



Conservatório Estadual de Música

Cora Pavan Capparelli

Percepção Musical - 9º ano 2025

Aluno _____ **Sala** _____

Professor _____

ICTUS INICIAL

Nem toda música começa no primeiro tempo, mas todas têm o que chamamos de *ritmo inicial* que pode ser chamado de Tético, Acéfalo ou Anacruse. E tem relação com o tempo Forte (Apoio) do primeiro compasso.

- Começa na cabeça do tempo forte (Apoio) – **JUNTO** (*Tético*).
- Começa depois da cabeça do tempo forte (Apoio) – **DEPOIS** (*Acéfalo*).
- Começa antes da cabeça do tempo forte (Apoio). – **ANTES** (*Anacruse*).
Inicia antes do 1º compasso

A melhor forma de identificar o Ictus Inicial é ouvindo.

EXERCÍCIO: - Identifique o compasso e o ictus inicial dos trechos melódicos abaixo:

1. Lied opus 25, nº 2- Schubert



2. Sonatina nº 4 - Haydn



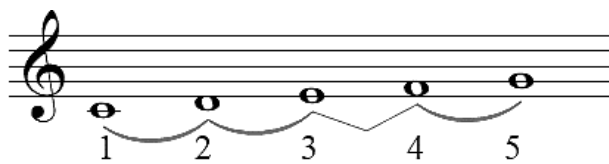
3. Opus 68, nº 12 – Schumann



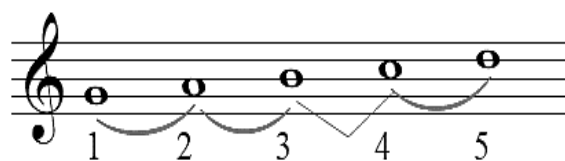
PENTACORDE MAIOR

O pentacorde maior é formado pelas cinco primeiras notas da escala maior.

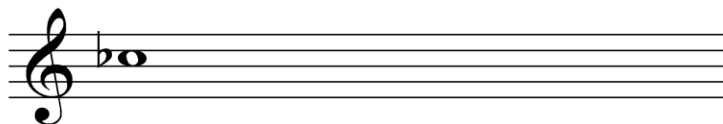
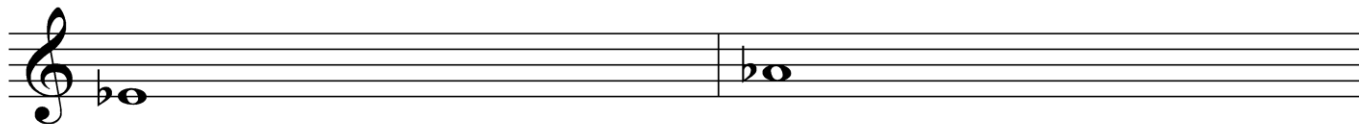
Pentacorde de Dó M



Pentacorde de Sol



Exercícios: formar pentacordes maiores a partir da nota dada:



FORMANDO TRÍADES A PARTIR DO PENTACORDE MAIOR

O acorde é a união de três, quatro ou mais sons diferentes sobrepostos e tocados simultaneamente. Conforme o acréscimo de notas ao acorde, este pode ser de três, quatro, cinco ou mais sons. Por enquanto será estudado o de três sons ou tríade.

Pentacorde de dó maior:

The image shows the C major pentacord on a treble clef staff with notes C4, E4, G4, B4, and C5. Above the notes are labels: 'T' above C, 'T' above E, 'St' above G, and 'T' above B. Below the staff are three examples of triads extracted from the pentacord: 1) C-E-G (labeled '1' and '3'), 2) E-G-B (labeled '5'), and 3) G-B-C (labeled '5'). A bracket labeled 'triade' spans the E-G-B triad.

Cante (*dentro da sua tessitura*) com números depois com nome de notas.

The exercise consists of six staves of music. The first two staves are for C major (dó maior) and D major (ré maior). The first staff has lyrics: 'um dois três quatro cinco três um' under the notes. Brackets labeled 'triade' are placed over the notes: C-E-G, E-G-B, and G-B-C in C major; and D-F-A, F-A-C, and A-C-D in D major. The remaining four staves show the same exercise in different keys: E major (E-G-A, G-A-C, A-C-E), F major (F-A-C, A-C-E, C-E-G), G major (G-B-D, B-D-F, D-F-A), and A major (A-C-E, C-E-G, E-G-A). Each staff includes repeat signs.

EXERCÍCIOS:

- Escrever os acidentes para formar pentacordes maiores e formar a tríade colocando a cifra, conforme o exemplo.

Ex:

Fá maior F Dó# maior

The first staff shows three measures. The first measure is labeled 'Fá maior' and contains a five-note major pentad: F4, A4, C5, B4, and D5. The second measure is labeled 'F' and contains a triad: F4, A4, and C5. The third measure is labeled 'Dó# maior' and contains a five-note major pentad: D4, F4, A4, G4, and B4.

Mi maior Sib maior

The second staff shows two measures. The first measure is labeled 'Mi maior' and contains a five-note major pentad: E4, G4, B4, A4, and C5. The second measure is labeled 'Sib maior' and contains a five-note major pentad: B3, D4, F4, E4, and G4.

Láb maior Ré maior

The third staff shows two measures. The first measure is labeled 'Láb maior' and contains a five-note major pentad: Bb4, D5, F5, Eb5, and G5. The second measure is labeled 'Ré maior' and contains a five-note major pentad: D4, F4, A4, G4, and B4.

- Formar as tríades indicadas pelas cifras:

D Ab F# B G A F

A musical staff with a treble clef and seven empty measures. Above each measure is a chord symbol: D, Ab, F#, B, G, A, and F.

Db E Bb C# Eb Gb C

A musical staff with a treble clef and seven empty measures. Above each measure is a chord symbol: Db, E, Bb, C#, Eb, Gb, and C.

INTERVALOS

O estudo de intervalos é essencial para a compressão de vários assuntos em música. Dentre eles, a construção, classificação, inversão e cifragem de acordes, transposição, instrumentos transpositores, etc.

Intervalo é qualquer diferença ou distância entre duas alturas, duas notas musicais, sejam estas intercaladas (intervalo melódico) ou simultâneas (intervalo harmônico).

No pentacordes maior, encontramos em relação à fundamental (nota que dá nome ao acorde), os seguintes intervalos:

A musical staff in treble clef showing the intervals of a major pentad. The notes are C, D, E, F, G. The intervals are labeled as follows: 2ª M (C to D), 3ª M (C to E), 4ª J (C to F), and 5ª J (C to G). The intervals are shown as pairs of notes with a brace underneath, and the labels are placed below the staff.

EXERCÍCIO:

- De acordo com o exemplo acima, analisar os seguintes intervalos:

A musical staff in treble clef showing a sequence of notes: C, D, E, F#, G, A, B, C, D, E, F, G, A, B, C. The notes are written as quarter notes.

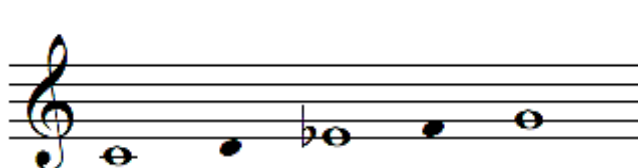
A musical staff in treble clef showing a sequence of notes: C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The notes are written as quarter notes.

A musical staff in treble clef showing a sequence of notes: C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The notes are written as quarter notes.

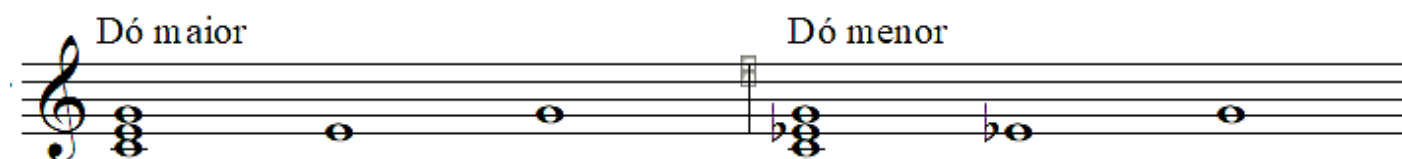
A musical staff in treble clef showing a sequence of notes: C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The notes are written as quarter notes.

PENTACORDES MENORES

Para obtermos um pentacordes menor, basta abaixarmos 1 semitom da terça. (terceira nota do acorde)

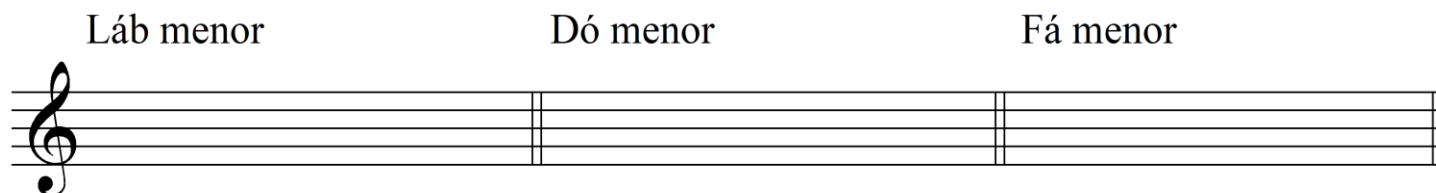
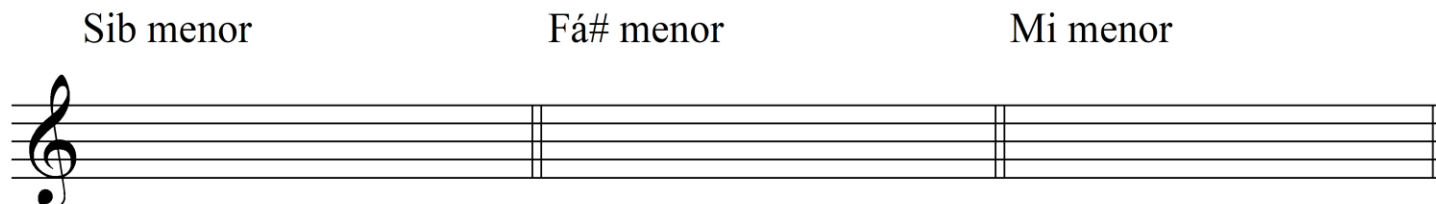
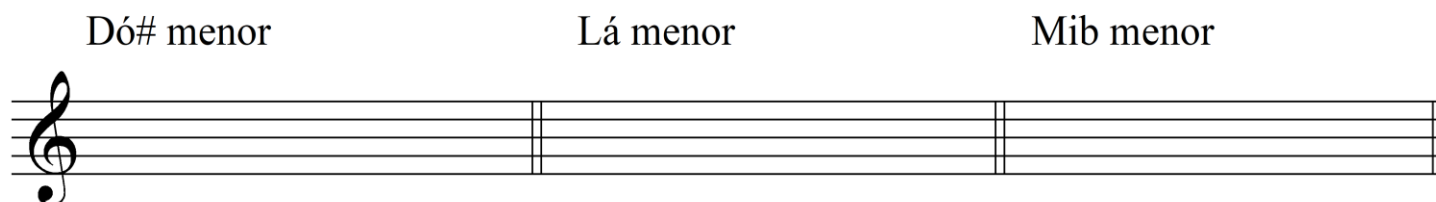
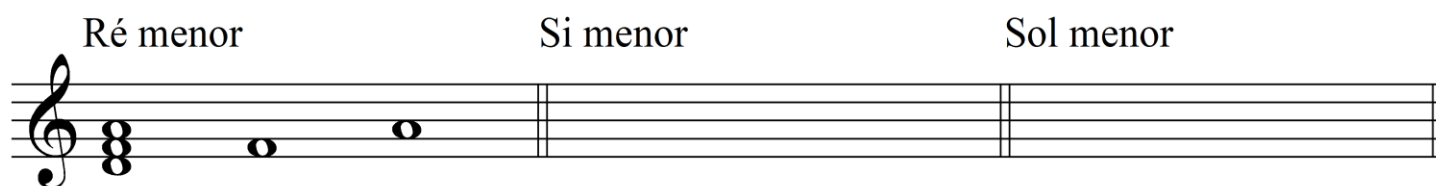


O mesmo para formar a tríade menor (abaixar a terça).



EXERCÍCIO:

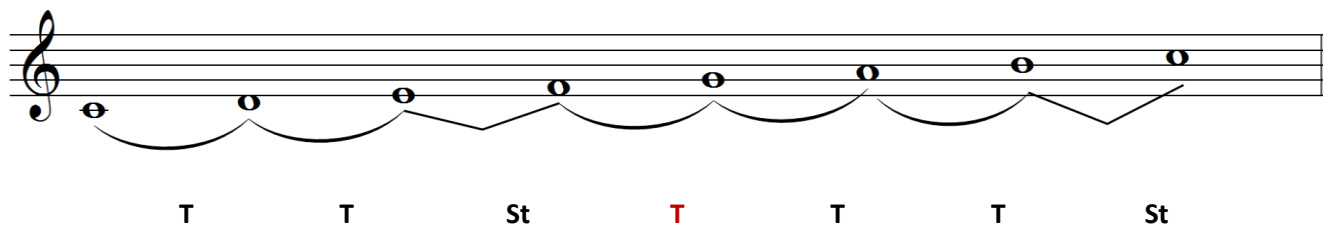
- Escreva, como no exemplo, as tríades menores pedidas:



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.

T T St T T St

T T St T T St

T T St T T St

Exercício:

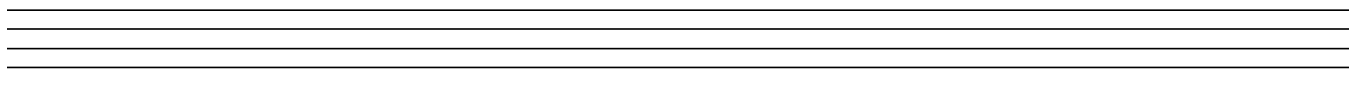
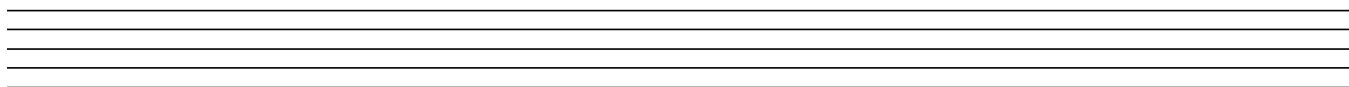
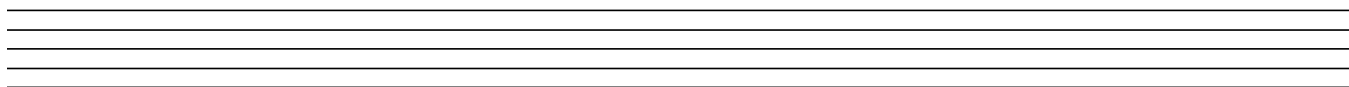
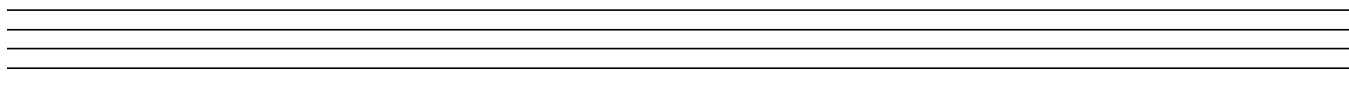
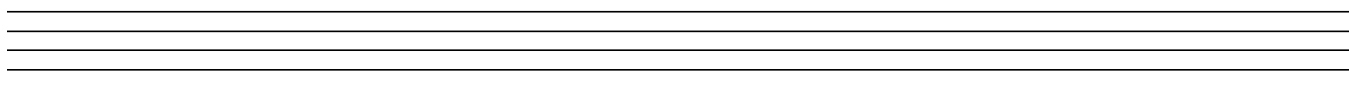
- Continue fazendo as próximas escalas seguindo o mesmo raciocínio.

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

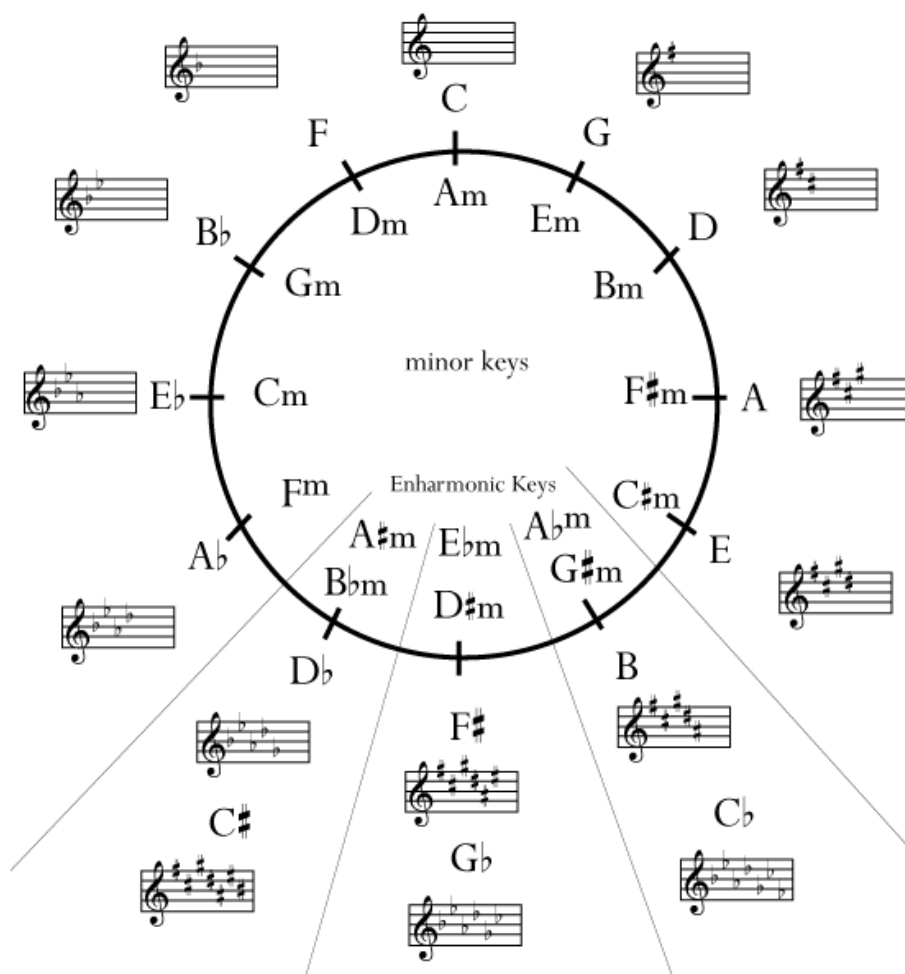
A última nota do primeiro tetracorde é a primeira da próxima escala (com bemóis)

The image shows two musical staves in treble clef. The first staff contains a major scale starting on G4. The intervals between notes are labeled as T, T, St, T, T, T, St. The final note, B4, is circled. An arrow points from this circled note to the first note of the second staff, G4. The second staff contains a minor scale starting on G4. The intervals between notes are labeled as T, T, St, T, T, T, St.

Sendo assim, continue as próximas escalas:



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

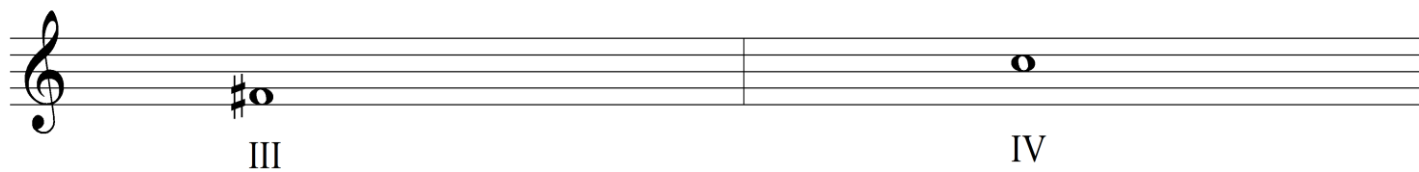


RESUMO DAS ESCALAS MAIORES COM SUSTENIDOS E BEMÓIS

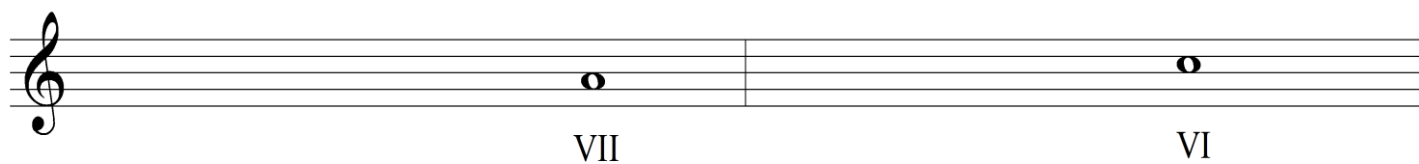
ESCALA	Nº DE #	QUAIS	ESCALA	Nº DE b	QUAIS
Dó maior	Nenhum	Nenhum	Dó maior	Nenhum	Nenhum
Sol maior	1	Fá#	Fá maior	1	Sib
Ré maior	2	Fá#, Dó#	Sib maior	2	Sib, Mib
Lá maior	3	Fá#, Dó#, Sol#	Mib maior	3	Sib, Mib, Láb
Mi maior	4	Fá#, Dó#, Sol#, Ré#	Láb maior	4	Sib, Mib, Láb, Réb
Si maior	5	Fá#, Dó#, Sol#,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

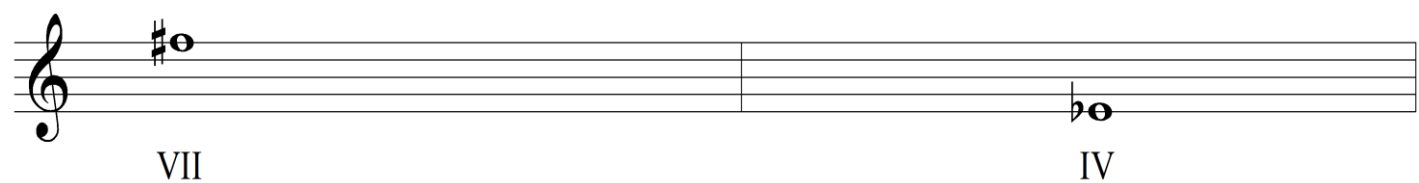
A musical staff in treble clef with a key signature of one sharp (F#). The first measure contains a half note with a sharp sign and the Roman numeral III below it. The second measure contains a half note with the Roman numeral IV below it.



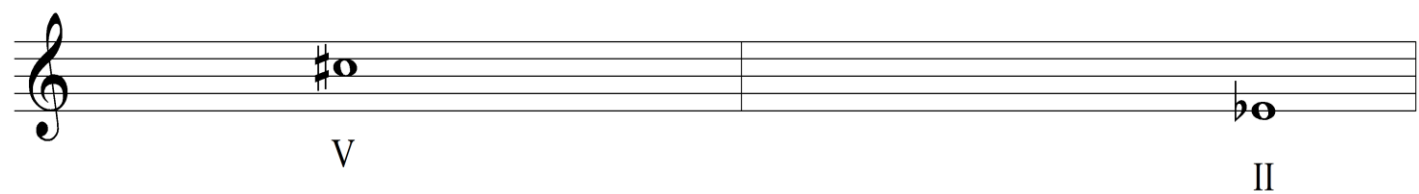
A musical staff in treble clef with a key signature of one sharp (F#). The first measure contains a half note with the Roman numeral VII below it. The second measure contains a half note with the Roman numeral VI below it.



A musical staff in treble clef with a key signature of one sharp (F#). The first measure contains a half note with the Roman numeral V below it. The second measure contains a half note with the Roman numeral II below it.

ESCALA DESCENDENTE:

A musical staff in treble clef with a key signature of one sharp (F#). The first measure contains a half note with a sharp sign and the Roman numeral VII below it. The second measure contains a half note with a flat sign and the Roman numeral IV below it.



A musical staff in treble clef with a key signature of one sharp (F#). The first measure contains a half note with a sharp sign and the Roman numeral V below it. The second measure contains a half note with a flat sign and the Roman numeral II below it.



A musical staff in treble clef with a key signature of one sharp (F#). The first measure contains a half note with a sharp sign and the Roman numeral VI below it. The second measure contains a half note with a flat sign and the Roman numeral V below it.

⇒ 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):

Diagram illustrating the major scale (I to VIII) with intervals labeled: 2ª M, 3ª M, 4ª J, 5ª J, 6ª M, 7ª M, and 8ª J.

EXERCÍCIOS:

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

Scale: SibM

MibM




A musical staff in treble clef with a key signature of one flat (B-flat). The scale consists of the following notes: B-flat, C, D, E-flat, E, F, G, A-flat. The notes are written as half notes.



A musical staff in treble clef with a key signature of one flat. The scale consists of the following notes: B-flat, C, D, E-flat, E, F, G, A-flat. The notes are written as half notes.

LábM



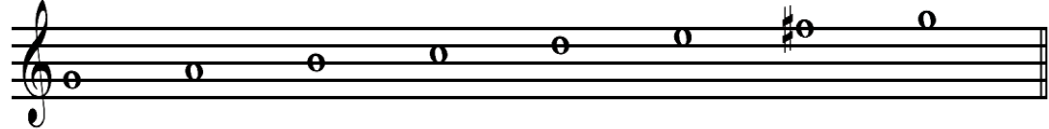
A musical staff in treble clef with a key signature of two flats (B-flat and E-flat). The scale consists of the following notes: B-flat, C, D, E-flat, F, G, A, B-flat. The notes are written as half notes.



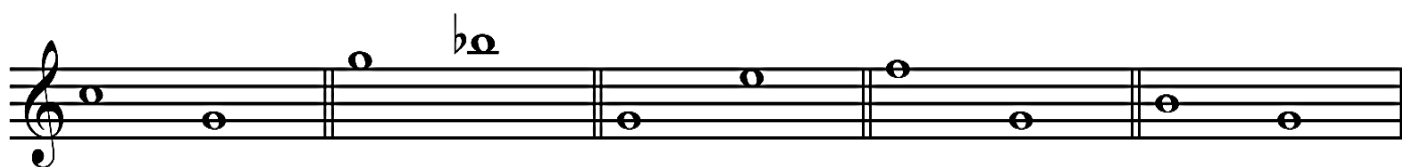
A musical staff in treble clef with a key signature of two flats. The scale consists of the following notes: B-flat, C, D, E-flat, F, G, A, B-flat. The notes are written as half notes.



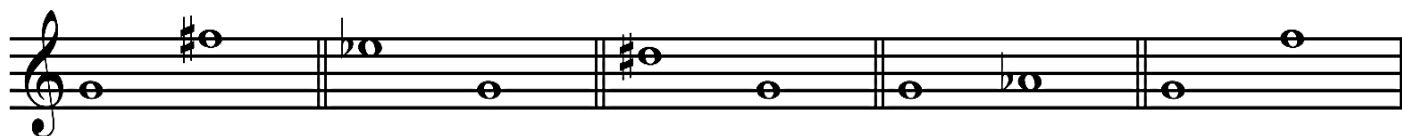
A musical staff in treble clef with a key signature of two flats. The scale consists of the following notes: B-flat, C, D, E-flat, F, G, A, B-flat. The notes are written as half notes.



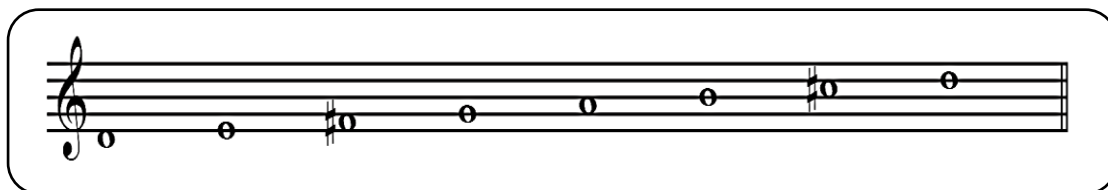
A musical staff in treble clef with a key signature of two flats. The scale consists of the following notes: B-flat, C, D, E-flat, F, G, A, B-flat. The notes are written as half notes.



A musical staff in treble clef with a key signature of two flats. The scale consists of the following notes: B-flat, C, D, E-flat, F, G, A, B-flat. The notes are written as half notes.



A musical staff in treble clef with a key signature of two flats. The scale consists of the following notes: B-flat, C, D, E-flat, F, G, A, B-flat. The notes are written as half notes.



Intervalos menores, diminutos e aumentados.

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

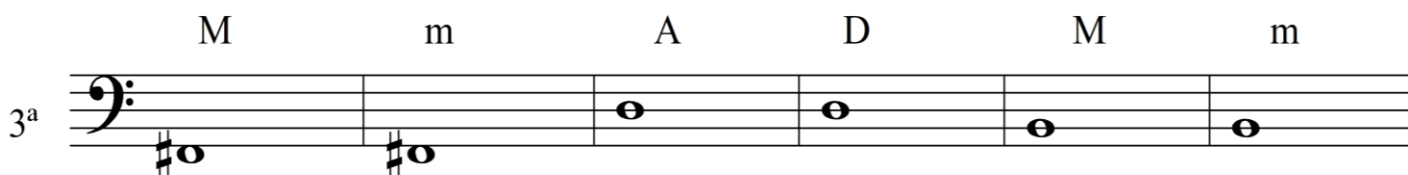
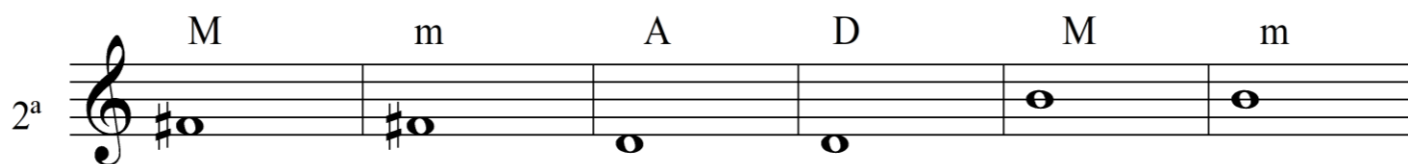
Para formar os *intervalos diminutos* abaixa-se um semitom dos justos ou menores.

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			

EXERCÍCIOS

- Escreva os intervalos ascendentes a partir da nota dada:



4ª J A D J A D

5ª J A D J A D

6ª M m A D M m

7ª M m D M m D

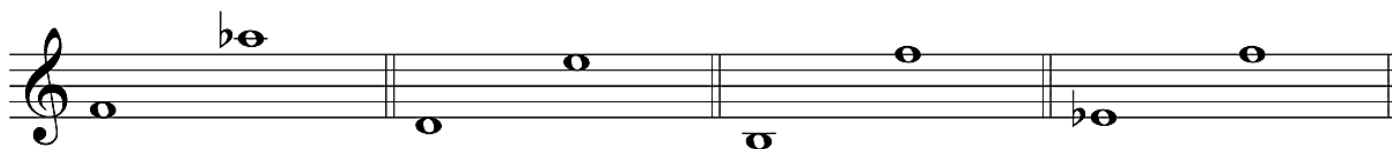
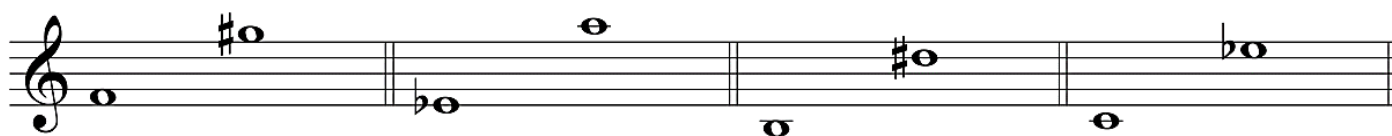
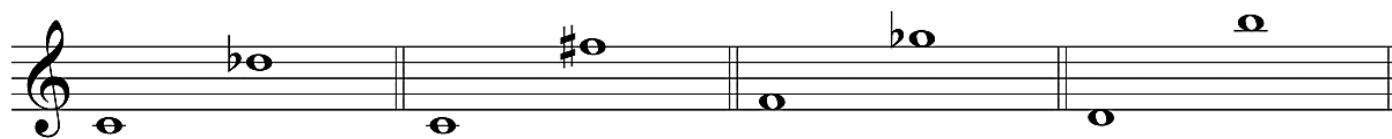
Intervalos simples e composto: Cada intervalo simples tem o seu intervalo composto correspondente e vice-versa:

Intervalo Simples	Intervalo Composto
1ª J	8ª J
2ª m	9ª m
2ª M	9ª M
3ª m	10ª m
3ª M	10ª M
4ª D	11ª D
4ª J	11ª J
4ª A	11ª A

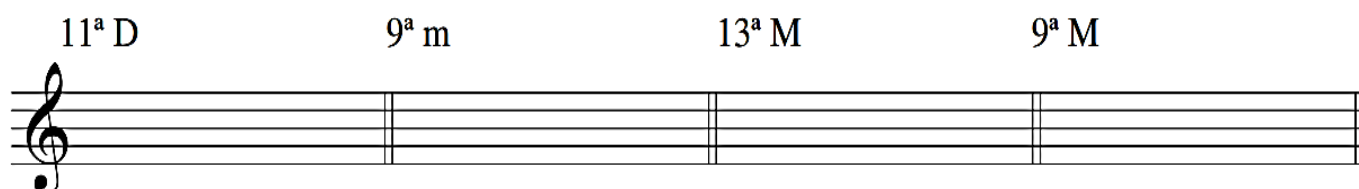
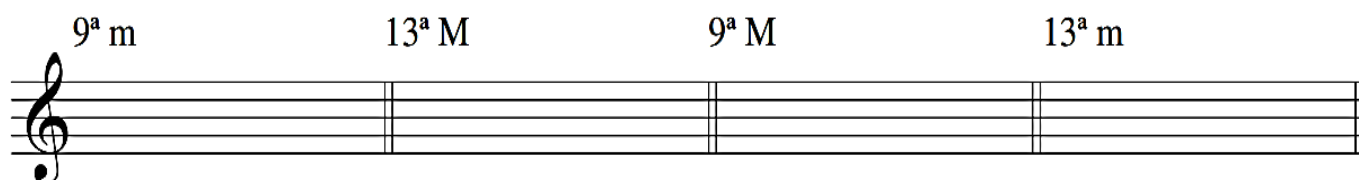
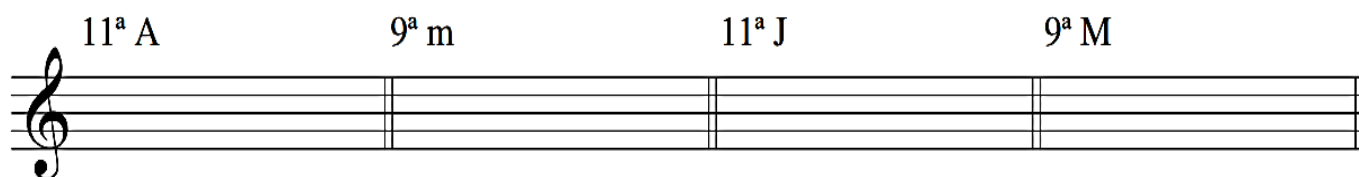
Intervalo Simples	Intervalo Composto
5ª D	12ª D
5ª J	12ª J
5ª A	12ª A
6ª m	13ª m
6ª M	13ª M
7ª m	14ª m
7ª M	14ª M

EXERCÍCIOS:

- Analisar os intervalos compostos abaixo:

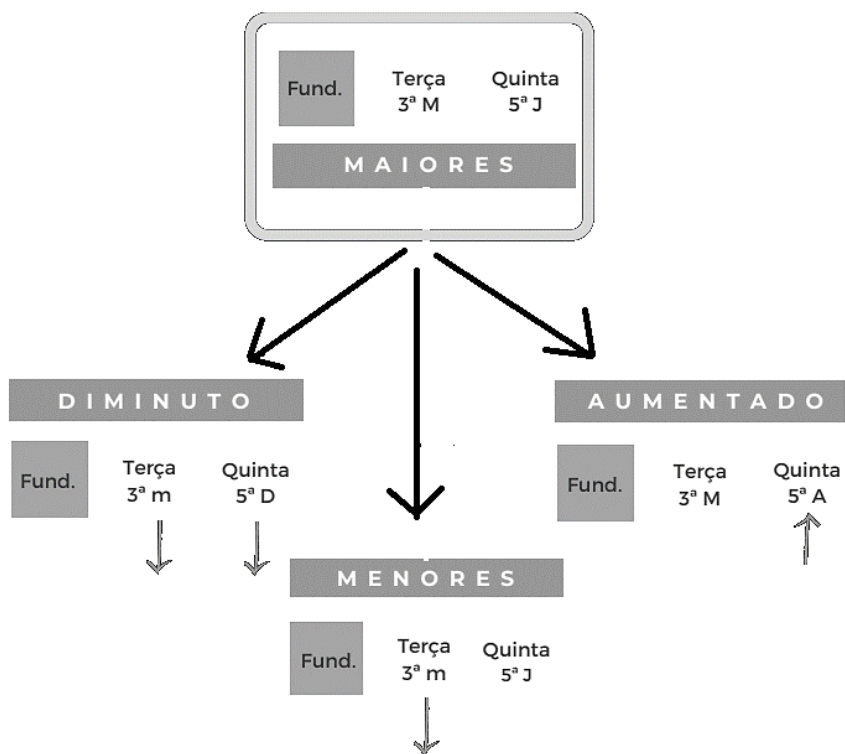


- Formar os intervalos abaixo:



TRÍADES

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



C Cm C(#5) Cm(b5)

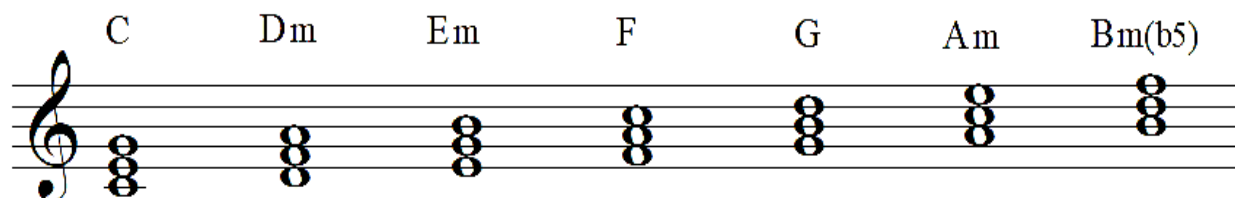
EXERCÍCIOS:

- Como no exemplo anterior, montar as tríades M, m A, D e CIFRAR:



Ao montarmos uma tríade (sobreposição de terças) a partir de cada nota da escala maior, formamos o que chamamos de CAMPO HARMÔNICO MAIOR.

Notas da escala	Terça	Quinta	Cifra
Dó	Mi	Sol	C
Ré	Fá	Lá	Dm
Mi	Sol	Si	Em
Fá	Lá	Dó	F
Sol	Si	Ré	G
Lá	Dó	Mi	Am
Si	Ré	Fá	Bm(b5)



EXERCÍCIOS:

- Seguindo o modelo acima, faça em todas as tonalidades com sustenidos (#) e bemóis (b)

Com sustenidos:

EXERCÍCIOS:

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

Exemplo:

The example shows a musical staff in 4/4 time with a treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). Below the staff, the intervals are labeled: 3ª M (between G and A), 5ª J (between G and B), and D (between G and D).

A musical staff in 4/4 time with a treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter).

A musical staff in 4/4 time with a treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter).

ESCALA MENOR

Formação de escala menor natural

Nesta escala os graus III, VI e VII são abaixados um semitom (bIII, bVI e bVII) em relação à escala maior.

The diagram shows a natural minor scale on a treble clef staff. The notes are: C4 (whole), D4 (half), E4 (half), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The scale degrees are labeled: I, II, bIII, IV, V, bVI, bVII, VIII. Above the staff, intervals are marked with brackets: 8ª J (C4 to C5), 5ª J (C4 to G4), 4ª J (C4 to F4), and 2ª M (C4 to D4). Below the staff, intervals are marked with brackets: 3ª m (C4 to E4), 6ª m (C4 to A4), and 7ª m (C4 to B4).

As escalas maiores e menores naturais são formadas pelas mesmas notas, mas com tônicas diferentes.

The image displays two musical staves in treble clef. The first staff shows the D major scale, labeled 'Dó maior', with notes D, E, F, G, A, B, C, D. The second staff shows the A minor scale, labeled 'Lá menor', with notes A, B, C, D, E, F, G, A. The A minor scale is shown with a natural sign on the second degree (B) and a flat sign on the third degree (C). The degrees are labeled I through VIII for both scales.

Como no exemplo acima, as escalas relativas de sol maior e mi menor tem *o mesmo acidente (fá#)*. Sendo assim, a armadura de clave indica sempre a tonalidade maior ou menor relativa. O contexto harmônico é que vai indicar a tonalidade maior ou menor em uma música.

Escalas maiores e menores com sustenidos

Tonalidade	Quantos acidentes	Quais
Dó maior/Lá menor	-	-
Sol maior/Mi menor	1#	Fá #
Ré maior/Si menor	2#	Fá# Dó#
Lá maior/Fá#menor	3#	Fá# Dó# Sol#
Mi maior/Dó#menor	4#	Fá# Dó# Sol# Ré#
Si maior/sol#menor	5#	Fá# Dó# Sol# Ré# Lá#
Fá#maior/Ré#menor	6#	Fá# Dó# Sol# Ré# Lá# Mí#
Dó#maior/Lá#menor	7#	Fá# Dó# Sol# Ré# Lá# Mí# Si#

Escalas maiores e menores com bemóis

Tonalidade	Quantos acidentes	Quais
Dó maior/Lá menor	-	-
Fá maior/Ré menor	1b	Sib
Sib maior/Sol menor	2b	Sib Mib
Mib maior/Dó menor	3b	Sib Mib Láb
Láb maior/Fá menor	4b	Sib Mib Láb Réb
Réb maior/Sib menor	5b	Sib Mib Láb Réb Solb
Solb maior/Mib menor	6b	Sib Mib Láb Réb Solb Dób
Dób maior/Láb menor	7b	Sib Mib Láb Réb Solb Dób Fáb

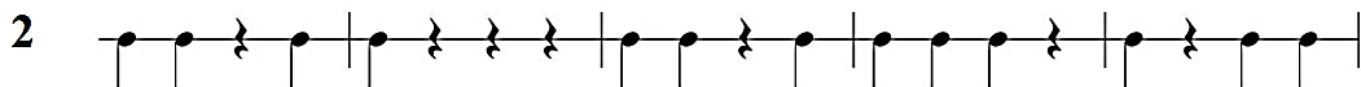
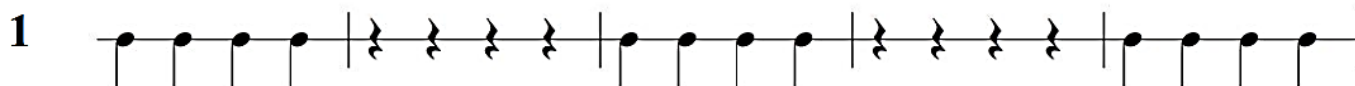
SOLFEJOS RÍTMICOS

SOLFEJO RÍTMICO COM SEMÍNIMAS



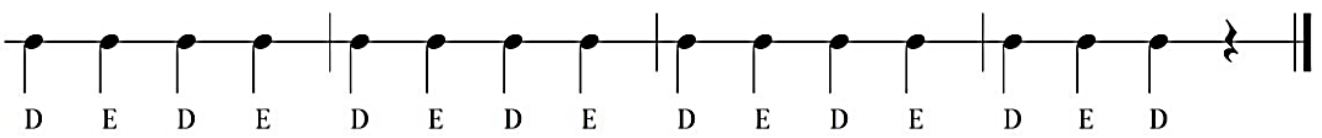
Fazer as leituras da seguinte forma:

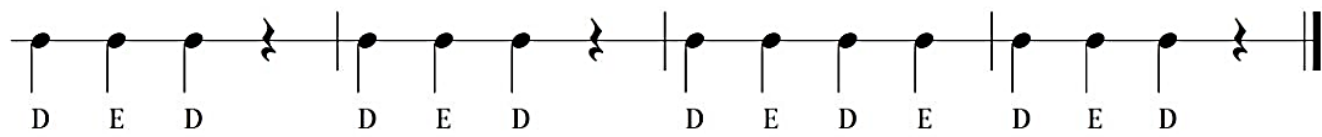
- marcar o pulso e fazer a leitura com a sílaba tá ou pá
- fazer a leitura percutindo com lápis, caneta....
- percutir com um lápis e cantar simultaneamente cantando *atirei o pau no gato`*.

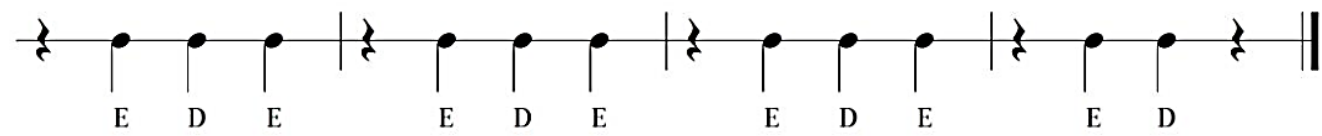


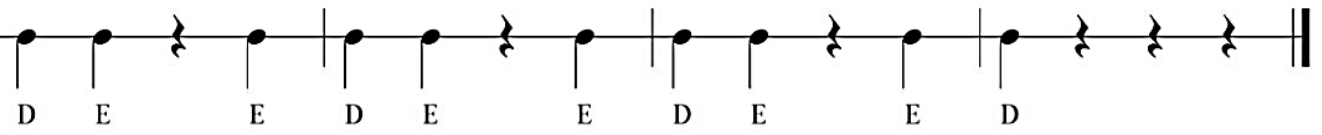
LEITURA E COORDENAÇÃO

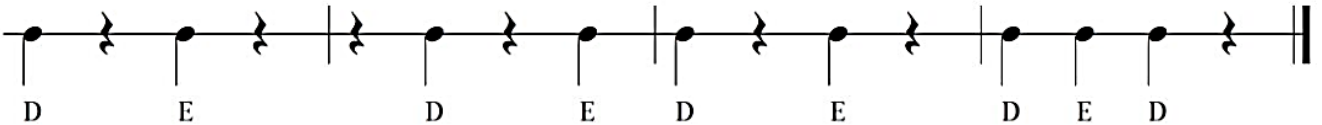
Fazer a leitura com as mãos alternadas conforme a indicação:

1 

2 

3 

5 

6 

SOLFEJO RÍTMICO COM MÍNIMAS



1 

7 

13 

The image shows two musical exercises. The first exercise starts with a '2' and a '7' measure indicator. It consists of a sequence of notes on a five-line staff: quarter notes, half notes, and quarter rests. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3. The second exercise starts with a '3' and a '7' measure indicator. It follows a similar pattern of notes and rests: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3.

Leitura - 3 grupos

- com a voz: cada grupo escolhe uma altura considerando o G3 mais grave e o G 1 mais agudo.
- percutindo utilizando timbres diferentes (palma, pé, caneta, lápis....)

The image shows musical notation for a three-group exercise. It is divided into two systems. The first system has three staves labeled 'Grupo 1', 'Grupo 2', and 'Grupo 3'. Grupo 1 plays a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Grupo 2 plays a sequence of quarter notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1. Grupo 3 plays a sequence of quarter notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1. The second system shows the groups playing together in a more complex pattern, with some notes and rests. A '6' is written above the first measure of the second system, indicating the number of groups.

Grupo 1

Grupo 2

Grupo 3

Detailed description: This block contains three staves labeled Grupo 1, Grupo 2, and Grupo 3. Each staff has five measures. Grupo 1 starts with a half note on G4, followed by a half note on A4, then two measures of rests, then a quarter note on G4, a quarter note on A4, and a half note on G4. Grupo 2 starts with two measures of rests, then a half note on G4, a half note on A4, then a quarter note on G4, a quarter note on A4, and a half note on G4. Grupo 3 starts with two measures of rests, then a quarter note on G4, a quarter note on A4, and a half note on G4.

6

Detailed description: This block contains six staves. The first measure is marked with a '6' and a brace. The first staff has a quarter note on G4, a quarter rest, and a half note on A4. The second staff has a quarter rest, a quarter note on G4, and a half note on A4. The third staff has a quarter note on G4, a quarter note on A4, and a half note on G4. The fourth staff has a quarter note on G4, a quarter note on A4, and a half note on G4. The fifth staff has a quarter note on G4, a quarter note on A4, and a half note on G4. The sixth staff has a quarter note on G4, a quarter note on A4, and a half note on G4.

SOLFEJO RÍTMICO COM COLCHEIAS



1

Detailed description: The first line of exercise 1 consists of five measures. The first measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The second measure has a quarter note on G4, a quarter rest, and a half note on A4. The third measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The fourth measure has a quarter note on G4, a quarter rest, and a half note on A4. The fifth measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4.

6

Detailed description: The second line of exercise 1 consists of five measures. The first measure has a quarter note on G4, a quarter rest, and a half note on A4. The second measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The third measure has a quarter note on G4, a quarter rest, and a half note on A4. The fourth measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The fifth measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4.

12

Detailed description: The third line of exercise 1 consists of five measures. The first measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The second measure has a quarter note on G4, a quarter rest, and a half note on A4. The third measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The fourth measure has a quarter note on G4, a quarter rest, and a half note on A4. The fifth measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4.

2

Detailed description: The first line of exercise 2 consists of five measures. The first measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The second measure has a quarter note on G4, a quarter rest, and a half note on A4. The third measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The fourth measure has a quarter note on G4, a quarter rest, and a half note on A4. The fifth measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4.

6

Detailed description: The second line of exercise 2 consists of five measures. The first measure has a quarter note on G4, a quarter rest, and a half note on A4. The second measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The third measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The fourth measure has a quarter note on G4, a quarter rest, and a half note on A4. The fifth measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4.

12

Detailed description: The third line of exercise 2 consists of five measures. The first measure has a quarter note on G4, a quarter rest, and a half note on A4. The second measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The third measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The fourth measure has a quarter note on G4, a quarter rest, and a half note on A4. The fifth measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4.

Fazer a leitura de acordo com a marcação – pés (D/E), * palma

1
 D E * D E * | D E D E D E * | |

2
 * D E D E * D E D E * * * D E * | |

3
 D E * D E * D E D E D E * D E * D E * * * D E * | |

Leitura – 2 vozes

- mão direita parte superior, mão esquerda parte inferior

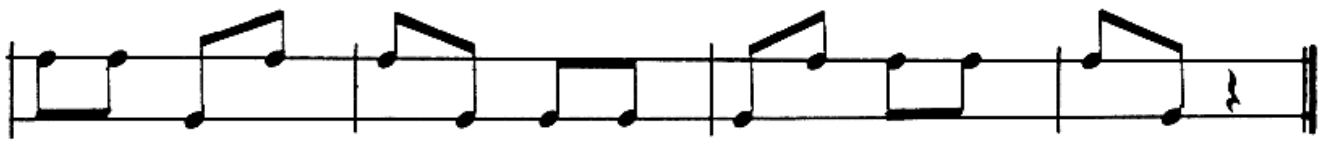
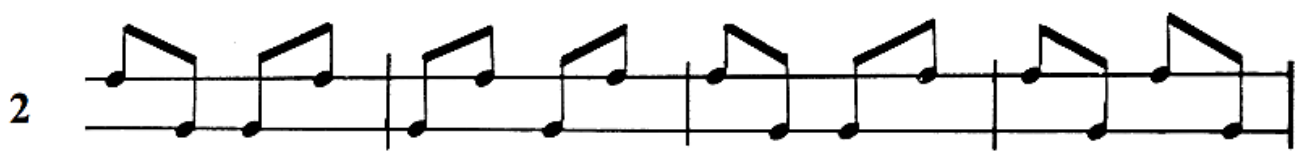
- palma parte superior, pé parte inferior

1

3

6

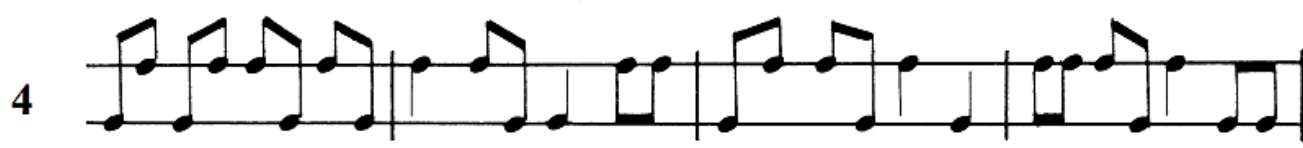
2

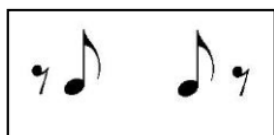


3



4





5

Two staves of musical notation. The first staff contains four measures: the first measure has two eighth notes with stems up; the second measure has a quarter note, a quarter rest, and a quarter note; the third measure has two eighth notes with stems up; the fourth measure has a quarter note, a quarter rest, and a quarter note. The second staff contains four measures: the first measure has two eighth notes with stems up; the second measure has a quarter note, a quarter rest, and a quarter note; the third measure has a quarter note, a quarter rest, and a quarter note; the fourth measure has a quarter note, a quarter rest, and a quarter note.

6

Two staves of musical notation. The first staff contains four measures: the first measure has two eighth notes with stems up, a quarter rest, and a quarter note; the second measure has a quarter note, two eighth notes with stems up, and a quarter note; the third measure has two eighth notes with stems up, a quarter rest, and a quarter note; the fourth measure has a quarter note, two eighth notes with stems up, and a quarter note. The second staff contains four measures: the first measure has a quarter rest, a quarter note, and two eighth notes with stems up; the second measure has a quarter note, a quarter rest, and a quarter note; the third measure has two eighth notes with stems up, a quarter rest, and a quarter note; the fourth measure has a quarter note, a quarter rest, and a quarter note.

Leitura 3 vozes

- com a voz: cada grupo escolhe uma altura considerando o G3 mais grave e o G 1 mais agudo.
- percutando utilizando timbres diferentes (palma, pé, caneta, lápis....)

Grupo 1

Grupo 2

Grupo 3

6

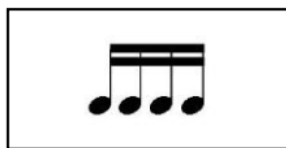
Grupo 1

Grupo 2

Grupo 3

6

SOLFEJOS COM SEMICOLCHEIA



1

6

12

2

5

11

3

5

11

Leitura – 2 vozes



Leitura – 3 grupos

Grupo 1

Grupo 2

Grupo 3

First system of musical notation for three groups. Grupo 1 has eighth-note runs in measures 1 and 4. Grupo 2 has eighth-note runs in measures 2 and 4. Grupo 3 has eighth-note runs in measures 3 and 4.

6

Second system of musical notation for three groups, starting at measure 6. Grupo 1 has eighth-note runs in measures 6 and 8. Grupo 2 has eighth-note runs in measures 7 and 8. Grupo 3 has eighth-note runs in measures 6 and 8.

Leitura com variação das semicolcheias



1

6

12

2

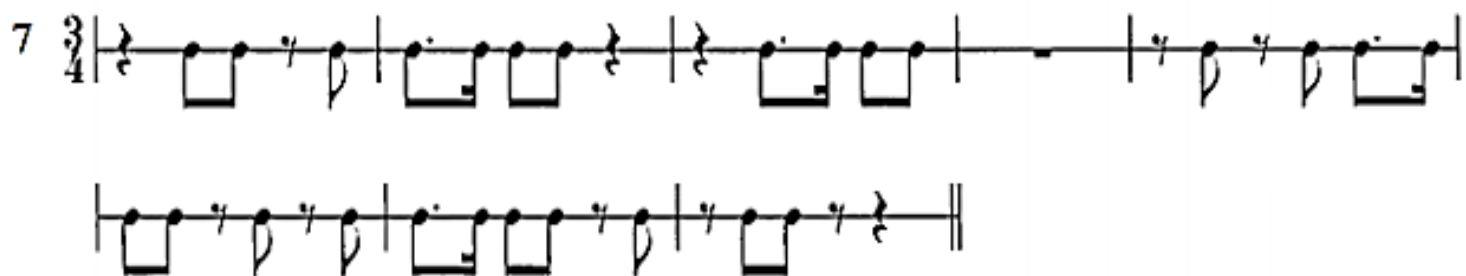
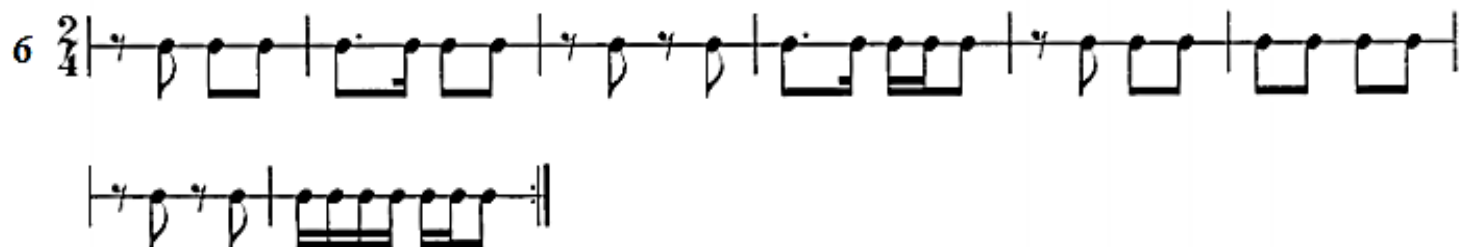
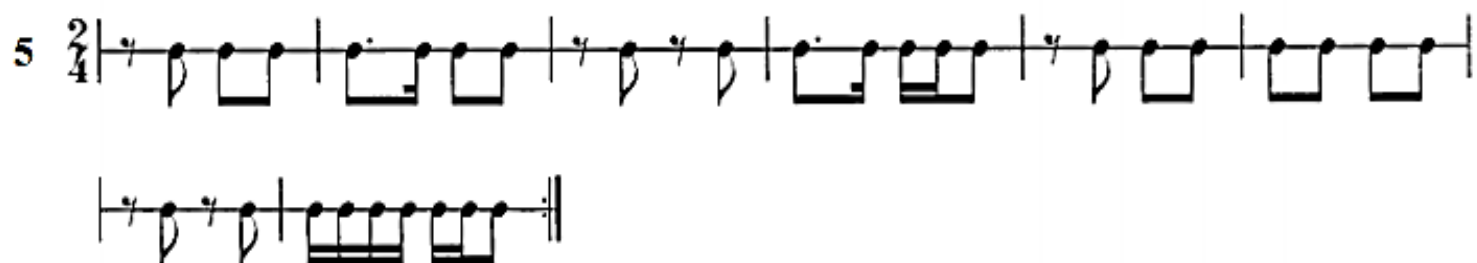
6

12

3

5

11



8

Leitura 3 vozes

- com a voz: cada grupo escolhe uma altura considerando o G3 mais grave e o G 1 mais agudo.
- percutindo utilizando timbres diferentes (palma, pé, caneta, lápis....)

Grupo 1

Grupo 2

Grupo 3

6

Estalar dedos
Palmas
Peito

Pés

D E sempre

Dedos
Palmas
Peito

Pés

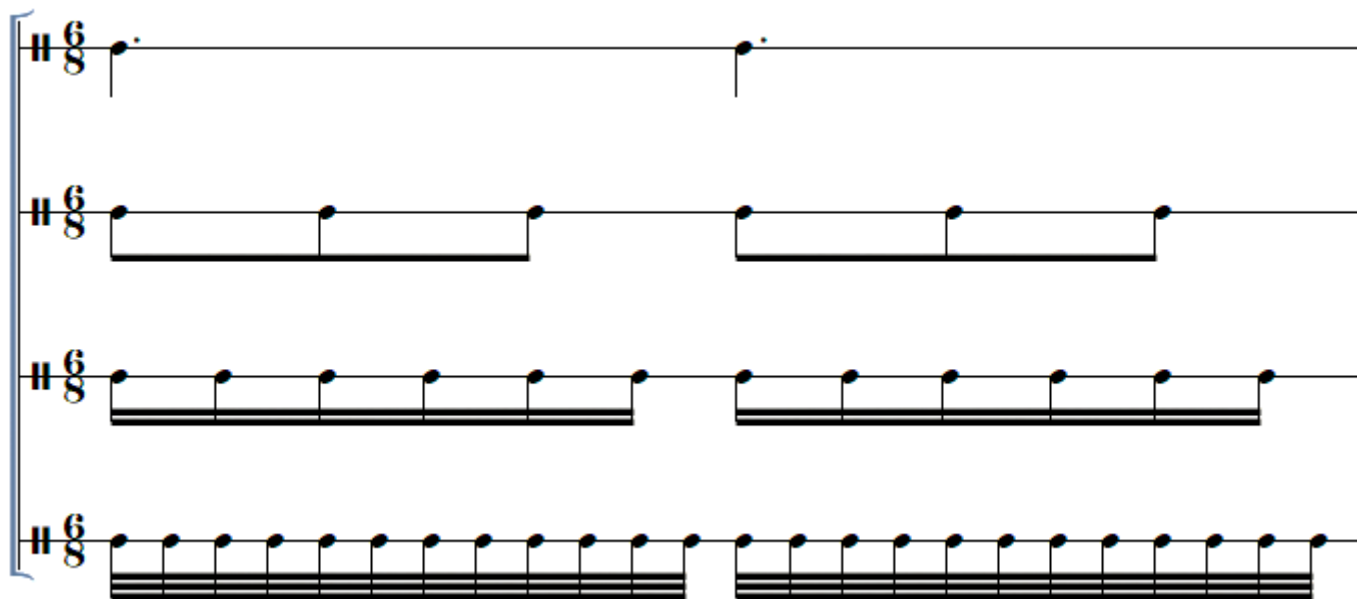
Palmas
coxa

Pés

MÉTRICA NO COMPASSO COMPOSTO

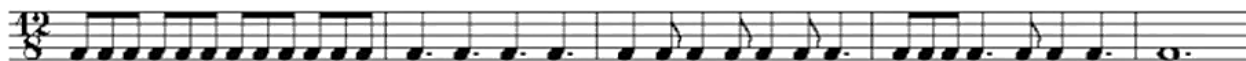
A progressão matemática de um **compasso simples** é 1 – 2 – 4 – 8; um corresponde ao pulso, os outros são as subdivisões:

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



COMPASSO COMPOSTO

- O compasso composto é utilizado quando cada unidade de tempo é subdividida em três partes iguais. Isso é diferente dos compassos simples, onde cada unidade de tempo é dividida em duas partes.
- A fórmula de compasso para compassos compostos tem um número superior de 6, 9 ou 12. Por exemplo, um compasso 6/8 tem 2 tempos (pois 6 dividido por 3 é igual a 2).



¹ | 8 | מ · מ · | ס י ז י | ² | מ · מ · ס | ס י ז י | ³ | מ · ס מ ס | ס י ז י | ⁴ | מ · ס מ | ס י ז י |
⁵ | ס מ ס מ | ס י ז י | ⁶ | מ · ס ס מ | ס י ז י | ⁷ | ס מ מ ס | ס י ז י | ⁸ | מ · ס ס | ס י ז י |
⁹ | מ · ס ס ס | ס י ז י | ¹⁰ | ס ס מ · | ס י ז י | ¹¹ | ס ס מ ס | ס י ז י | ¹² | ס ס מ ס | ס י ז י |
¹³ | ס מ ס ס | ס י ז י | ¹⁴ | ס ס ס ס | ס י ז י | ¹⁵ | מ · | ס ס ס י |

¹ | 8 | מ · מ · מ · | ס י ז י ז י | ² | מ · מ · מ · ס | ס י ז י ז י | ³ | מ · מ · מ · | ס י ז י ז י | ⁴ | מ · ס מ · מ · | ס י ז י ז י |
⁵ | מ · ס מ · ס מ · | ס י ז י ז י | ⁶ | מ · ס מ · ס מ · | ס י ז י ז י | ⁷ | מ · מ · ס ס | ס י ז י ז י |
⁸ | מ · ס מ · ס ס | ס י ז י ז י | ⁹ | מ · ס ס ס מ · | ס י ז י ז י | ¹⁰ | מ · ס ס ס מ · | ס י ז י ז י |
¹¹ | ס ס מ · ס מ · | ס י ז י ז י | ¹² | ס ס ס מ · ס מ · | ס י ז י ז י | ¹³ | ס ס ס מ · ס ס | ס י ז י ז י |
¹⁴ | ס ס ס ס ס | ס י ז י ז י | ¹⁵ | מ · | מ · | ס י ז י ז י |

¹ | 12 | 8 | מ · מ · מ · מ · | ס י ז י ז י · | ² | מ · מ · מ · | ס י ז י ז י · | ³ | מ · מ · מ · | ס י ז י ז י · |
⁴ | מ · מ · ס מ · ס | ס י ז י ז י · | ⁵ | מ · ס מ · מ · ס מ · | ס י ז י ז י · | ⁶ | מ · ס מ · ס מ · ס | ס י ז י ז י · |
⁷ | מ · ס מ · ס מ · ס | ס י ז י ז י · | ⁸ | מ · ס מ · ס מ · ס | ס י ז י ז י · | ⁹ | מ · ס ס ס ס | ס י ז י ז י · |
¹⁰ | מ · ס ס ס ס · | ס י ז י ז י · | ¹¹ | ס ס ס ס מ · מ · | ס י ז י ז י · | ¹² | מ · ס ס ס ס ס | ס י ז י ז י · |
¹³ | ס ס ס ס מ · ס ס | ס י ז י ז י · | ¹⁴ | מ · ס מ · ס מ · ס | ס י ז י ז י · | ¹⁵ | מ · ס ס ס ס ס | ס י ז י ז י · |

SOLFEJOS MELÓDICOS - LEITURA COM PENTACORDE

- Seguindo o ritmo escrito e os graus, construa melodias para os pentacordes pedidos:

Exemplo:

1 2 1 2 1 2 2 1

Dó maior

Fá maior

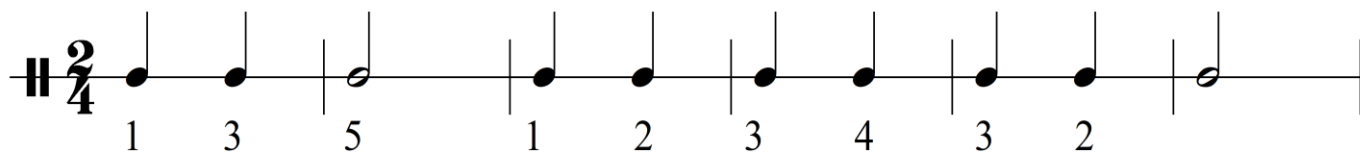
Sib maior

1 2 3 1 1 2 3 2 3 1

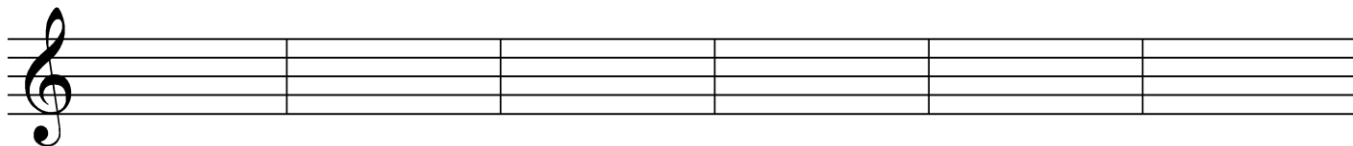
Lá maior

Sol maior

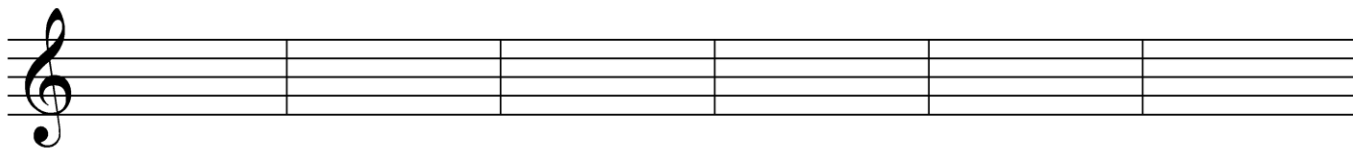
Si maior



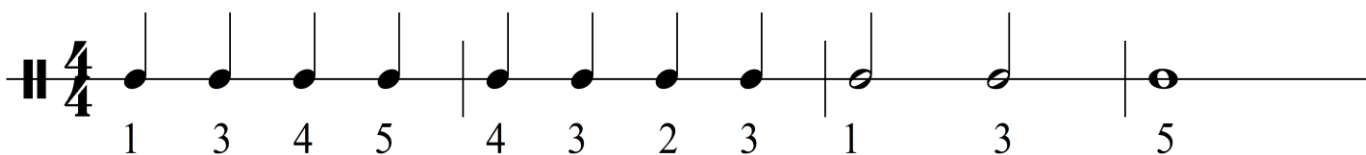
Mi maior



Ré maior



Láb maior



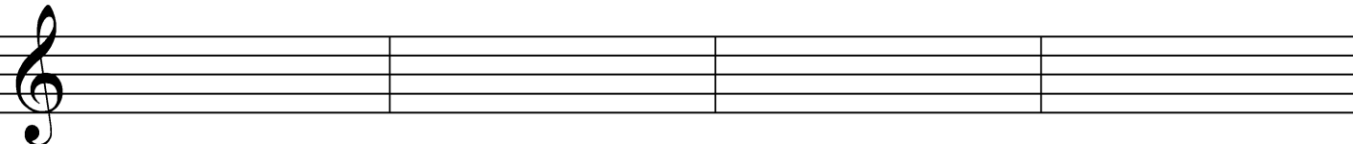
Mib maior



Dó maior



Fá# maior



Si maior

Ré maior

Sol maior

Cante os pentacordes com números e posteriormente, cante com nome das notas.

Pentacorde de dó maior

Pentacorde de ré maior

Pentacorde de fá maior

Pentacorde de sol maior

Pentacorde de mib maior

Pentacorde de láb maior

Pentacorde de si maior

Pentacorde de fá# maior

Solfejos

1. 

2. 

3. 

4. 

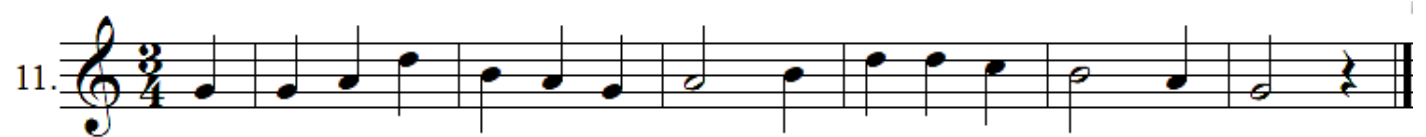
5. 

6. 

7. 

8. 

9. 





CÂNONES



EXERCÍCIOS

- Qual pentacorde foi usado nessa música?

- Escreva nos pentacordes de Fá M

1

First system of musical notation. Treble clef, 4/4 time signature. The right hand contains a melodic line with a slur over the first four measures. The left hand contains a steady eighth-note accompaniment. A fingering '1' is written below the first note of the left hand.

Second system of musical notation. Treble clef, 4/4 time signature. The right hand contains a melodic line with a slur over the first four measures. The left hand contains a steady eighth-note accompaniment.

Empty musical staff for piano, 4/4 time signature.

Empty musical staff for piano, 4/4 time signature.

⇒ FAÇA EXERCÍCIOS SEMELHANTES COM PEÇAS DO SEU REPERTÓRIO