



**Conservatório Estadual de Música**

**Cora Pavan Capparelli**

**Percepção Musical - 8º ano**  
**2025**

**Aluno** \_\_\_\_\_ **Sala** \_\_\_\_\_

**Professor** \_\_\_\_\_

## MÉTRICA NO COMPASSO COMPOSTO

A progressão matemática de um **compasso simples** é  $1 - 2 - 4 - 8$ ; um corresponde ao pulso, os outros são as subdivisões:

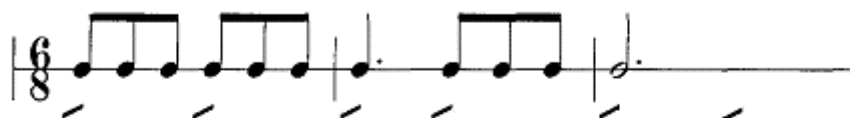
The image shows four staves of music, each with a 2/4 time signature. The first staff contains two half notes. The second staff contains two quarter notes, each spanning the duration of a half note. The third staff contains four eighth notes, each spanning the duration of a quarter note. The fourth staff contains eight sixteenth notes, each spanning the duration of an eighth note. This visualizes the binary subdivision of the pulse into 2, 4, and 8 parts.

A progressão matemática de um **compasso composto** é  $1 - 3 - 6 - 12$ ; um pontuado corresponde a unidade de tempo, os outros são as subdivisões:

The image shows four staves of music, each with a 6/8 time signature. The first staff contains two dotted half notes. The second staff contains two quarter notes, each spanning the duration of a dotted half note. The third staff contains six eighth notes, each spanning the duration of a quarter note. The fourth staff contains twelve sixteenth notes, each spanning the duration of an eighth note. This visualizes the ternary subdivision of the pulse into 3, 6, and 12 parts.

**EXEMPLOS:**

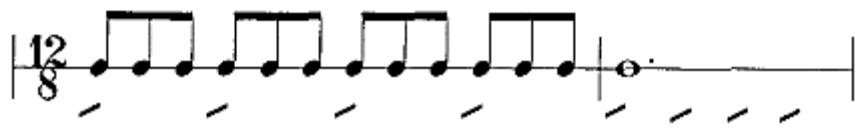
6/8 - compasso binário (dois tempos):



9/8 - compasso ternário (três tempos):



12/8 - compasso quaternário (quatro tempos):



Primeiramente ache o pulso, depois o apoio e conta-se quantos tempos para classificar a métrica. Para classificar se é simples ou composto, basta verificar a subdivisão. Se cada tempo estiver subdividido em dois, o compasso é simples, se estiver subdividido em três, o compasso é composto.

Vamos ouvir algumas músicas para identificação da métrica:

01	Dona (Roupa Nova)	
02	Sapato Velho (Roupa Nova)	
03	Que Prazer (Tom Black)	
04	Runaway (The Corrs)	
05	Tudo Diferente (Maria Gadu)	
06	Since I Don't Have You (Guns N'Roses)	
07	Eclipse (Pink Floyd)	
08	O Holy Night (Mariah Carey)	
09	Lá de Longe (Tribalista)	
10	Estátua de Sal (Djavan)	

**RECORDANDO:** Reconhecer o Ictus Inicial das músicas abaixo:

<b>Fx.</b>	<b>Músicas</b>	<b>Intérprete/Compositor</b>	<b>Compasso</b>	<b>Ictus Inicial</b>
01	Baião	(Luiz Gonzaga)		
02	É Você	(Tribalistas)		
03	Firmamento	(Cidade Negra)		
04	Pecado é lhe Deixar de Molho	(Tribalistas)		
05	Uma Um	(Tribalistas)		
06	Mary Cristo	(Tribalistas)		
07	Vaidade	(Djavan)		
08	Carnavália	(Tribalistas)		
09	Te ver	(Skank)		
<b>10</b>	O amor é Feio	(Tribalistas)		
<b>12</b>	Anjo da Guarda	(Tribalistas)		

**RECORDANDO:** Encontre a **U.T.** e a **U.C** das fórmulas de compasso abaixo:

A)  $\frac{2}{2}$

B)  $\frac{3}{2}$

C)  $\frac{4}{2}$

D)  $\frac{2}{4}$

E)  $\frac{3}{4}$

F)  $\frac{4}{4}$

G)  $\frac{2}{8}$

H)  $\frac{3}{8}$

I)  $\frac{4}{8}$

– Complete o primeiro compasso com as unidades de tempo (U.T.) e o segundo com unidade de compasso (U.C):

$\frac{4}{4}$		$\frac{3}{2}$		
$\frac{3}{8}$		$\frac{3}{4}$		
$\frac{4}{8}$		$\frac{2}{16}$		

– No trecho abaixo faça a leitura rítmica com a sílaba **Tá**, depois com os nomes das notas, em seguida identifique o que se pede logo abaixo:

Fórmula de compasso numérica: \_\_\_\_\_

Tipo de compasso: \_\_\_\_\_

Ictus inicial: \_\_\_\_\_

UC: \_\_\_\_\_ UT: \_\_\_\_\_

Tipos de barras que aparecem: \_\_\_\_\_

Qual tonalidade: \_\_\_\_\_

- Escreva as fórmulas de compasso para cada trecho abaixo:

Eight musical staves in treble clef, arranged in two columns of four. Each staff contains a short musical phrase with various note values and rests.

- Dividir os compassos

Six musical staves in treble clef, each with a different time signature: 3/4, 6/8, 3/2, 6/8, common time (C), and 2/4. Each staff contains a musical phrase.

- Escreva as figuras conforme os valores de cada fórmula de compasso abaixo:

$\frac{4}{4}$	1 tempo:	1 tempo:	1 tempo:	1 tempo:
	2 tempos:	3 tempos:	2 tempos:	2 tempos:
	$\frac{1}{2}$ tempo:	$\frac{1}{2}$ tempo:	3 tempos:	$\frac{1}{2}$ tempo:
	$\frac{1}{4}$ tempo:	$\frac{1}{4}$ tempo:	$\frac{1}{2}$ tempo:	$\frac{1}{4}$ tempo:
	1 $\frac{1}{2}$ tempo:	1 $\frac{1}{2}$ tempo:	1 $\frac{1}{2}$ tempo:	$\frac{3}{4}$ tempo:
	$\frac{3}{4}$		$\frac{3}{8}$	

## EXERCÍCIOS:

- Estude atentamente os quatro trechos melódicos abaixo, e analise as proposições e marque (V) para verdadeira e (F) para falsa:

I

Moderato **Bundeslied** F. Schubert(1798-1827)

II

Con molto tranquillo **Concerto para Violoncelo** F. Delius (1862-1934)

III

Fast **Quarteto de Cordas nº 4** A. Schoenberg (1874-1951)

IV

**Sinfonia Fantástica**  
(O Baile) H. Berlioz (1803-1869)

- [ ] No trecho **I** a classificação métrica é **binário simples**, a unidade de tempo é uma **mínima**, a unidade de compasso é uma **semibreve**.
- [ ] No trecho **II** a classificação métrica é **quaternário composto**, a unidade de tempo é uma **semínima pontuada**, a unidade de compasso é uma **semibreve pontuada**.
- [ ] No trecho **III** a classificação métrica é **quaternário simples**, a unidade de tempo é uma **semínima**, a unidade de compasso é uma **semibreve**.
- [ ] No trecho **IV** a classificação métrica é **ternário simples**, a unidade de tempo é uma **colcheia**, a unidade de compasso é uma **semínima pontuada**.

Assinale a alternativa que apresenta a sequência **correta**, escrita de cima para baixo.

- A. ( ) V - V - F - V
- B. ( ) F - V - V - F
- C. ( ) F - V - V - V
- D. ( ) V - V - V - V
- E. ( ) V - F - F - F

- Identificar se são compassos simples ou composto

6 4	9 8
12 8	2 4
6 8	3 8
2 2	4 4
3 4	6 16



- Dividir os compassos

Four musical staves illustrating rhythmic patterns in different time signatures:

- Staff 1: 6/8 time signature, showing a sequence of eighth notes and quarter notes.
- Staff 2: 4/4 time signature, showing a sequence of quarter notes and eighth notes.
- Staff 3: 3/8 time signature, showing a sequence of eighth notes and quarter notes.
- Staff 4: 12/16 time signature, showing a sequence of eighth notes and quarter notes.

## LEITURA RÍTMICA E MELÓDICA

### VOZES ALTERNADAS

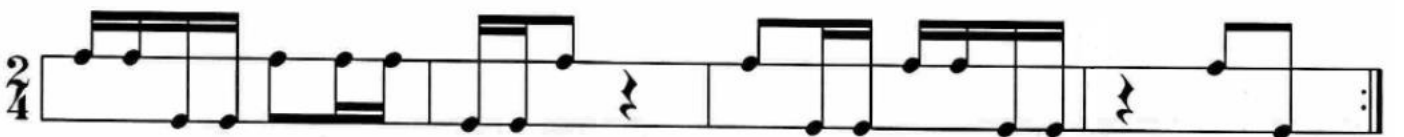
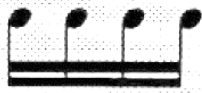
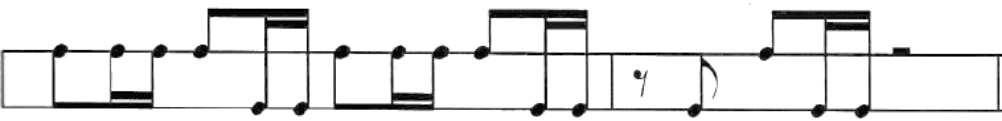
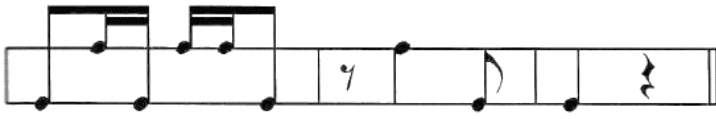
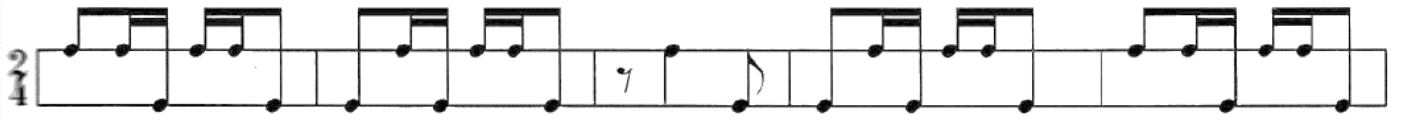
*Linha superior: tá*

*Linha inferior: tchi*



Two musical staves showing rhythmic patterns in 4/4 time signature:

- Staff 1: Shows a sequence of eighth notes and quarter notes, with a treble clef and a 4/4 time signature.
- Staff 2: Shows a sequence of eighth notes and quarter notes, with a treble clef and a 4/4 time signature.



**AUDIÇÃO E TRANSCRIÇÃO** (A. Prince – A Arte de Ouvir)

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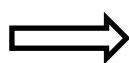
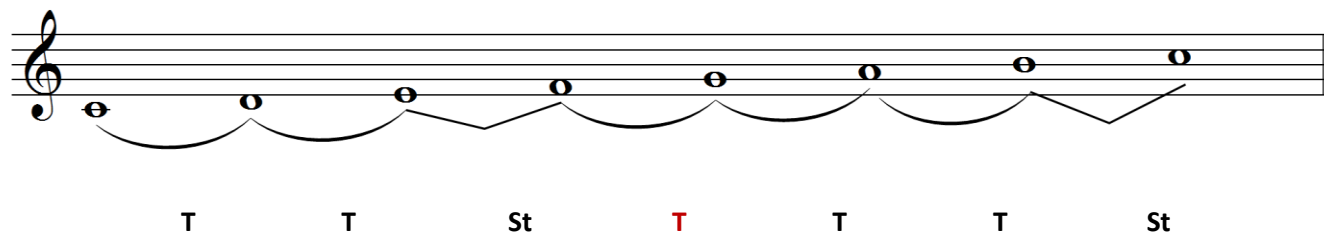
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## ESCALAS MAIORES

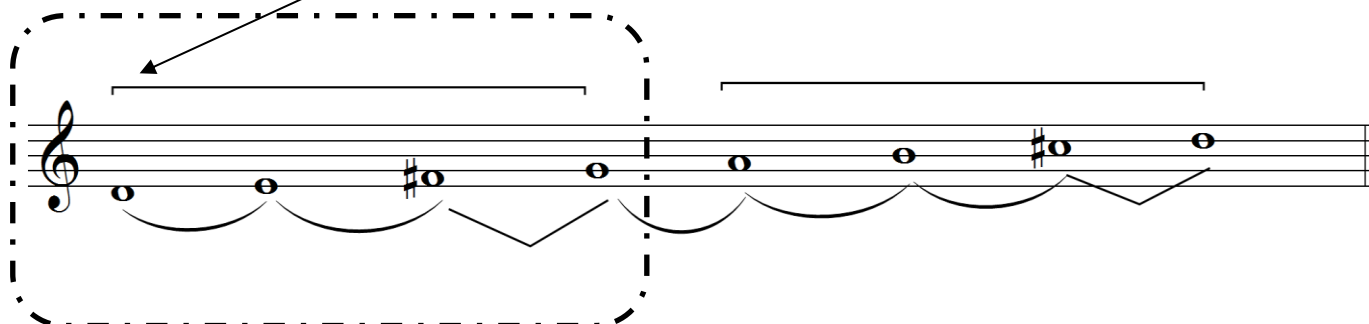
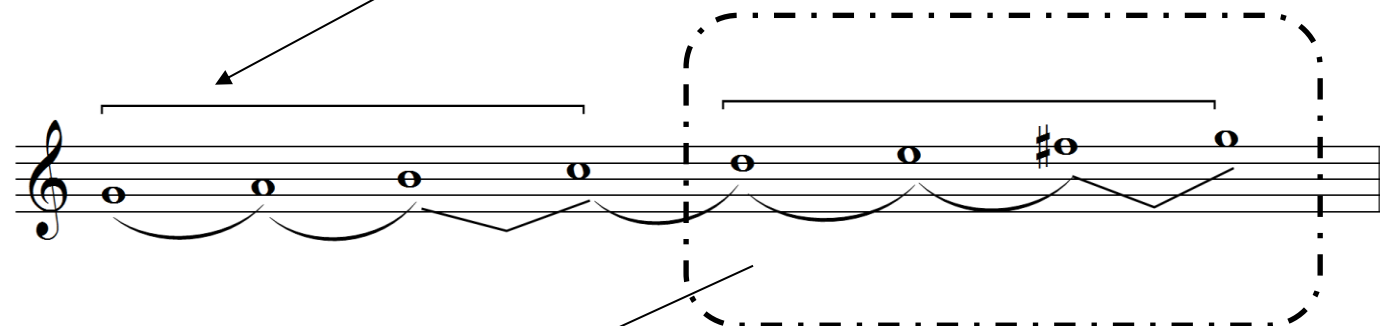
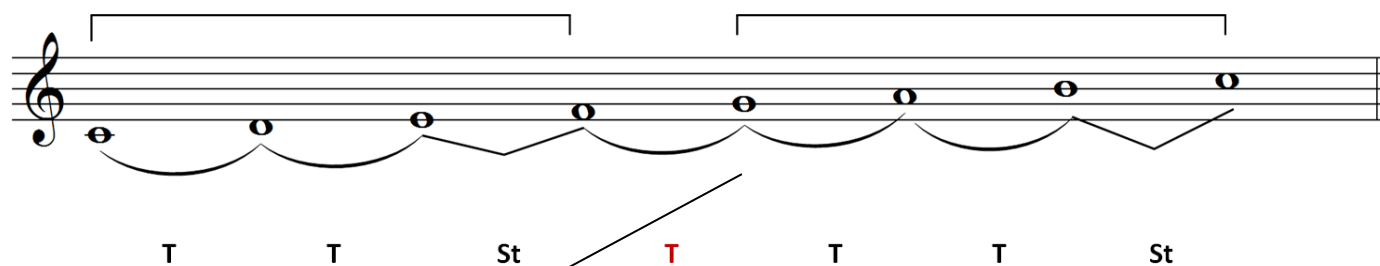
Ao acrescentar mais 3 notas no pentacordes maior, chega-se a **escala maior**.

Sendo assim, a escala maior é formada por dois tetracordes, com a seguinte formação: T – T – St



Lembrando que os tetracordes são separados por um intervalo de tom.

A partir da formação da escala de dó maior, segue o modelo para as demais escalas (com sustenidos). O segundo tetracorde será o primeiro da próxima escala.



**Exercício:**

- Continue fazendo as próximas escalas seguindo o mesmo raciocínio.



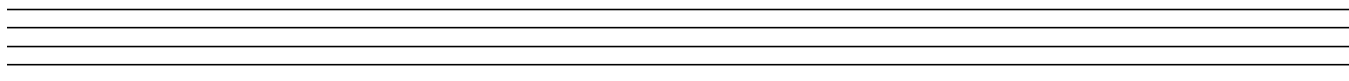
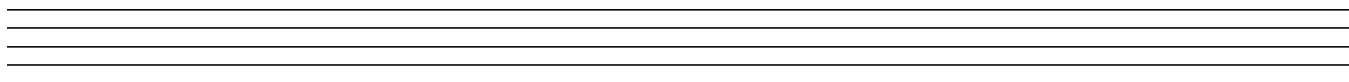
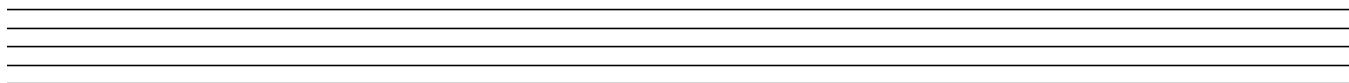
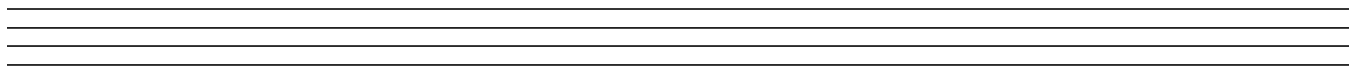
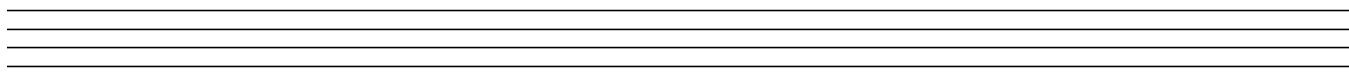



**Até aqui foi feito as escalas com sustenidos (#). Agora será feito com bemóis (b)**

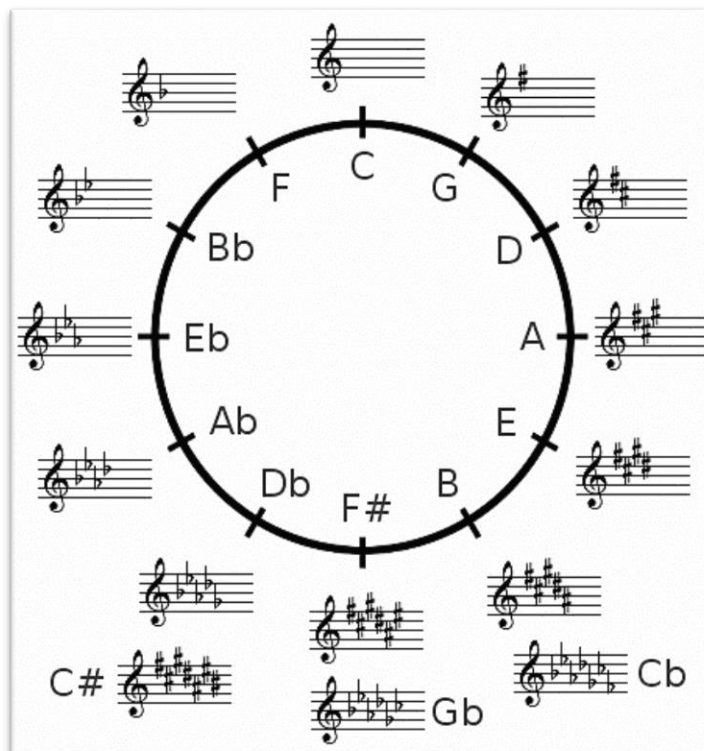
A última nota do primeiro tetracorde é a primeira da próxima escala (com bemóis)

T T St T T T St

Sendo assim, continue as próximas escalas:



Assim, se chega ao **círculo das quintas**, ascendente e descendente.



### RESUMO DAS ESCALAS MAIORES COM SUSTENIDOS E BEMÓIS

ESCALA	Nº DE #	QUAIS	ESCALA	Nº DE b	QUAIS
Dó maior	Nenhum	Nenhum	Dó maior	Nenhum	Nenhum
Sol maior	1	Fá#	Fá maior	1	Sib
Ré maior	2	Fá#, Dó#	Sib maior	2	Sib, Mib
Lá maior	3	Fá#, Dó#, Sol#	Mib maior	3	Sib, Mib, Láb
Mi maior	4	Fá#, Dó#, Sol#, Ré#	Láb maior	4	Sib, Mib, Láb, Réb
Si maior	5	Fá#, Dó#, Sol#, Ré#, Lá#	Réb maior	5	Sib, Mib, Láb, Réb, Solb
Fá# maior	6	Fá#, Dó#, Sol#, Ré#, Lá#, Mi#	Solb maior	6	Sib, Mib, Láb, Réb, Solb, Dób
Dó# maior	7	Fá#, Dó#, Sol#, Ré#, Lá#, Mi#, Si#	Dób maior	7	Sib, Mib, Láb, Réb, Solb, Dób, Fáb

## EXERCÍCIOS:

-Escreva a escala maior a partir do grau e nota dada.

### ESCALA ASCENDENTE:

III IV

VII VI

V II

### ESCALA DESCENDENTE:

VII IV

V II

VI V

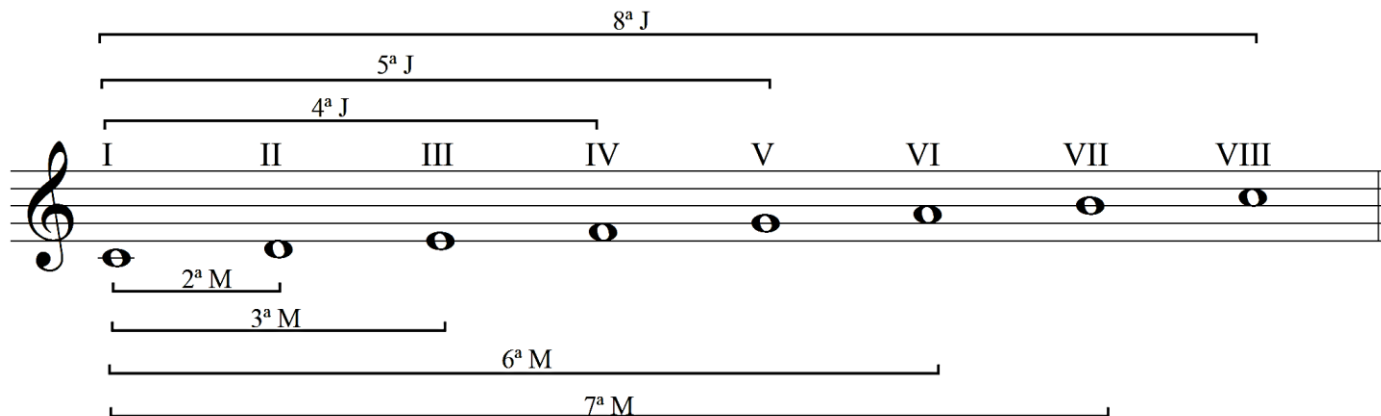
⇒ ANALISE O SEU REPERTÓRIO DO INSTRUMENTO E DESCUBRA A TONALIDADE DAS PEÇAS



## INTERVALOS

Após a escala maior formada, surgem outros intervalos a serem analisados.

Escala maior com seus graus e intervalos maiores (M) e justos (J) formado a partir da tônica (I):



### Intervalos menores, diminutos e aumentados.

Para formar *intervalos menores* abaixa-se um semitom os intervalos maiores.

Para formar os *intervalos diminutos* abaixa-se um semitom dos justos ou menores.

Para formar *intervalos aumentados* eleva um semitom dos justos ou maiores.

Do - Ré	2ª M	2ª maior	Dó - Sol	5ª J	5ª justa	Dó - Sib	7ª m	7ª menor
Dó - Réb	2ª m	2ª menor	Dó - Solb	5ª D	5ª diminuta	Dó - Sibb	7ª D	7ª diminuta
Dó - Ré#	2ª A	2ª aumentada	Dó - Sol #	5ª A	5ª aumentada			



Porém, não iremos utilizar os +q diminutos, nem os +q/ aumentados.

Veja os exemplos:

4ª Justa                      4ª aumentada                      4ª diminuta

6ª Maior                      6ª Menor                      6ª aumentada                      6ª diminuta

**IMPORTANTE: PASSO A PASSO PARA ANALISAR UM INTERVALO!!!**

Para analisarmos um intervalo devemos sempre tomar como base a escala maior da nota mais grave.

Dó Si bemol

Após isso, devemos comparar a nota mais aguda com a escala, observando se a mesma faz parte da escala ou se tem alteração:

Dó Si bemol                      Si ( natural )

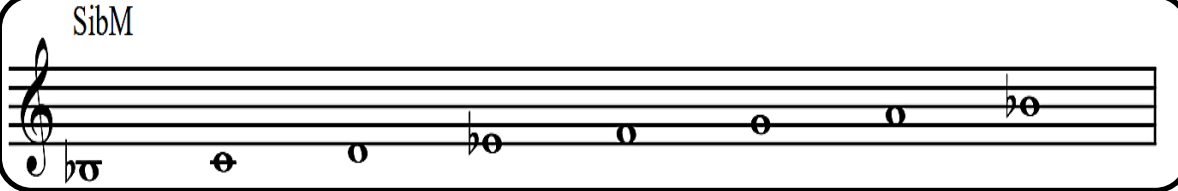
Sendo assim, o intervalo abaixou meio tom da nota original da escala, portanto o intervalo diminuiu. O que era 7ª M, ficou 7ª m.

7a. Menor                      7a. Maior

**EXERCÍCIOS:**

- Considerando a escala maior, analise os intervalos abaixo a partir da escala dada:

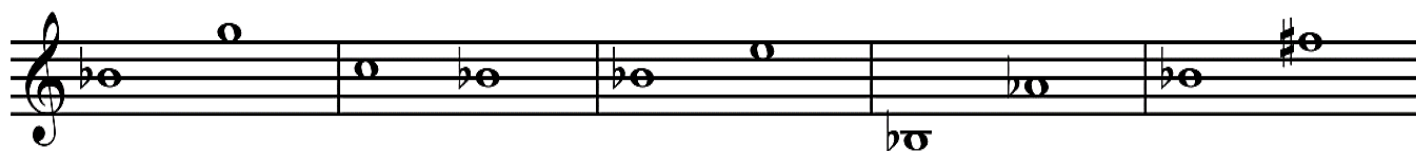
SibM



A musical staff in treble clef with a key signature of one flat (B-flat). The scale is written as a sequence of whole notes: B-flat, C, D, E-flat, E, F, G, A, B-flat.



A musical staff in treble clef with a key signature of one flat. It shows intervals from the SibM scale: B-flat to C (major second), C to D (major second), D to E-flat (minor second), E-flat to E (major second), E to F (major second), F to G (major second), G to A (major second), and A to B-flat (minor second).



A musical staff in treble clef with a key signature of one flat. It shows intervals from the SibM scale: B-flat to C (major second), C to D (major second), D to E-flat (minor second), E-flat to E (major second), E to F (major second), F to G (major second), G to A (major second), and A to B-flat (minor second).

MibM



A musical staff in treble clef with a key signature of two flats (B-flat and E-flat). The scale is written as a sequence of whole notes: B-flat, C, D, E-flat, F, G, A, B-flat.



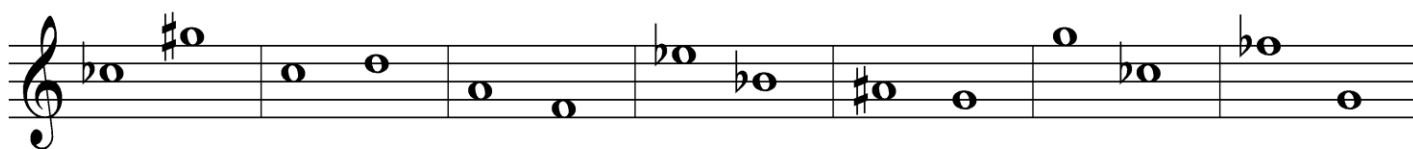
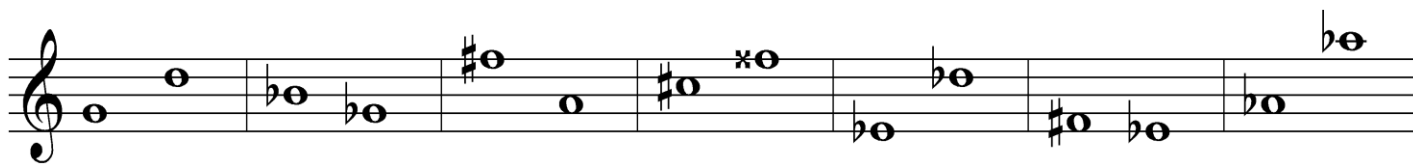
A musical staff in treble clef with a key signature of two flats. It shows intervals from the MibM scale: B-flat to C (major second), C to D (major second), D to E-flat (minor second), E-flat to F (major second), F to G (major second), G to A (major second), A to B-flat (minor second), and B-flat to C (major second).



A musical staff in treble clef with a key signature of two flats. It shows intervals from the MibM scale: B-flat to C (major second), C to D (major second), D to E-flat (minor second), E-flat to F (major second), F to G (major second), G to A (major second), A to B-flat (minor second), and B-flat to C (major second).

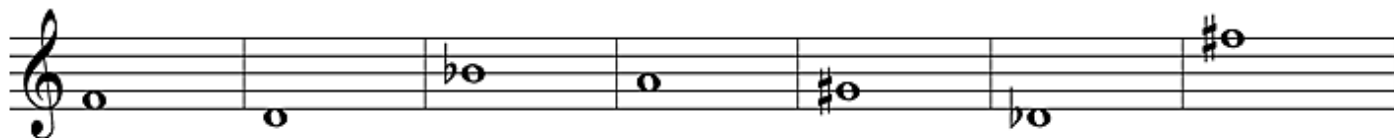
LábM

- Classifique os intervalos:



- Construa o intervalo pedido:

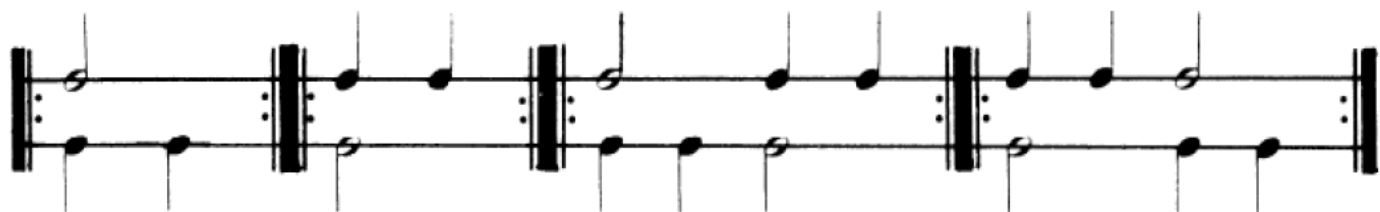
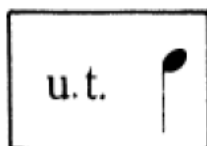
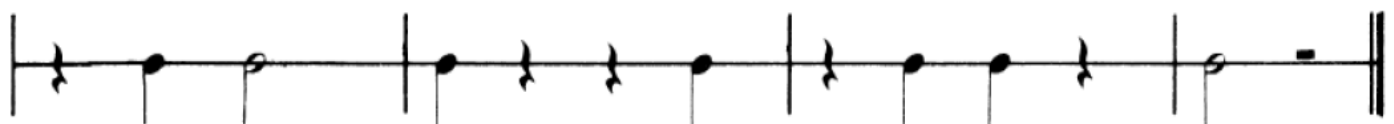
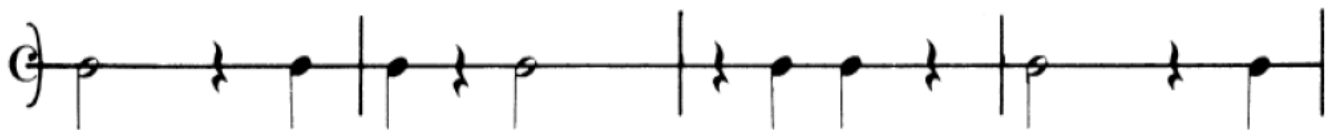
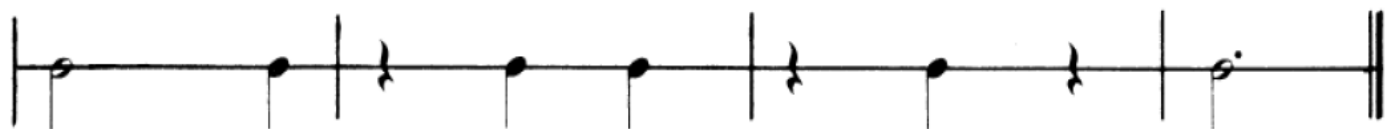
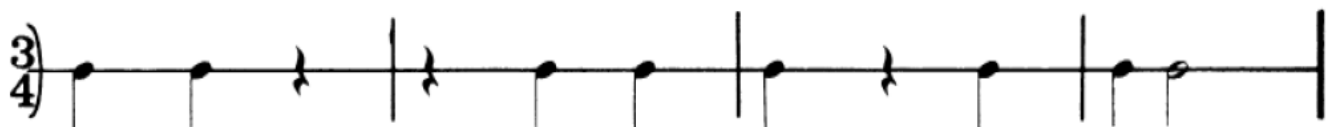
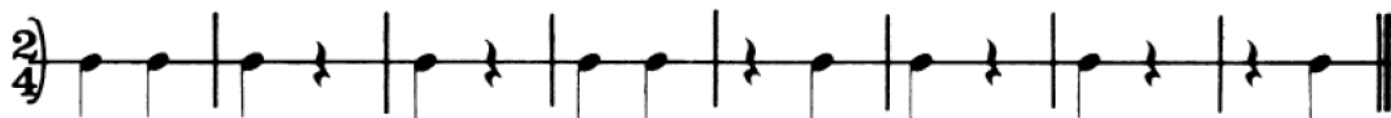
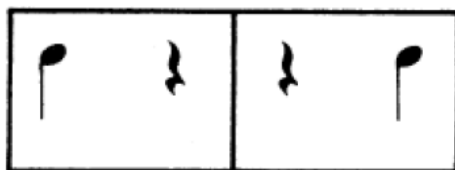
4ª justa ascendente



3ª maior descendente



## LEITURA RÍTMICA E MELÓDICA



1.

Exercise 1 is written in 2/4 time. The first staff begins with a treble clef, a 2/4 time signature, and a quarter rest. It contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

2.

Exercise 2 is written in 2/4 time with a key signature of two sharps (F# and C#). The first staff contains a sequence of eighth notes: F#4, G#4, A4, B4, A4, G#4, F#4, E4, D4, C4. The second staff contains a sequence of eighth notes: C4, D4, E4, F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C4.

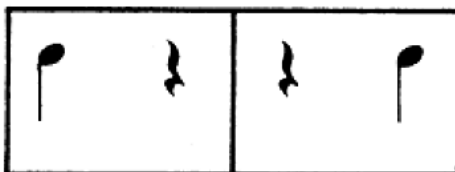
3.

Exercise 3 is written in 2/4 time with a key signature of three sharps (F#, C#, and G#). The first staff begins with a treble clef, a 2/4 time signature, and a quarter rest. It contains a sequence of eighth notes: G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C4. The second staff contains a sequence of eighth notes: C4, D4, E4, F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C4.

4.

Exercise 4 is written in 2/4 time with a key signature of one sharp (F#). The first staff contains a sequence of notes: F#4, G#4, A4, B4, A4, G#4, F#4, E4, D4, C4. The second staff contains a sequence of notes: C4, D4, E4, F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C4.

Transcreva os ritmos executados pelo professor:



## EXERCÍCIOS

- Analise as canções e indique a tonalidade:

# Zwyciezca smierci

## The Resurrection

*Polish traditional religious song  
arr. Karolina Szurek*

4

Zwy - cie - zca smie - rci, pie - kla i sza - ta - na  
Wy - cho - dzi z'gro - bu dnia trze - cie go z'ra - na.

5 1 3 2 4



# Chevaliers de la Table Ronde

*Ye Knights of the Round Table*  
Niveau Deux/Level Two

Arr: Gilbert DeBenedetti

Joyeux

Che-va - liers de la ta - ble ron - de, goû - tons voir si le vin est  
All ye knights of the round - ta - ble, taste and see if the wine is

1 3 5 2 1 2

Detailed description: This is a piano score for the piece 'Chevaliers de la Table Ronde'. It is written in G major and 3/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains the melody with fingerings 1, 3, 5, 2, 1, 2 indicated above the notes. The bass staff provides harmonic accompaniment with chords and single notes. The tempo is marked 'Joyeux'. The lyrics are in French and English. The arrangement is by Gilbert DeBenedetti.

# Ode to Joy

Beethoven  
arr: Gilbert DeBenedetti

3 5 1 2 3 3 2

10 2 1 1 2

Detailed description: This is a piano score for the piece 'Ode to Joy'. It is written in G major and common time (C). The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains the melody with fingerings 3, 5, 1, 2, 3, 3, 2 indicated above the notes. The bass staff provides harmonic accompaniment with chords and single notes. The arrangement is by Gilbert DeBenedetti.

# Fog of Midnight

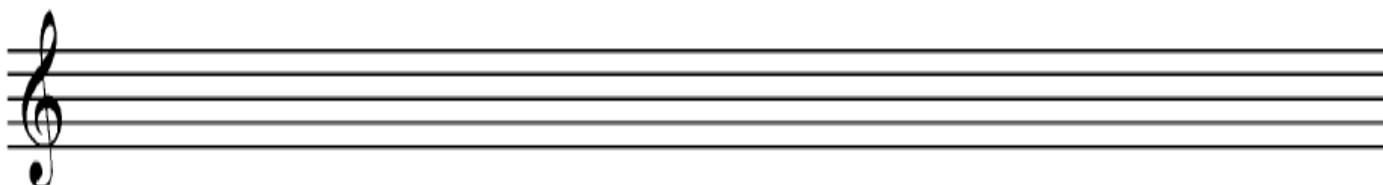
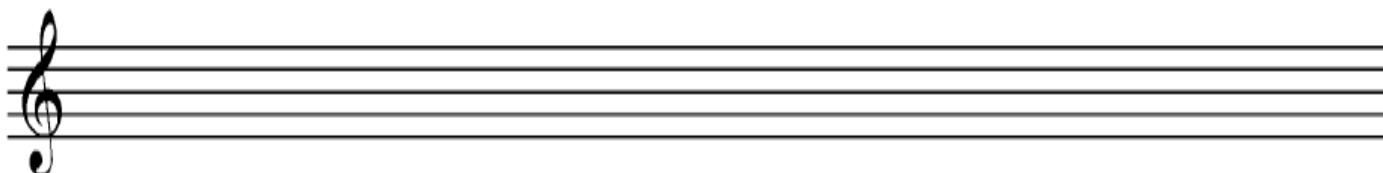
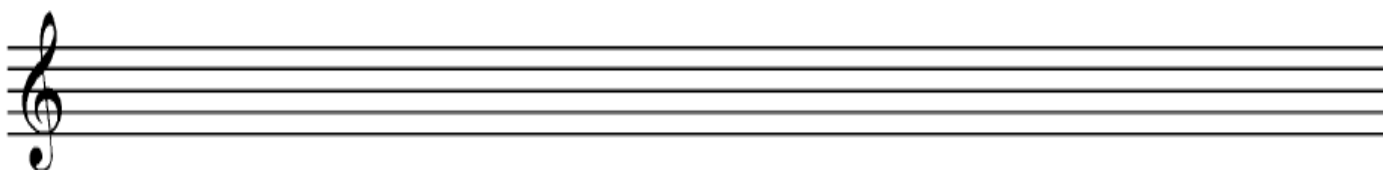
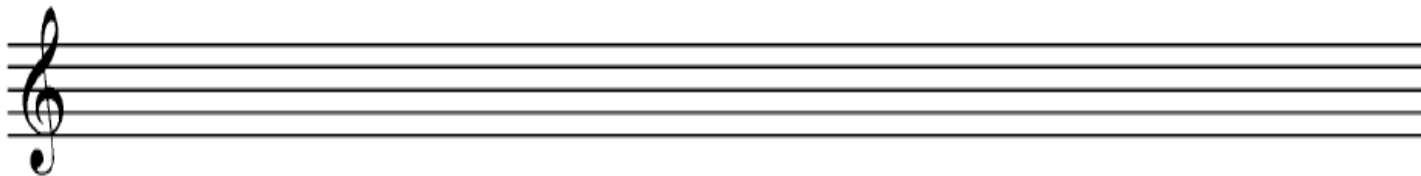
Virginia Billings

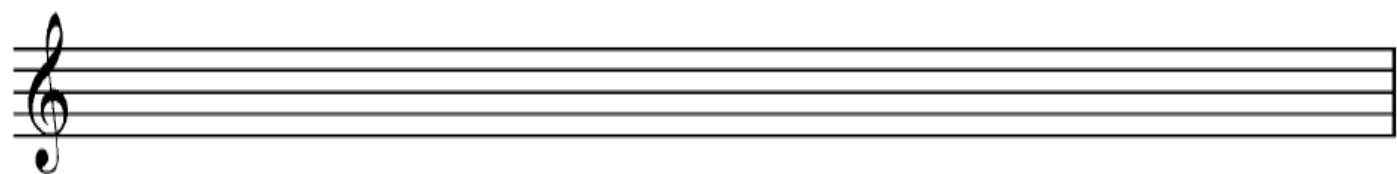
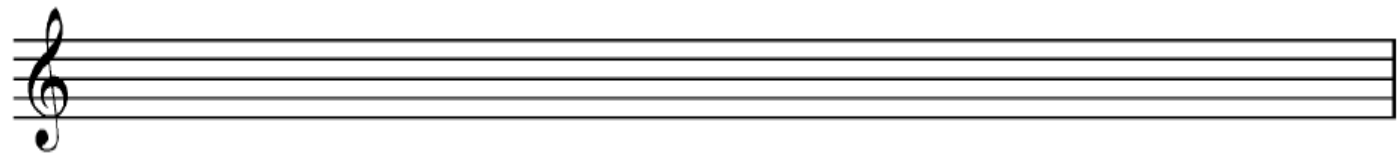
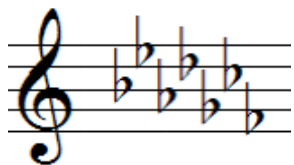
$\text{♩} = 50$

3 5 1 3 5 2

Detailed description: This is a piano score for the piece 'Fog of Midnight'. It is written in B-flat major and 3/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains the melody with fingerings 3, 5, 1, 3, 5, 2 indicated above the notes. The bass staff provides harmonic accompaniment with chords and single notes. The tempo is marked with a quarter note equal to 50 (♩ = 50). The arrangement is by Virginia Billings.

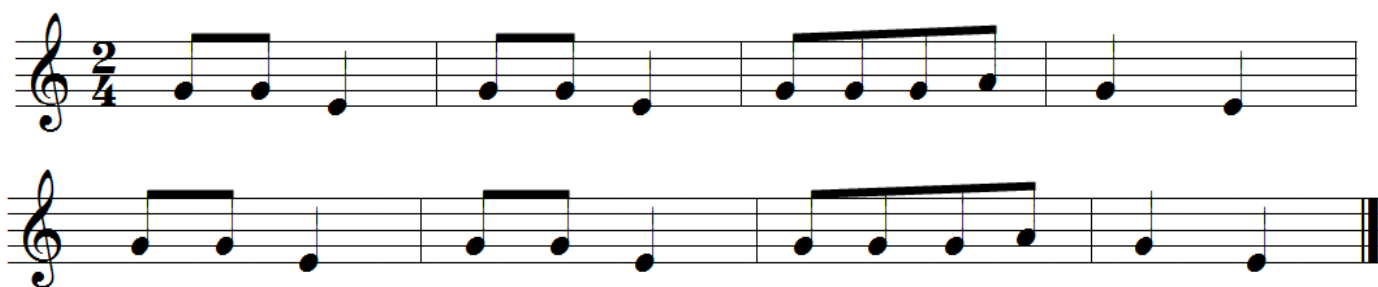
- Encontre as tonalidades e construa as escalas correspondentes:



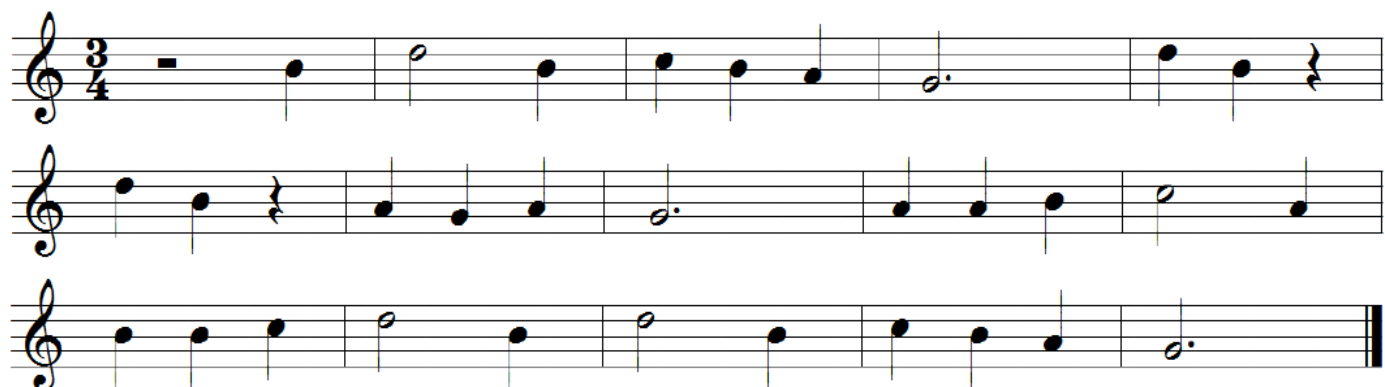




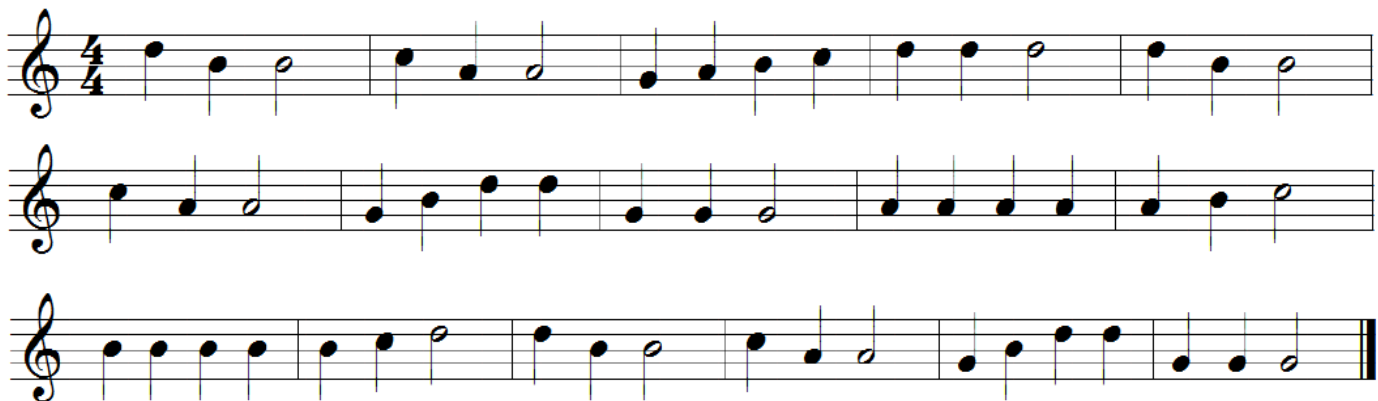
1.



2.



3.

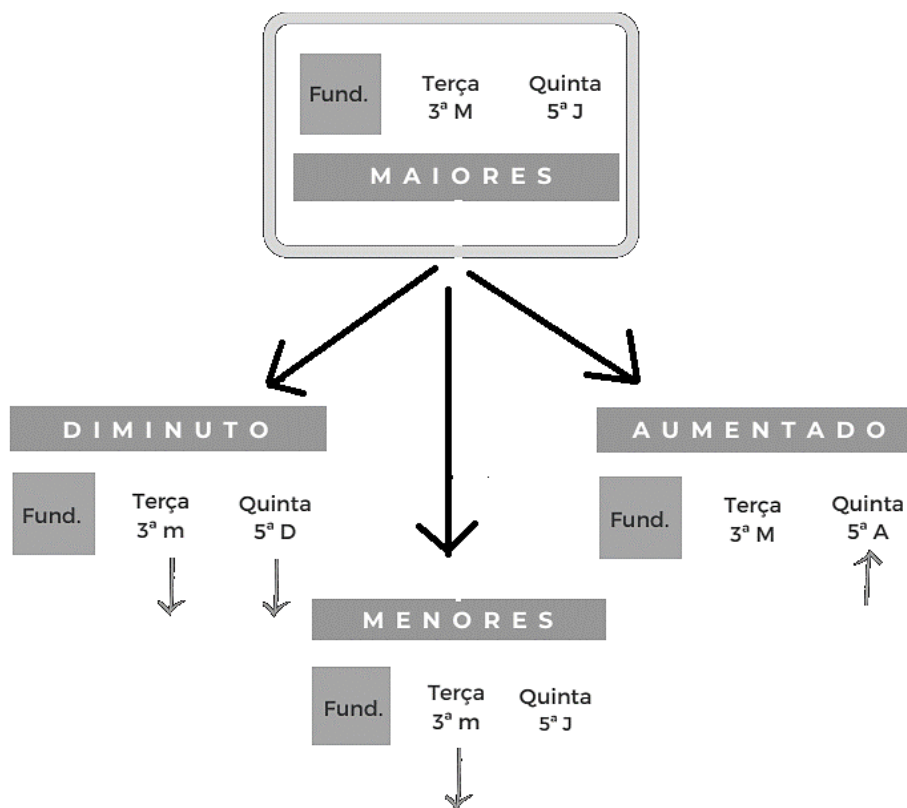


4.



## TRÍADES

Foi visto anteriormente as tríades maiores. Veja as tríades menores, aumentadas e diminutas a partir da maior:



C Cm C(#5) Cm(b5)

The musical notation shows four triads on a treble clef staff. The first triad is C (C4, E4, G4). The second triad is Cm (C4, Eb4, G4). The third triad is C(#5) (C4, E#4, G4). The fourth triad is Cm(b5) (C4, Eb4, Gb4).

### EXERCÍCIOS:

- Como no exemplo anterior, montar as tríades M, m A, D a partir da nota dada e CIFRAR:

The musical notation shows a treble clef staff with a single note (C4) in the first measure, followed by three empty measures for triad construction and notation.



## EXERCÍCIOS:

-Analise e identifique os intervalos. Escreva as tríades formadas - CIFRAR

Exemplo:

3<sup>a</sup> M      5<sup>a</sup> J      D

Construa as tríades pedidas. Nota dada é a fundamental do acorde:

Three musical staves showing chord fundamentals. The first staff (treble clef) has notes m, d, A, M, d. The second staff (treble clef) has notes M, m, M, d, A. The third staff (bass clef) has notes A, M, m, d, d.

- Complete as tríades com as notas que faltam:

Exemplo:

Tríade:	Fundamental	Terça	Quinta
Maior	Dó	Mi	Sol

Tríade:	Fundamental	Terça	Quinta
Maior	Fá#		
diminuta		Ré	
menor		Si	
menor			Mi
Aumentada			Fá#
Maior			Réb
Aumentada		Mi	
Maior		Dó#	
menor	Sol		
diminuta			Sib
menor		Láb	
Maior	Mi		
Aumentada			Ré



## Escalas Menores

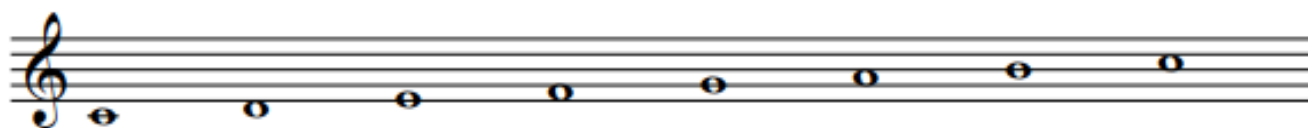
Partindo da escala Maior, abaixar III, VI e VII graus.

Escala menor natural - bIII / bVI / bVII (3ª menor / 6ª menor, 7ª menor)

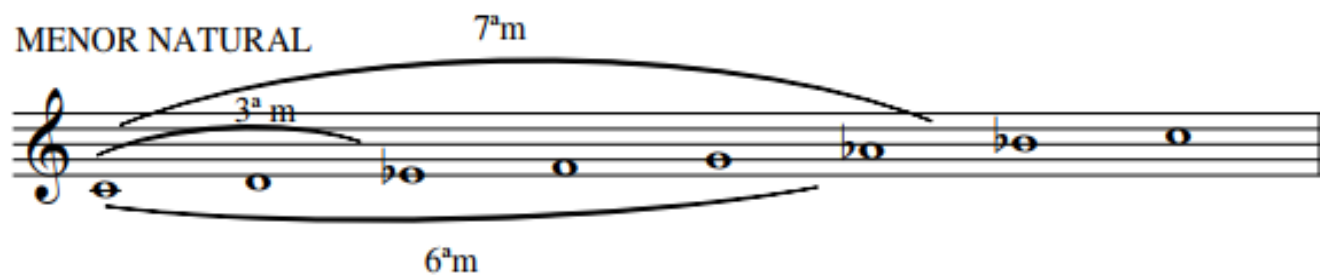
Escala menor harmônica - bIII / bVI (3ª menor / 6ª menor)

Escala menor melódica - bIII - 3ª menor)

### ESCALA MAIOR



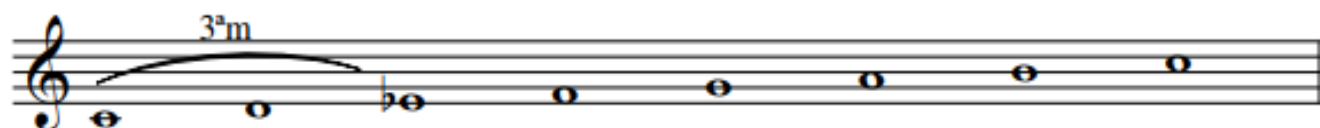
### MENOR NATURAL



### MENOR HARMÔNICA

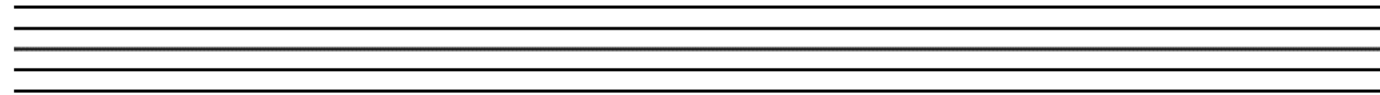
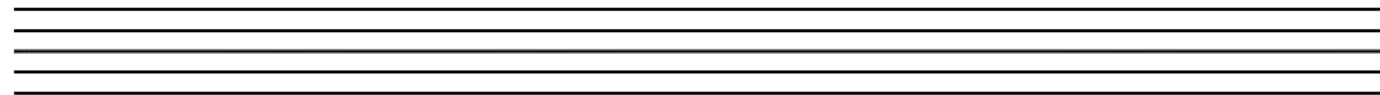
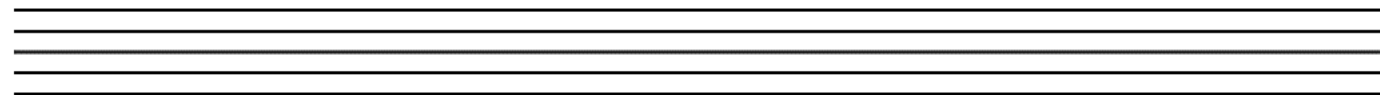
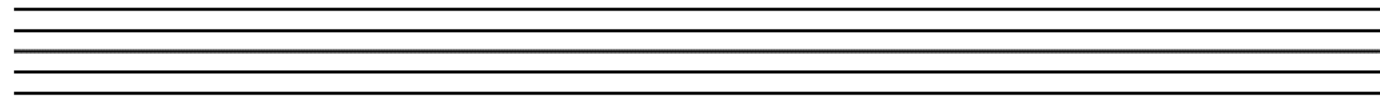
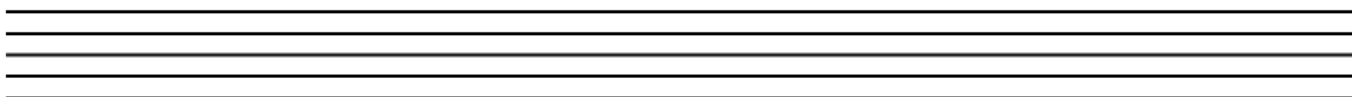
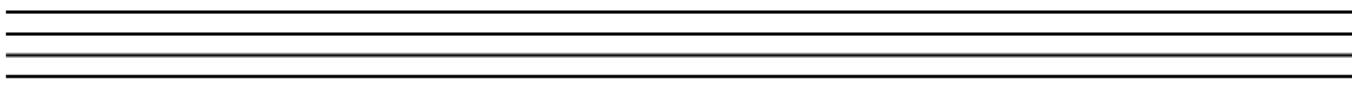
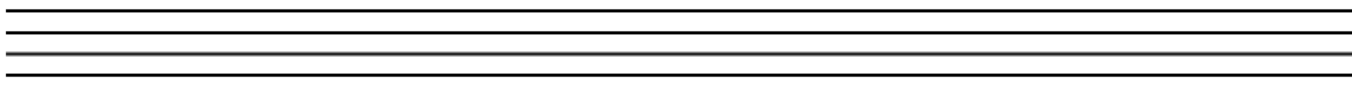
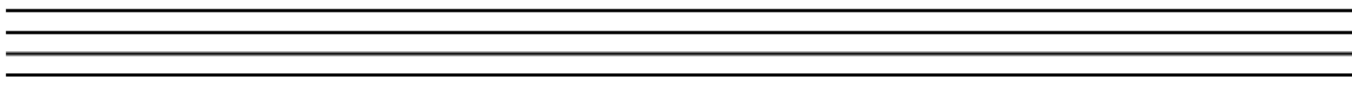


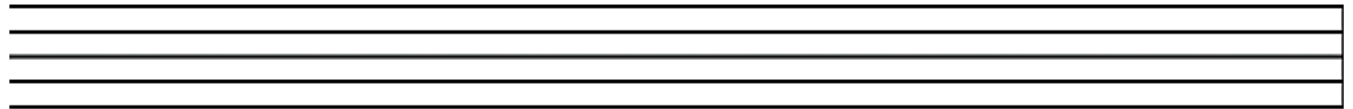
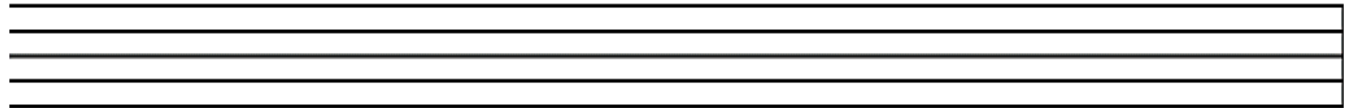
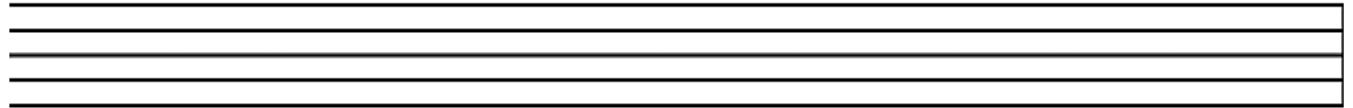
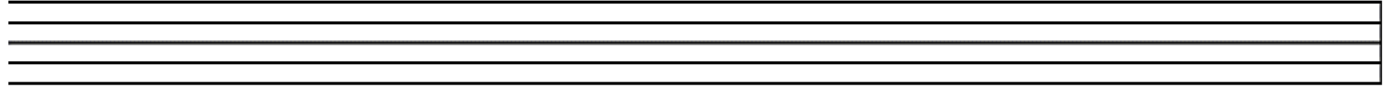
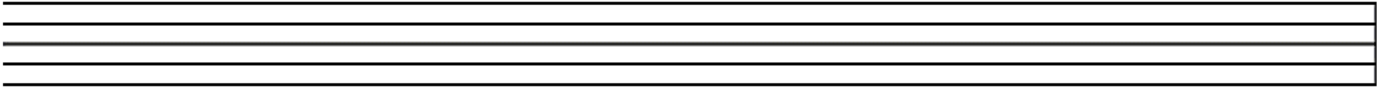
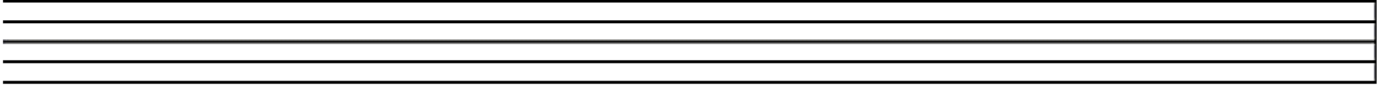
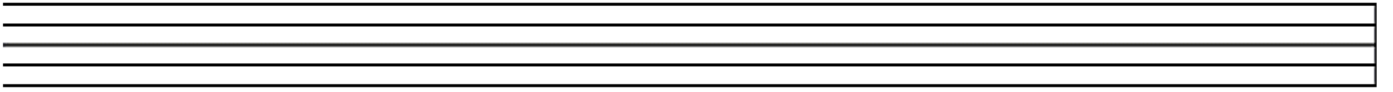
### MENOR MELÓDICA



**EXERCÍCIOS:**

Identifique a tonalidade maior da armadura de clave, construir a escala maior e as menores (natural, harmônica, Melódica).





## IDENTIFICANDO O TOM DA PEÇA

Os Meios para reconhecer a tonalidade de uma música são basicamente: observar a armadura de clave, o sétimo grau se estiver alterado e a última nota do acorde ou tríade.

### EXERCÍCIOS

- Identifique a tonalidade de cada melodia (maior ou menor)

a) 

tonalidade \_\_\_\_\_

b) 

tonalidade \_\_\_\_\_

c) 


tonalidade \_\_\_\_\_

d) 

tonalidade \_\_\_\_\_

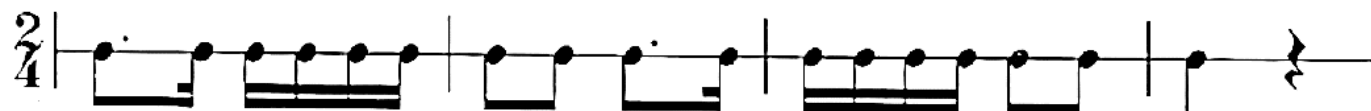
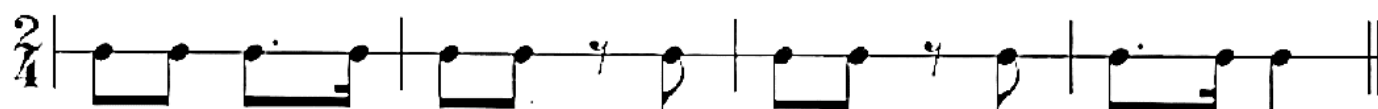
e) 

tonalidade \_\_\_\_\_

f) 

tonalidade \_\_\_\_\_

## LEITURA RÍTMICA E MELÓDICA



Moderato

Alemania

Musical score for "Alemania" in 3/4 time, Moderato tempo. The piece is in G major. It consists of four staves of music. The first staff starts with a piano (*p*) dynamic and ends with a mezzo-piano (*mp*) dynamic. The second staff has a piano (*p*) dynamic. The third staff has a mezzo-piano (*mp*) dynamic. The fourth staff concludes the piece.

Allegro

España

Musical score for "España" in 2/4 time, Allegro tempo. The piece is in G major. It consists of two staves of music. The first staff starts with a mezzo-forte (*mf*) dynamic, has a piano (*p*) dynamic in the middle, and ends with a mezzo-forte (*mf*) dynamic. The second staff has a piano (*p*) dynamic.

Allegro

Panamá

Musical score for "Panamá" in 2/4 time, Allegro tempo. The piece is in G major. It is numbered 96. It consists of two staves of music. The first staff starts with a mezzo-piano (*mp*) dynamic and ends with a piano (*p*) dynamic. The second staff has a piano (*p*) dynamic.

# DITADOS

