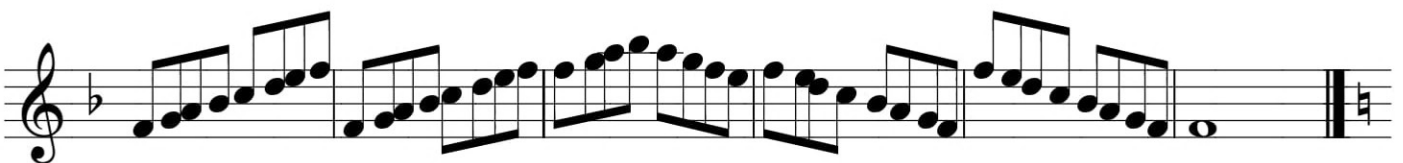
MIb MAIOR - Eb



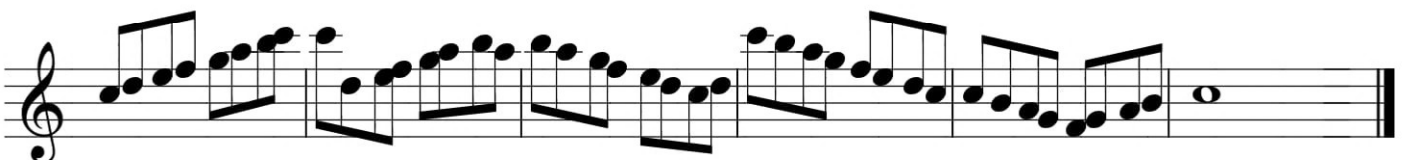
SI b MAIOR - Bb



FÁ MAIOR - F



DÓ MAIOR - C



Dueto Nº 2

1ª Voz

2ª Voz

Apostila de Saxofone
Águas de Março

Tom Jobim

1

5

9

13

17

21

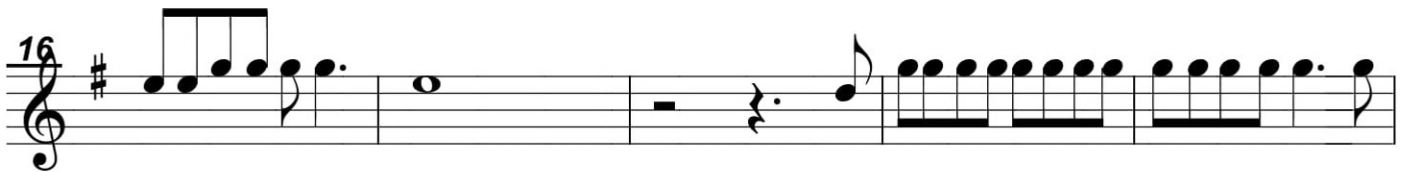
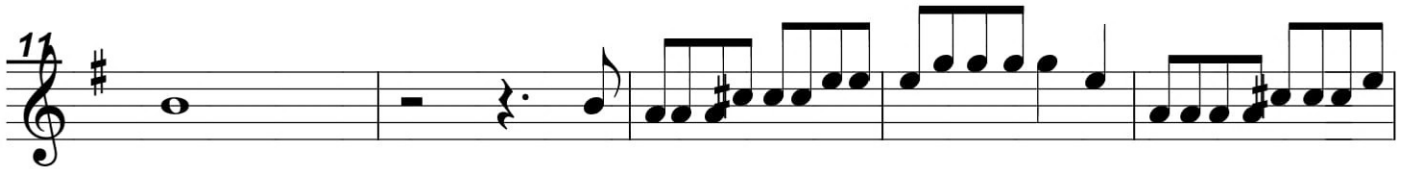
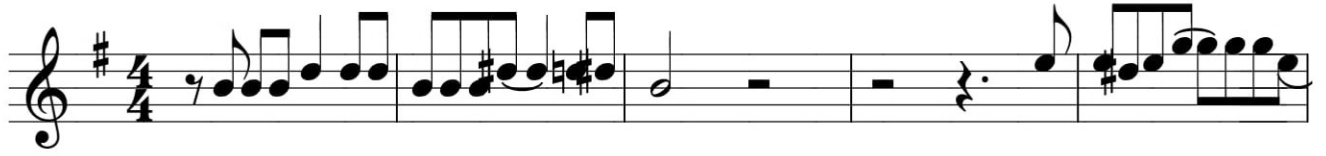
25

29

33

The image displays a musical score for saxophone, consisting of ten staves of music. The key signature is two sharps (F# and C#), 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 (the number '3' above groups of three notes) and ends with a double bar line.

Caetano Veloso



Apostila de Saxofone
LUIZA

Tom Jobim

5

9 \oplus Coda

14

18

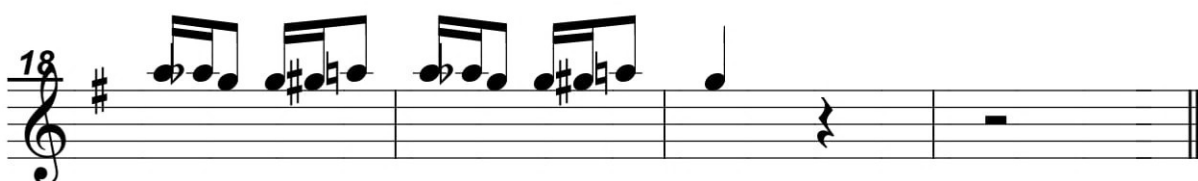
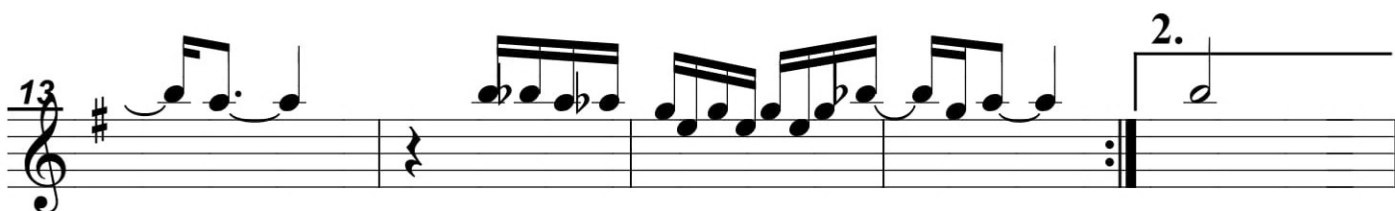
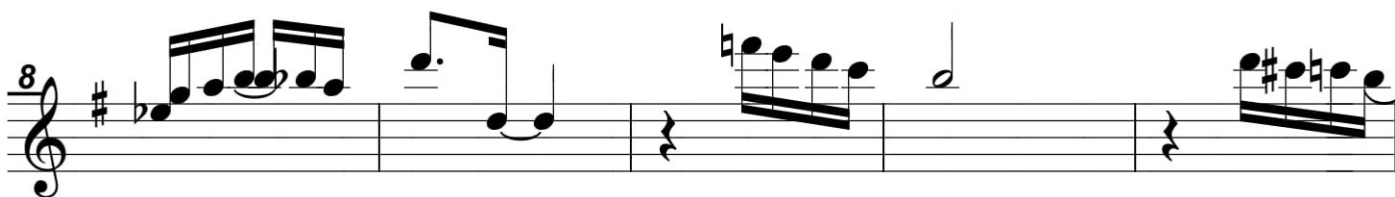
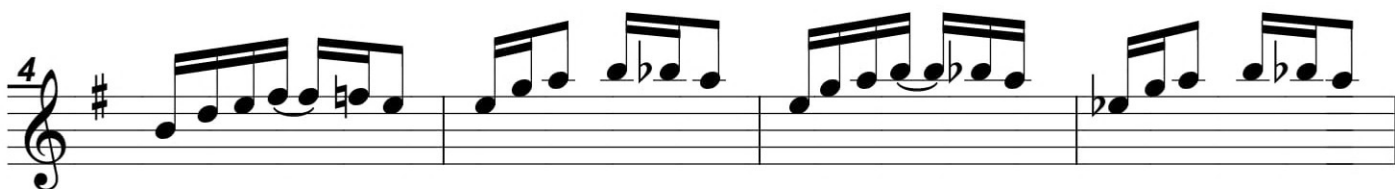
22 D.C. al Coda

26 \oplus Coda

29

33

Marcos Valle e Paulo Sérgio Valle



Apostila de Saxofone
Cânon

Pachbell
Copyright 1999 by Drausio Fonseca

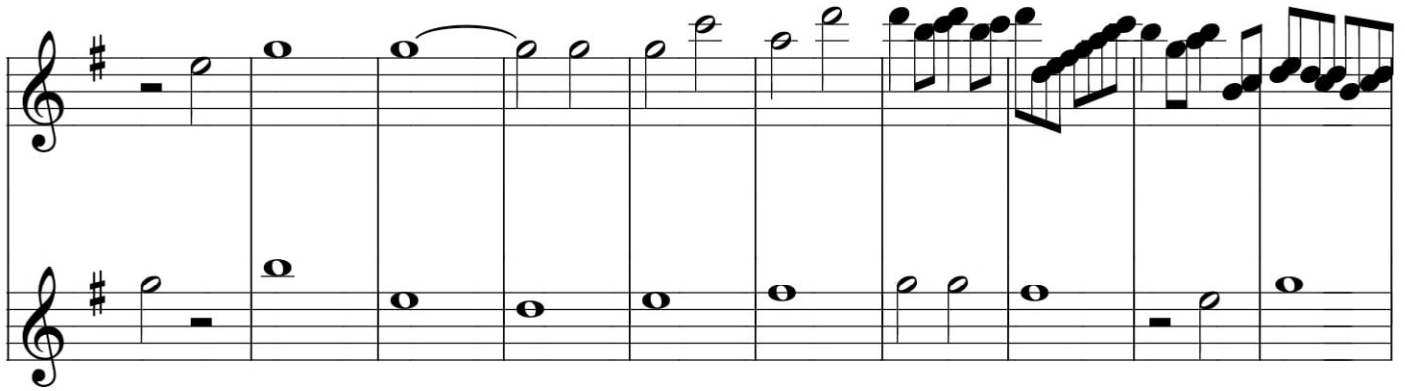
First system of musical notation, featuring two staves in 4/4 time with a key signature of one sharp (F#). The melody consists of whole notes in the upper staff and half notes in the lower staff.

Second system of musical notation, featuring two staves in 4/4 time with a key signature of one sharp (F#). The melody continues with eighth notes in the upper staff and half notes in the lower staff.

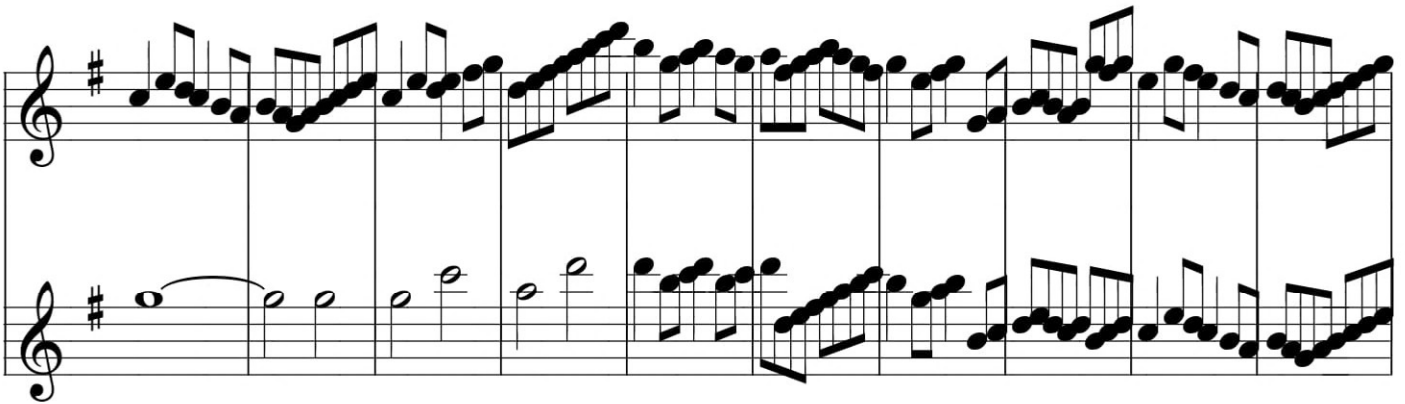
Third system of musical notation, featuring two staves in 4/4 time with a key signature of one sharp (F#). The melody includes sixteenth notes in the upper staff and half notes in the lower staff.

Fourth system of musical notation, featuring two staves in 4/4 time with a key signature of one sharp (F#). The melody continues with sixteenth notes in the upper staff and half notes in the lower staff.

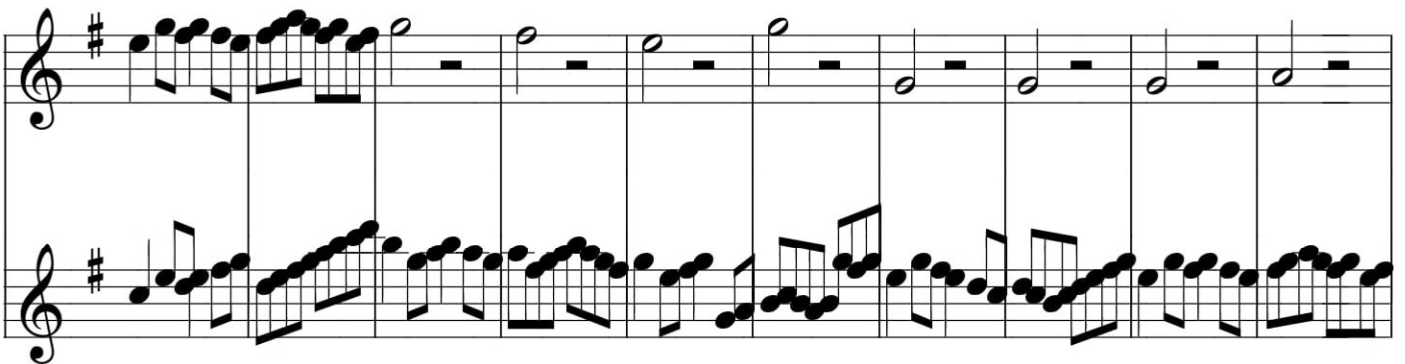
Fifth system of musical notation, featuring two staves in 4/4 time with a key signature of one sharp (F#). The melody concludes with eighth notes in the upper staff and half notes in the lower staff.



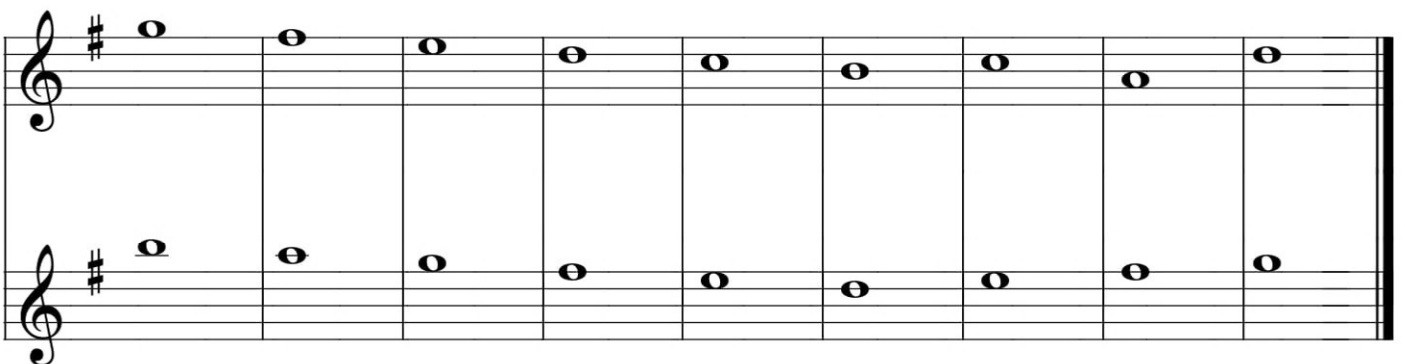
First system of musical notation. It consists of two staves in treble clef with a key signature of one sharp (F#). The top staff contains a melodic line starting with a quarter rest, followed by a half note G4, a quarter note A4, a half note B4, and a quarter note C5. The bottom staff contains a bass line with a quarter rest, followed by a half note G3, a quarter note F#3, a half note E3, and a quarter note D3.



Second system of musical notation. The top staff features a complex melodic line with many sixteenth notes and slurs. The bottom staff continues the bass line with a half note G3, a quarter note F#3, a half note E3, and a quarter note D3, followed by a melodic line with many sixteenth notes and slurs.



Third system of musical notation. The top staff has a melodic line with many sixteenth notes and slurs. The bottom staff has a melodic line with many sixteenth notes and slurs.



Fourth system of musical notation. Both staves contain a simple harmonic progression of whole notes. The top staff has notes G4, A4, B4, C5, B4, A4, G4. The bottom staff has notes G3, F#3, E3, D3, E3, F#3, G3.

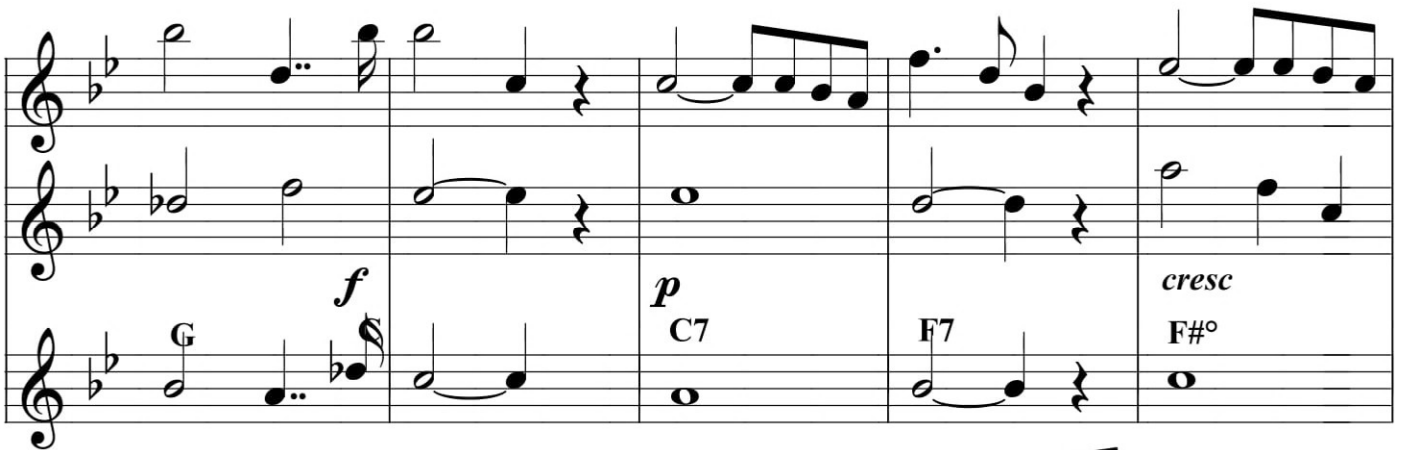
Apostila de Saxofone
AVE MARIA

GOUNOD

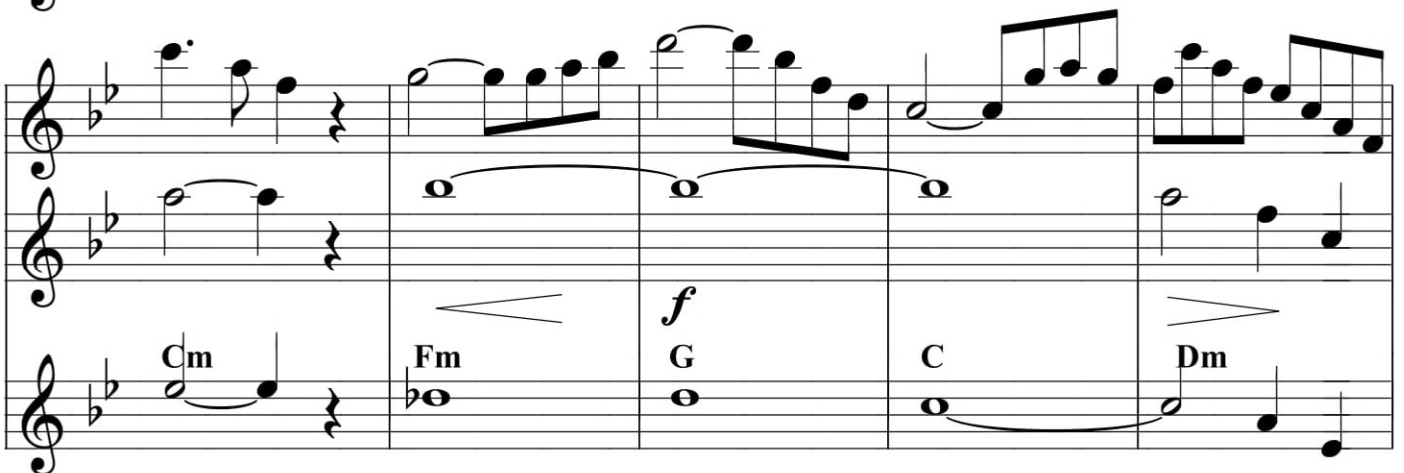
The musical score is written for saxophone in 4/4 time, B-flat major. It consists of four systems of three staves each. The first system shows the beginning with a piano (*p*) dynamic. The second system features a mezzo-forte (*mf*) dynamic. The third system includes guitar chords (*G/B* and *C*) and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



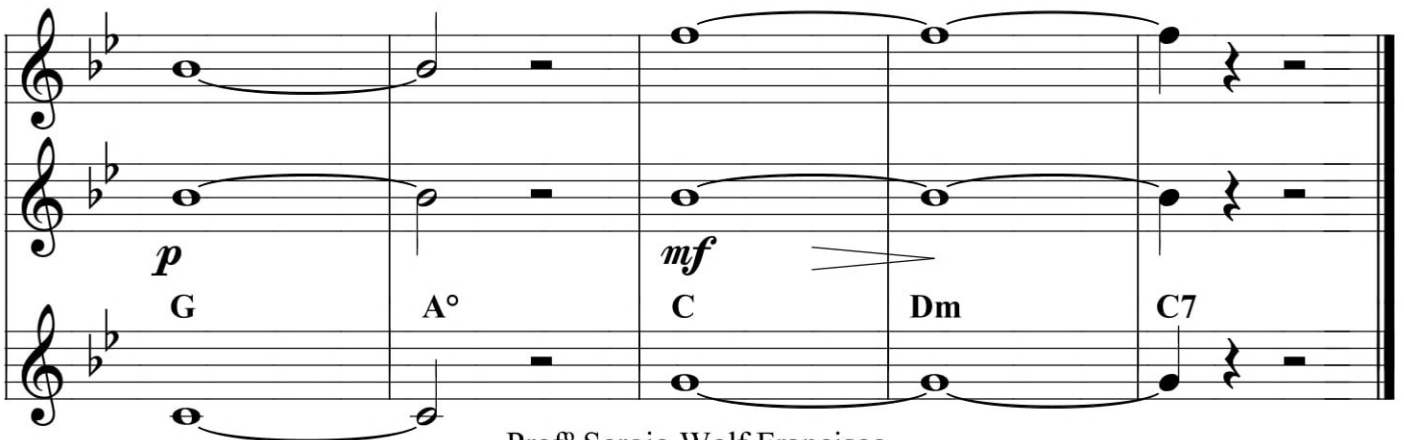
First system of musical notation. It consists of three staves. The top staff contains a melodic line with eighth and quarter notes. The middle staff contains a bass line with a long note and some rests. The bottom staff contains a bass line with notes and rests. Dynamics markings include *p*, *mf*, and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

Apostila de Saxofone
CIRCÉ
(RIGAUDONS)

ALLEGRO

DESMARETS

The musical score is written for saxophone in 4/4 time, key of D major. It consists of 12 systems of two staves each. The melody is primarily composed of eighth notes with slurs and accents. Dynamics include *p*, *cresc.*, *mf*, and *p*. The piece concludes with a double bar line. The word "FIM" appears in the 4th and 5th systems, and "E" appears below it in the 4th system.