Conservatório Estadual de Música

Cora Pavan Capparelli

Percepção Musical - 9º ano

2025

Aluno _____Sala_____

Professor _____

ICTUS INICIAL

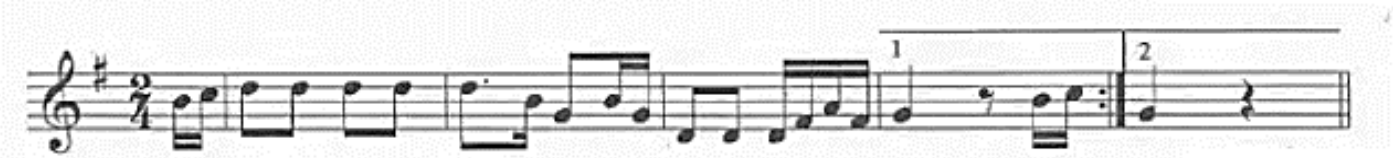
Nem toda música começa no primeiro tempo, mas todas têm o que chamamos de *ritmo inicial* que pode ser chamado de Tético, Acéfalo ou Anacruse. E tem relação com o tempo Forte (Apoio) do primeiro compasso.

- 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

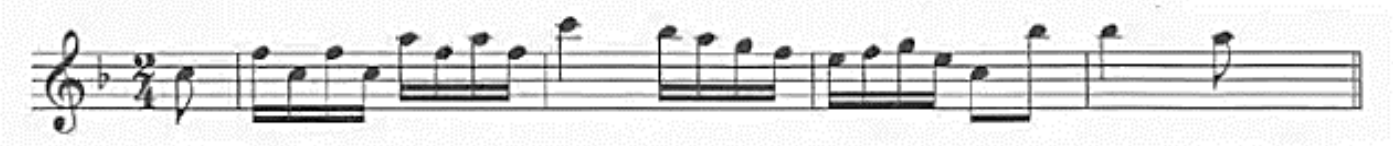
A melhor forma de identificar o Ictus Inicial é ouvindo.

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

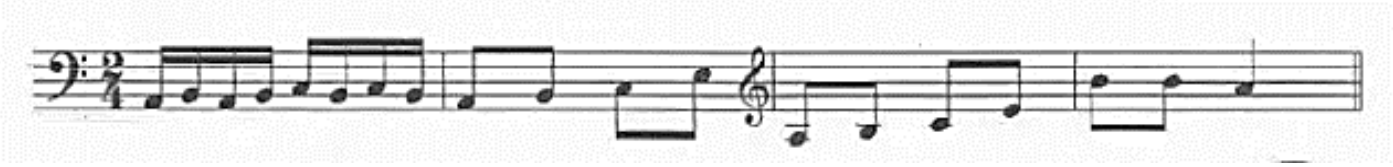
1. Lied opus 25, nº 2- Schubert



2. Sonatina nº 4 - Haydn



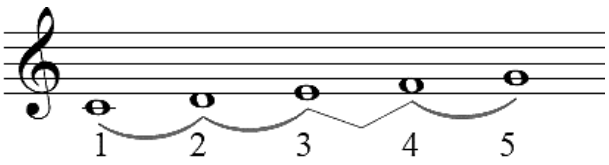
3. Opus 68, nº 12 – Schumann



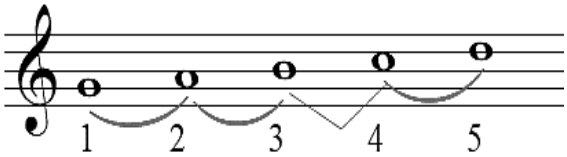
PENTACORDE MAIOR

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

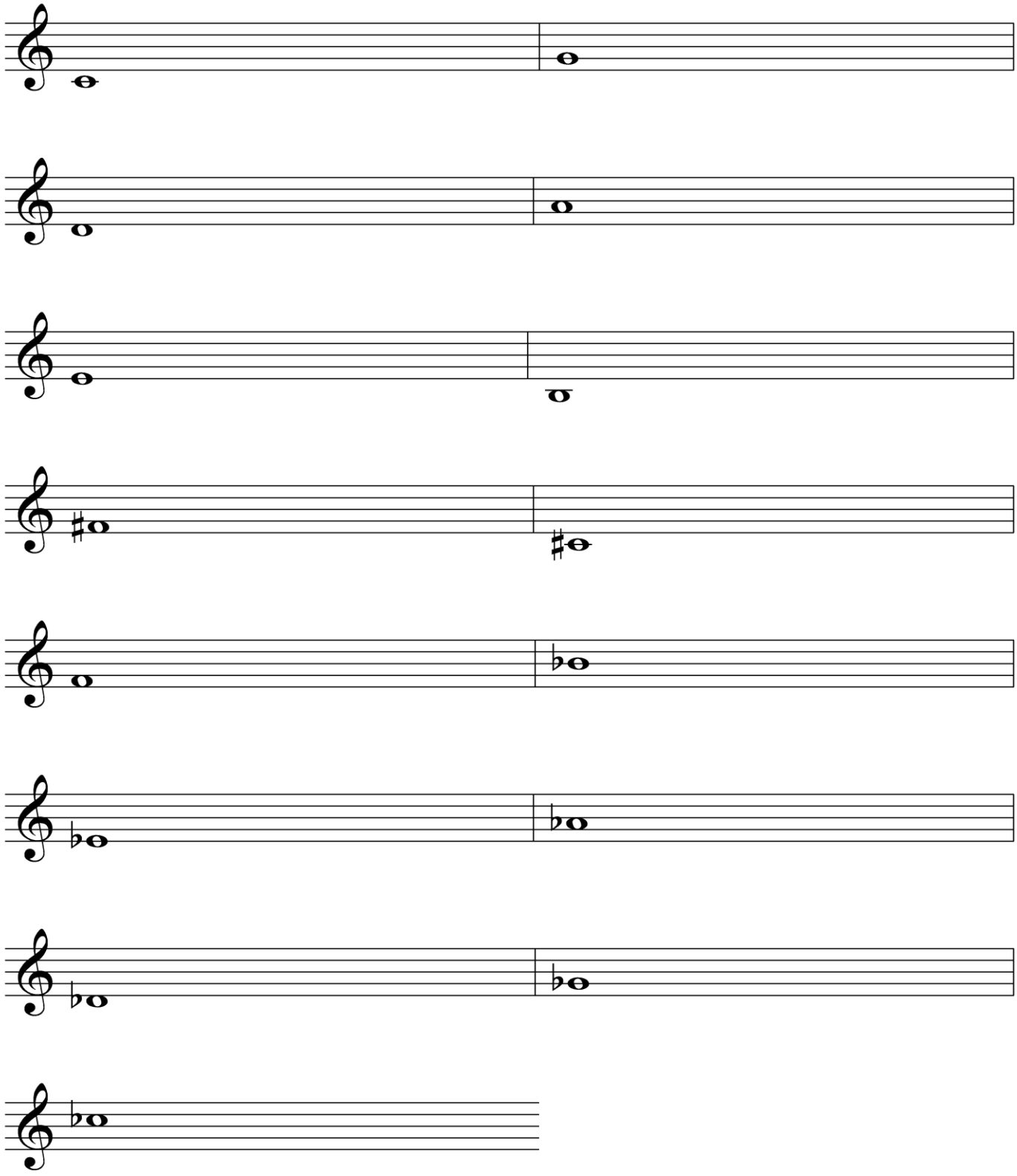
Pentacorde de Dó M



Pentacorde de Sol



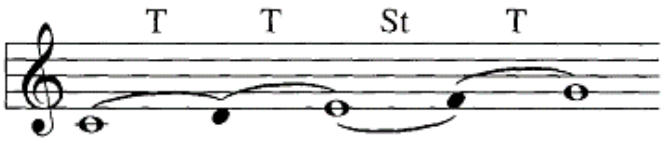
Exercícios: formar pentacordes maiores a partir da nota dada:

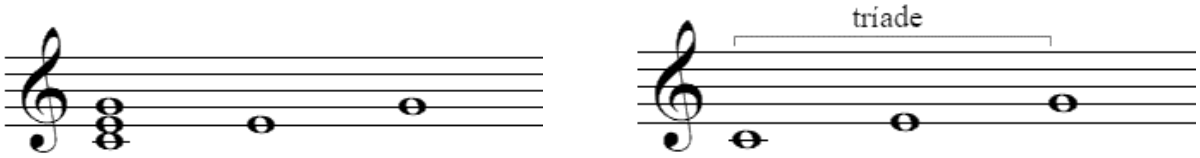


FORMANDO TRÍADES A PARTIR DO PENTACORDE MAIOR

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.

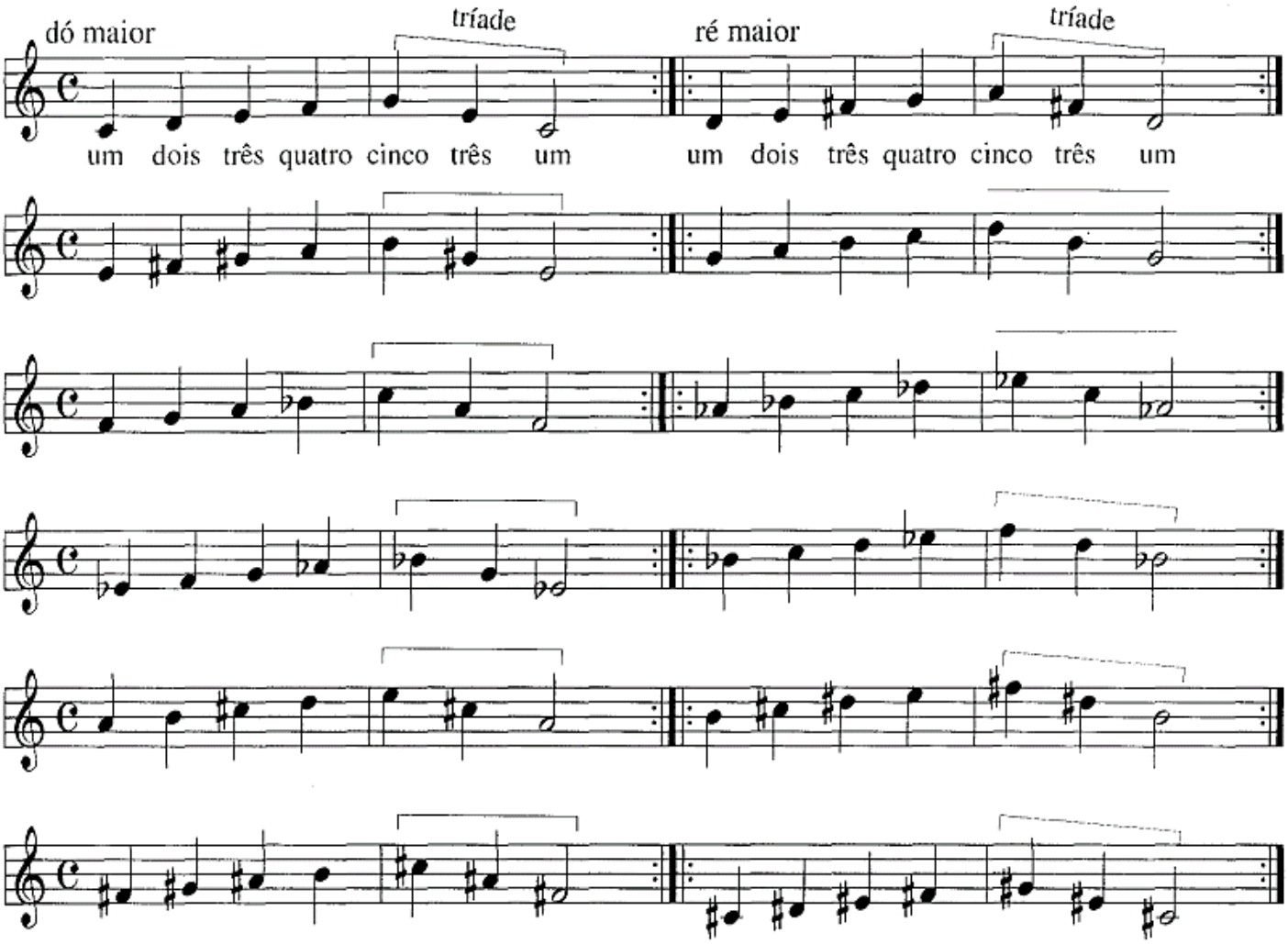
Pentacorde de dó maior:





1 3 5

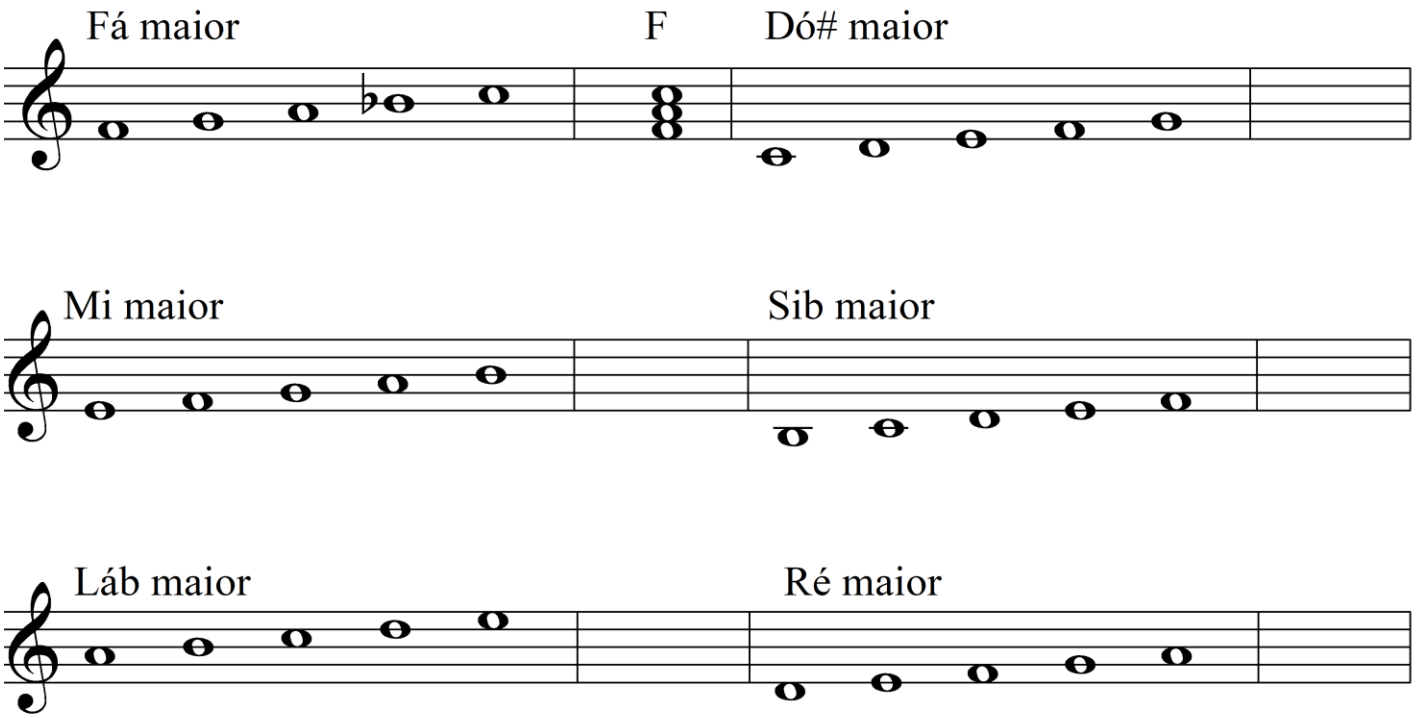
Cante *(dentro da sua tessitura)* com números depois com nome de notas.



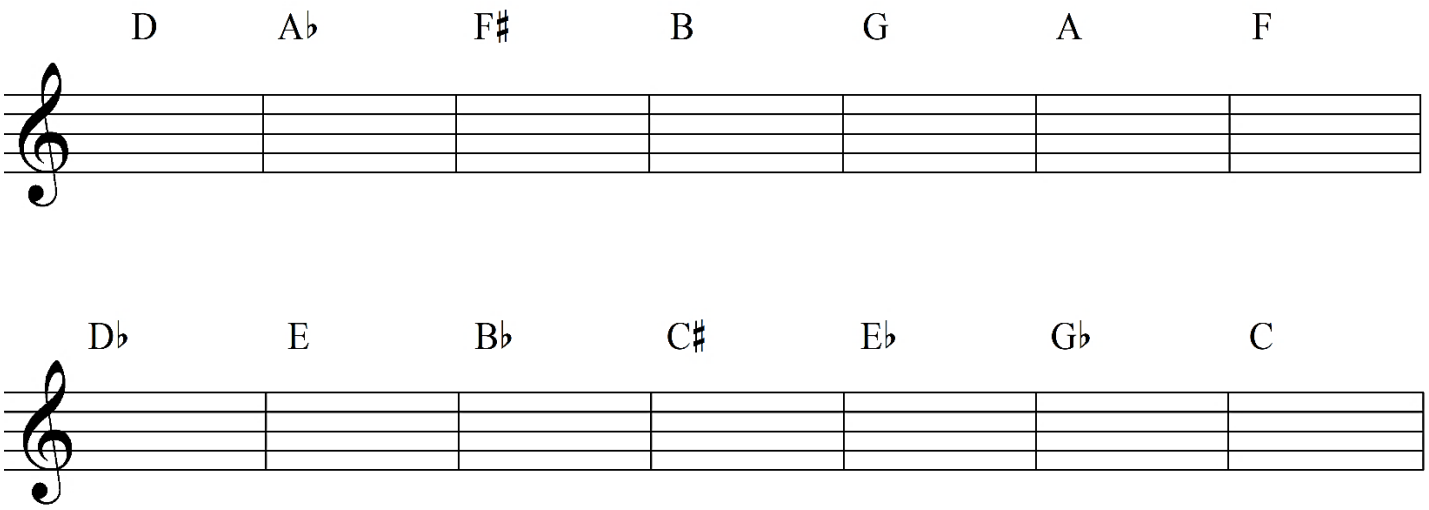
EXERCÍCIOS:

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

Ex:



- Formar as tríades indicadas pelas cifras:

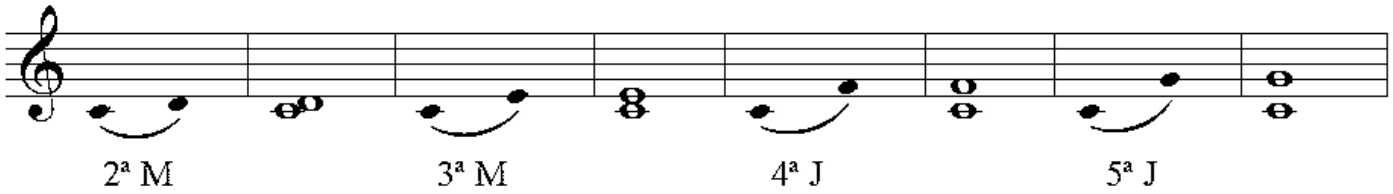


INTERVALOS

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.

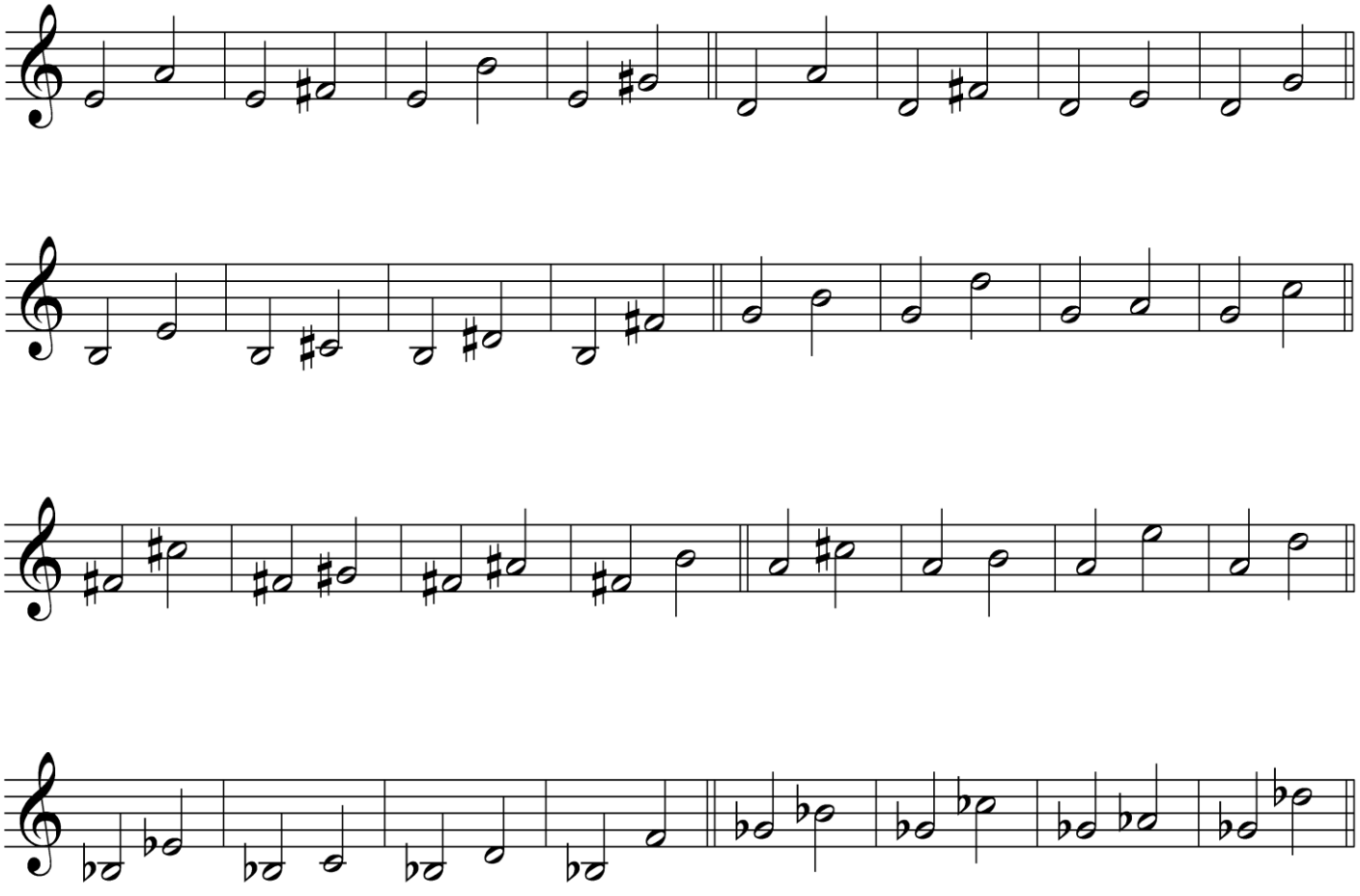
Intervalo é qualquer diferença ou distância entre duas alturas, duas notas musicais, sejam estas intercaladas (intervalo melódico) ou simultâneas (intervalo harmônico).

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



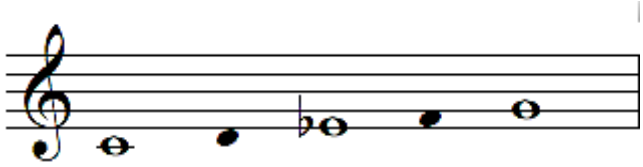
EXERCÍCIO:

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

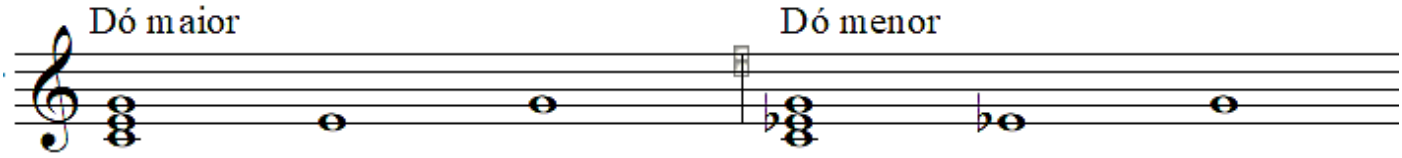


PENTACORDES MENORES

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

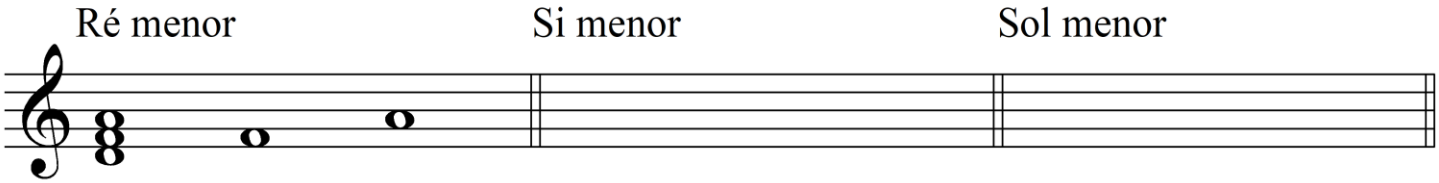


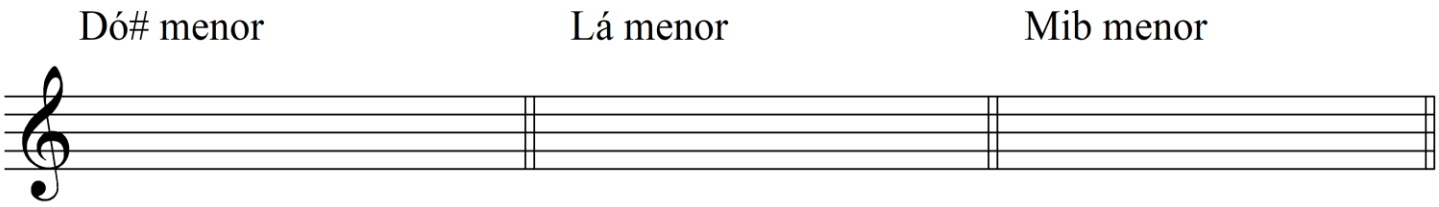
O mesmo para formar a tríade menor (abaixar a terça).

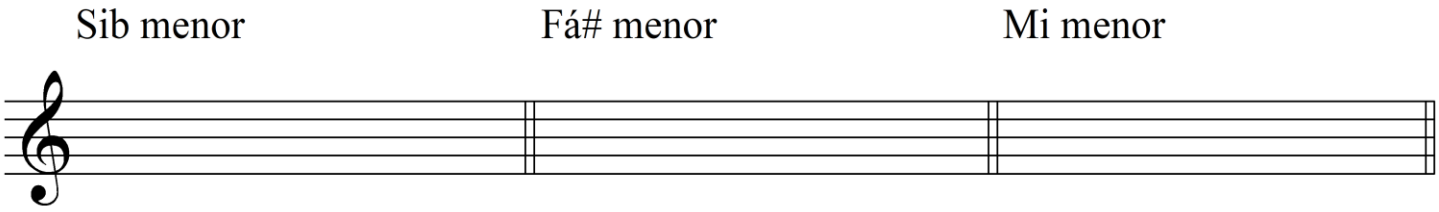


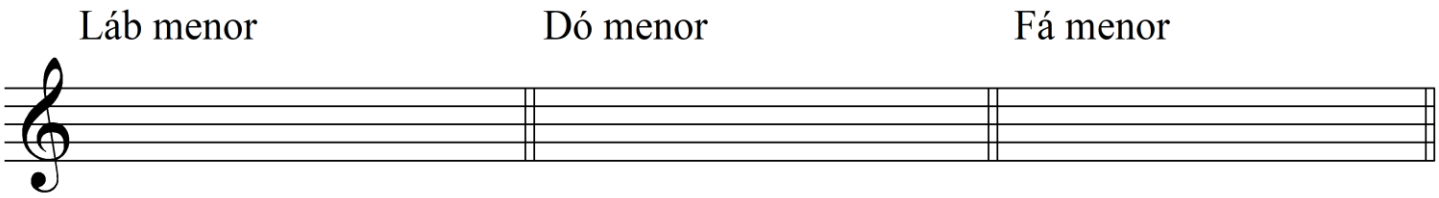
EXERCÍCIO:

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





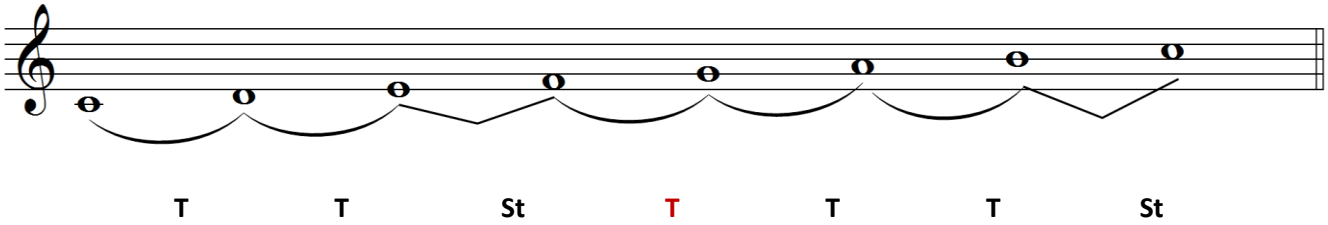




ESCALAS MAIORES

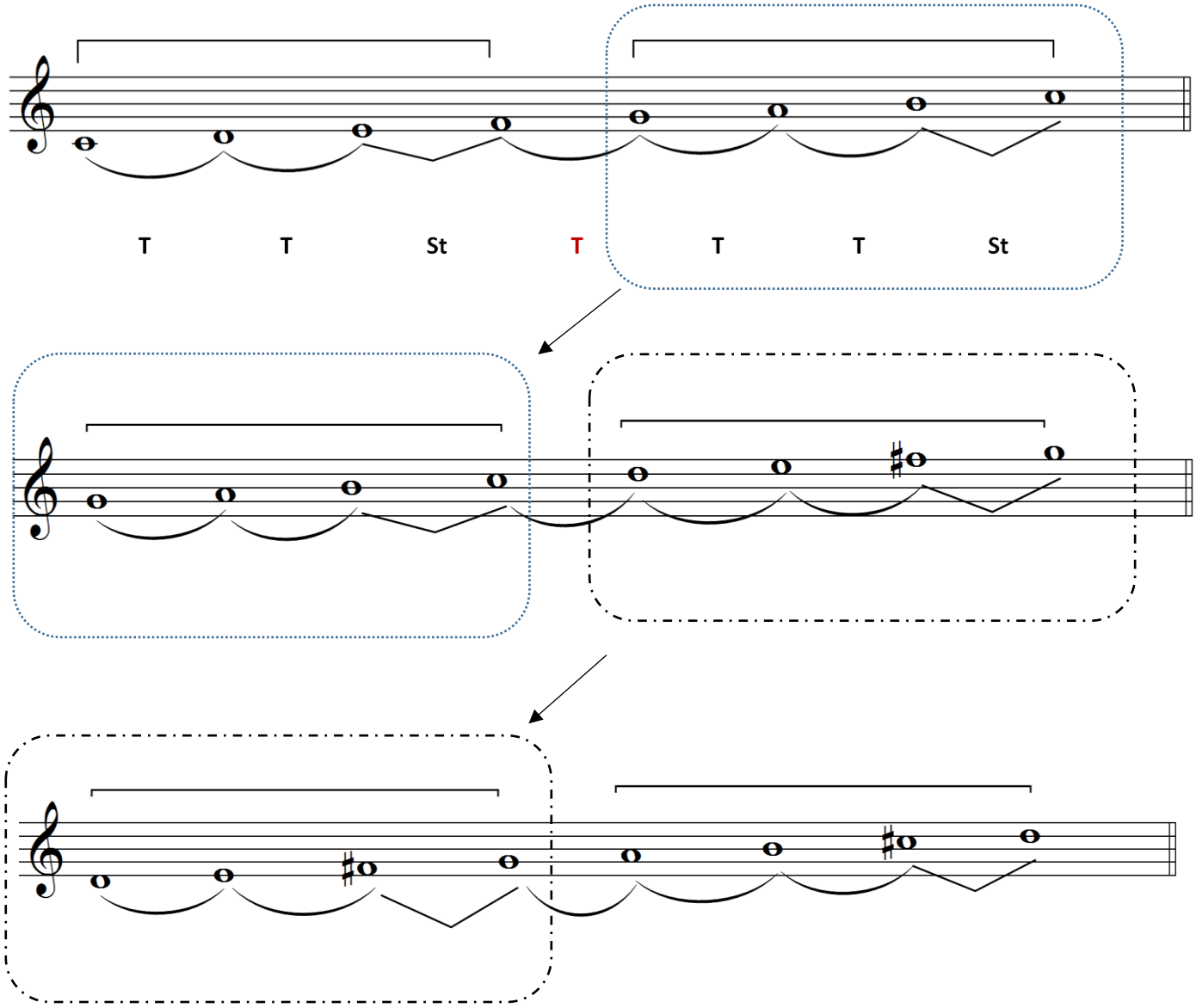
Ao acrescentar mais 3 notas no pentacordes maior, chega-se a **escala maior.**

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



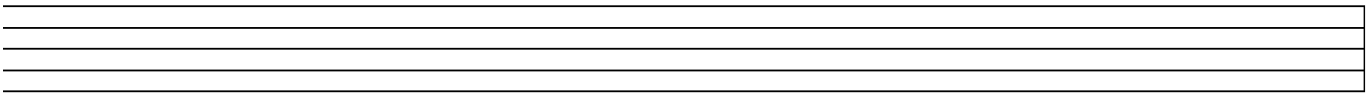
⇨ Lembrando que os tetracordes são separados por um intervalo de tom.

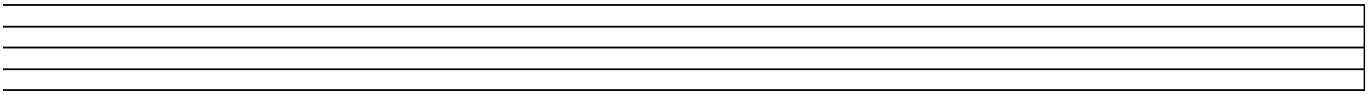
A partir da formação da escala de dó maior, segue o modelo para as demais escalas (com sustenidos). O segundo tetracorde será o primeiro da próxima escala.

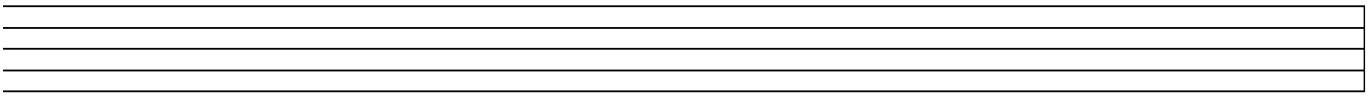


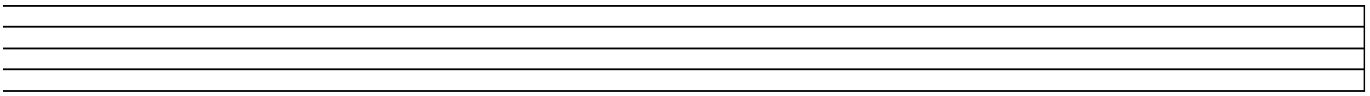
Exercício:

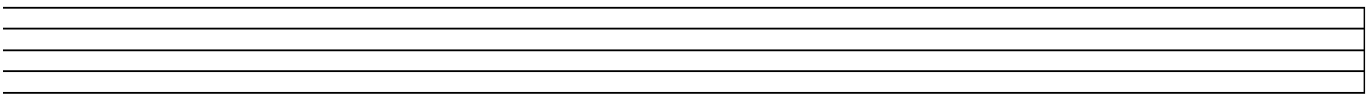
- Continue fazendo as próximas escalas seguindo o mesmo raciocínio.





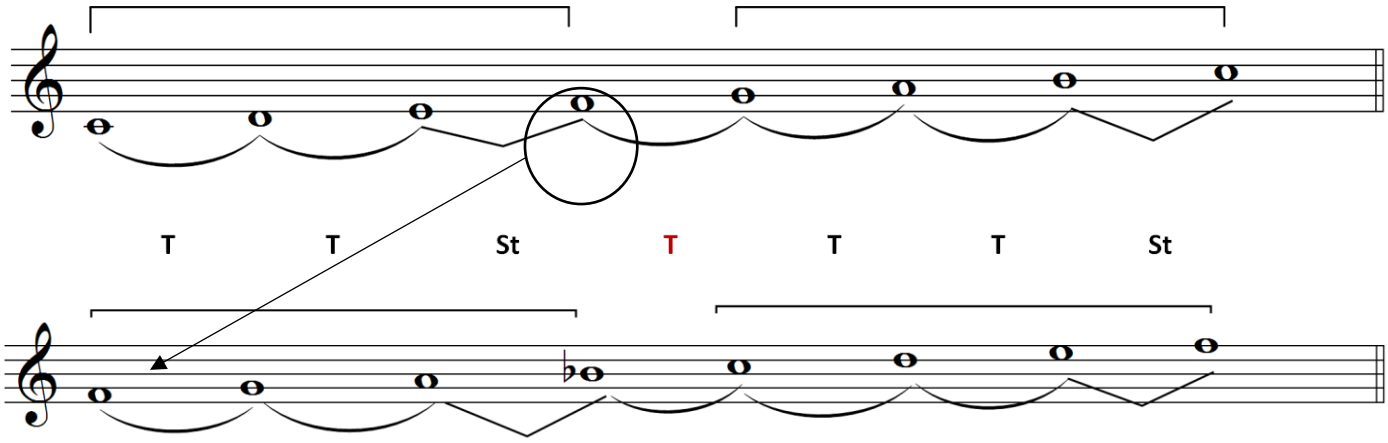






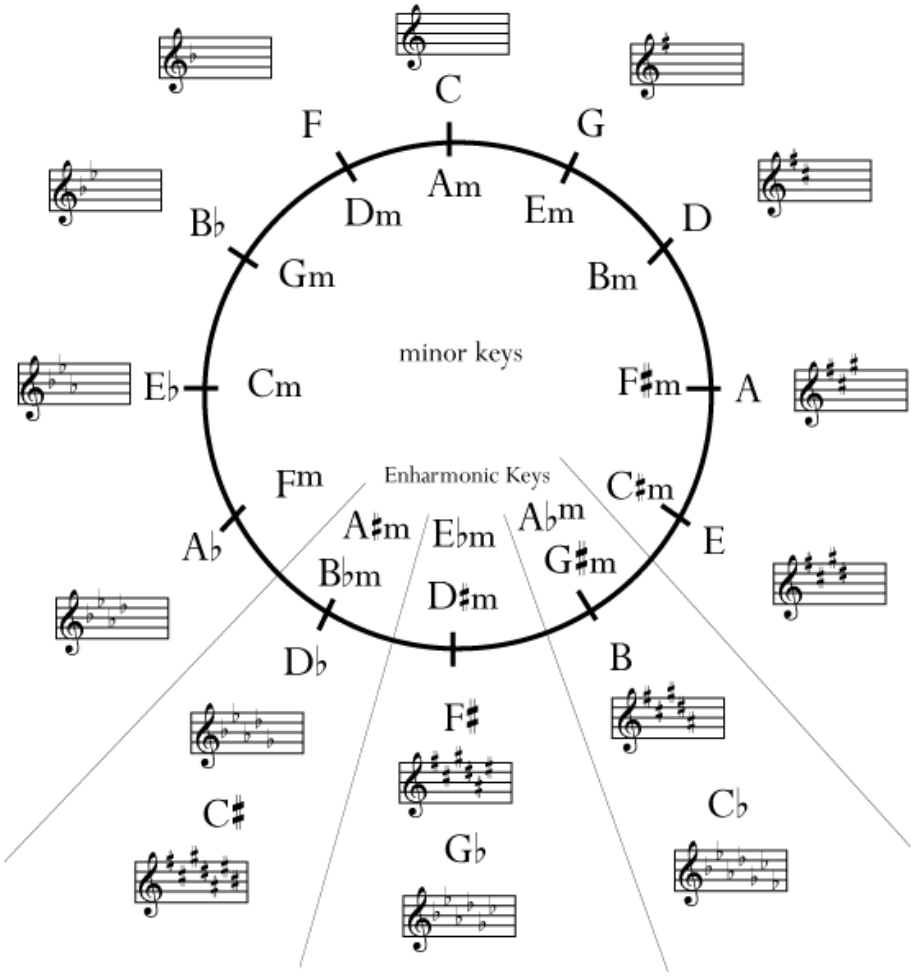
Até aqui foi feito as escalas com sustenidos (#). Agora será feito com bemóis (b)

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



Sendo assim, continue as próximas escalas:

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



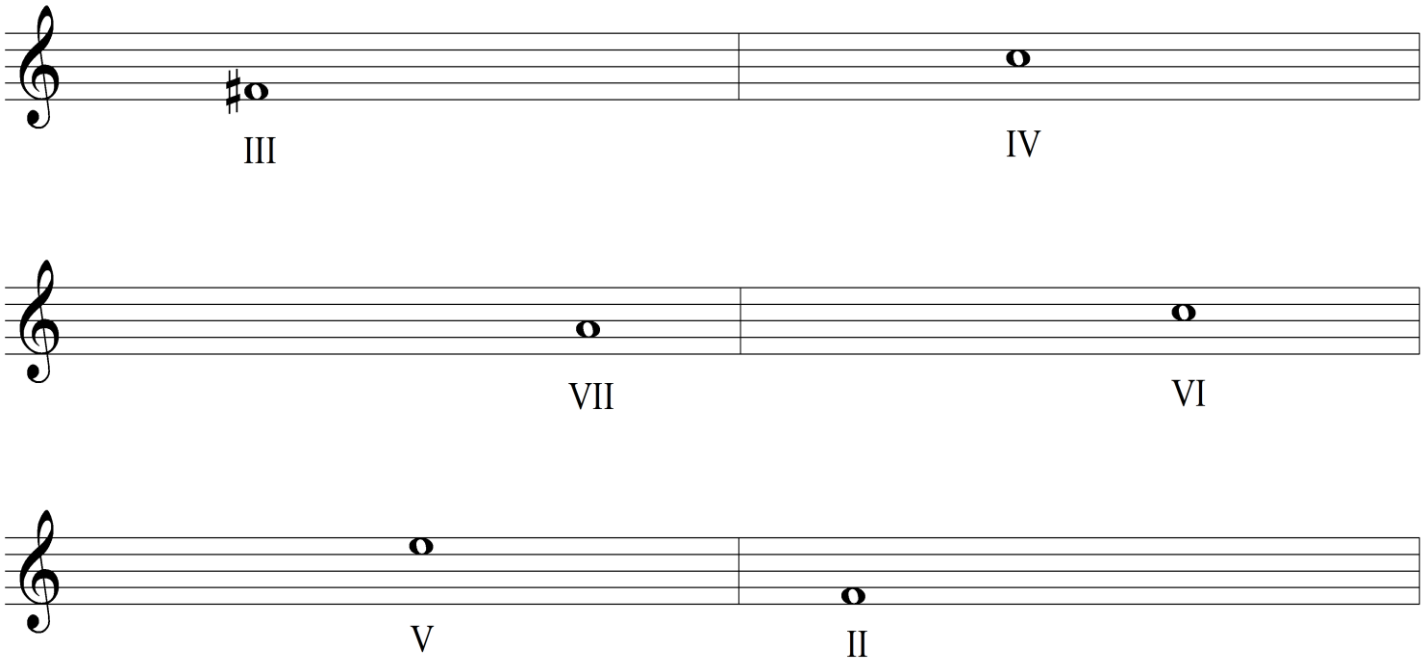
RESUMO DAS ESCALAS MAIORES COM SUSTENIDOS E BEMÓIS

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

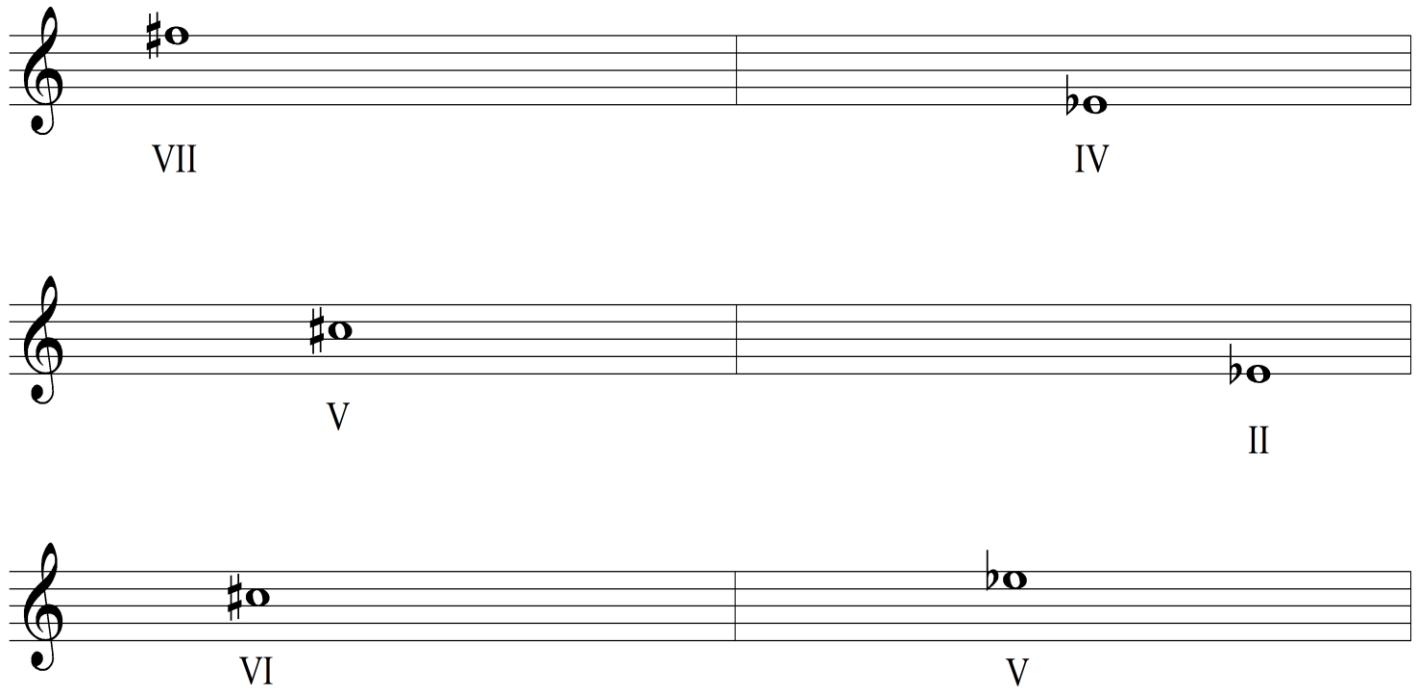
EXERCÍCIOS:

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

ESCALA ASCENDENTE:



ESCALA DESCENDENTE:

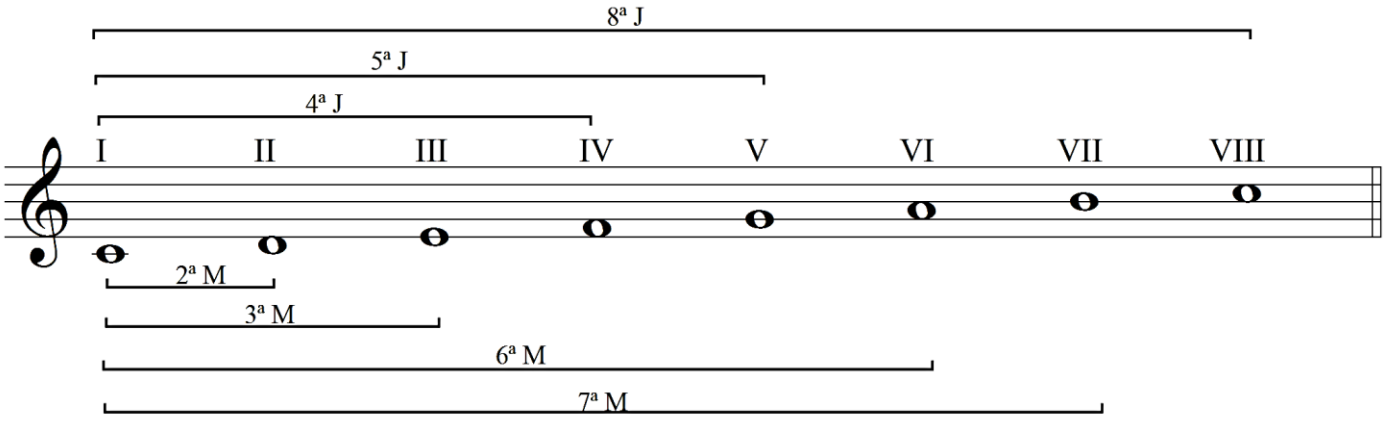


⟹ **ANALISE O SEU REPERTÓRIO DO INSTRUMENTO E DESCUBRA A TONALIDADE DAS PEÇAS**

INTERVALOS

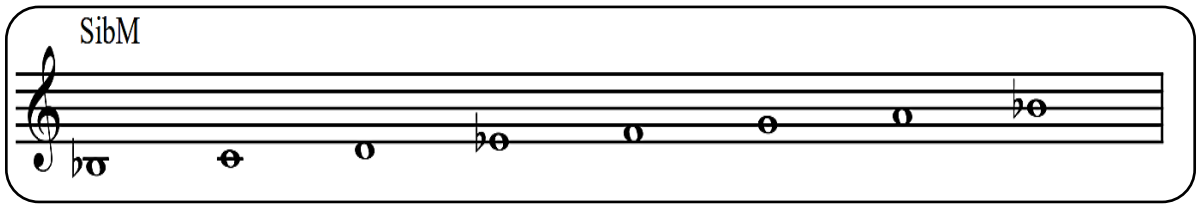
Após a escala maior formada, surgem outros intervalos a serem analisados.

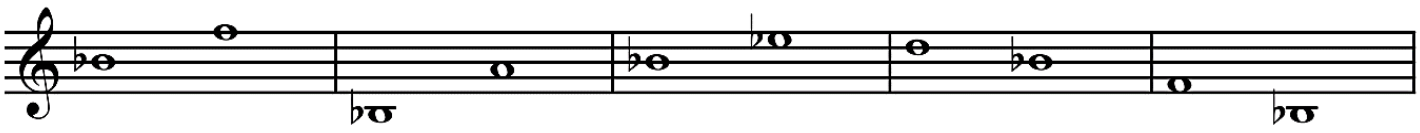
Escala maior com seus graus e intervalos maiores (M) e justos (J) formado a partir da tônica (I):

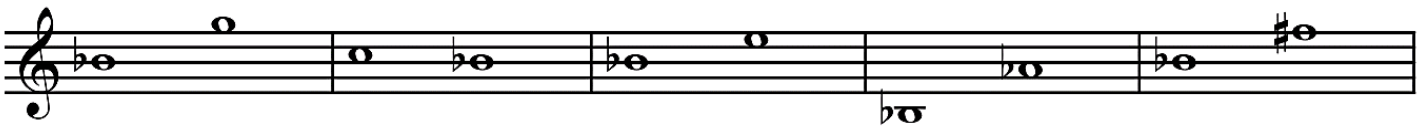


EXERCÍCIOS:

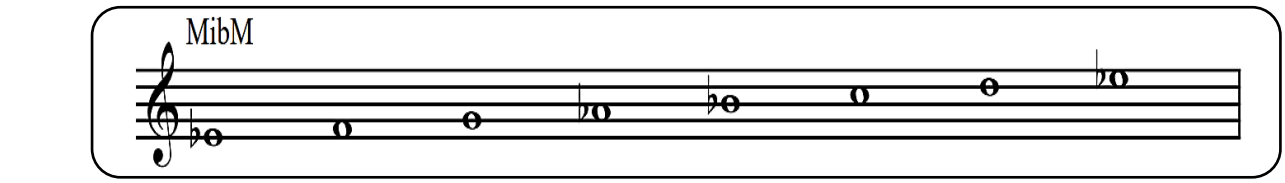
- Considerando a escala maior para análise dos intervalos, analise os intervalos abaixo a partir da escala dada:

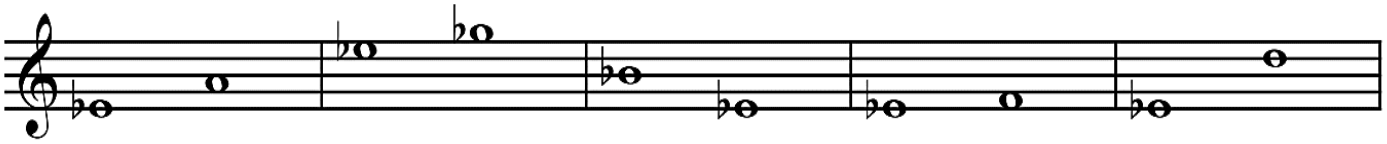




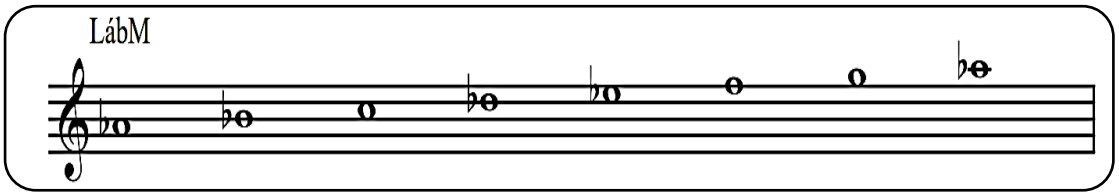


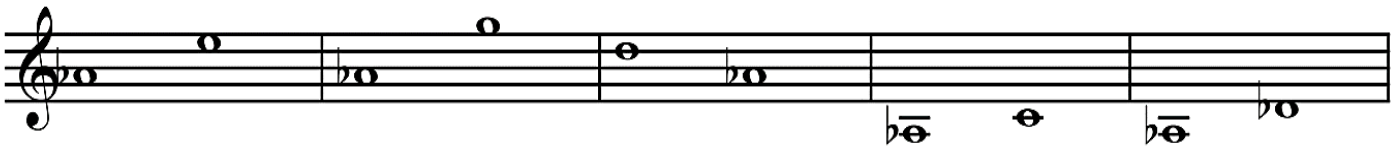
MibM

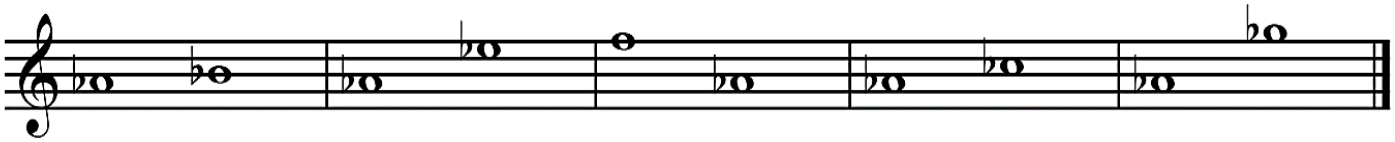


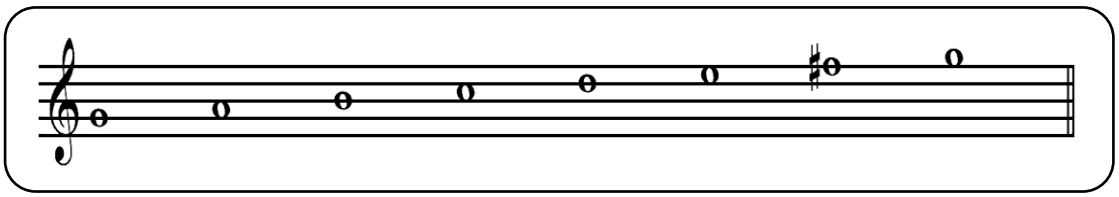


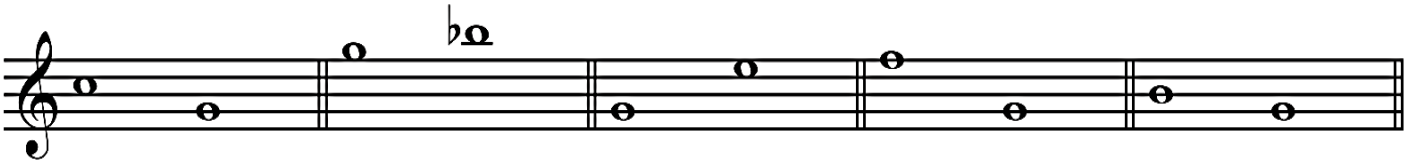
LábM

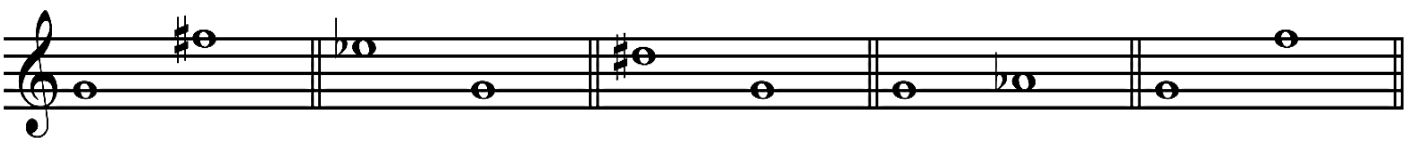


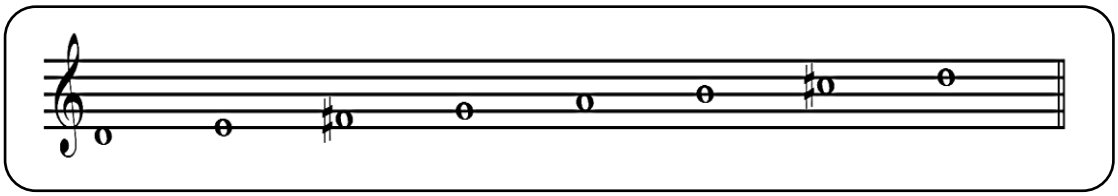


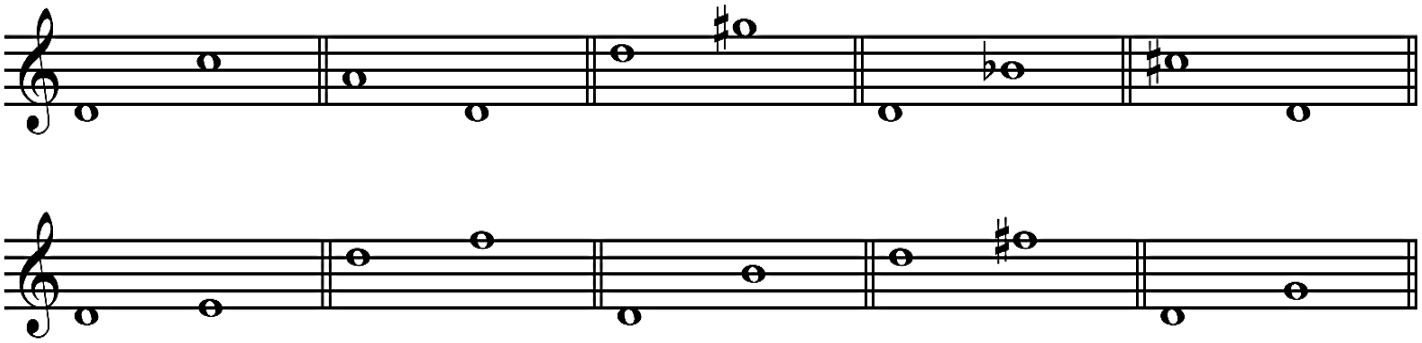












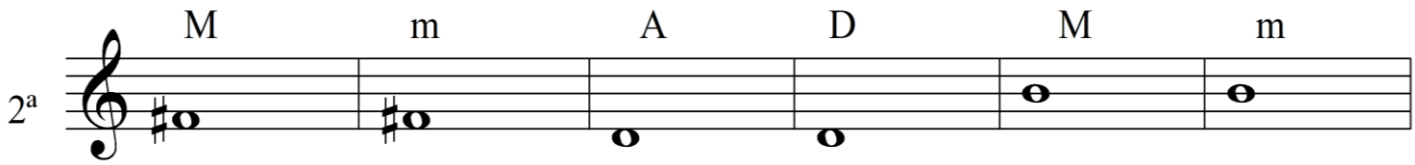
Intervalos menores, diminutos e aumentados.

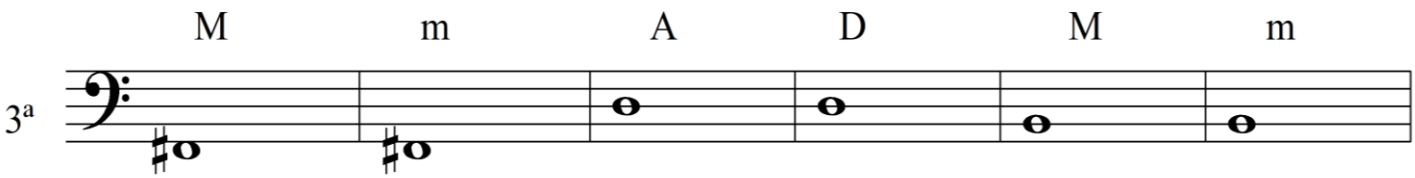
Para formar *intervalos menores* abaixa-se um semitom os intervalos maiores.
Para formar os *intervalos diminutos* abaixa-se um semitom dos justos ou menores.
Para formar *intervalos aumentados* eleva um semitom dos justos ou maiores.

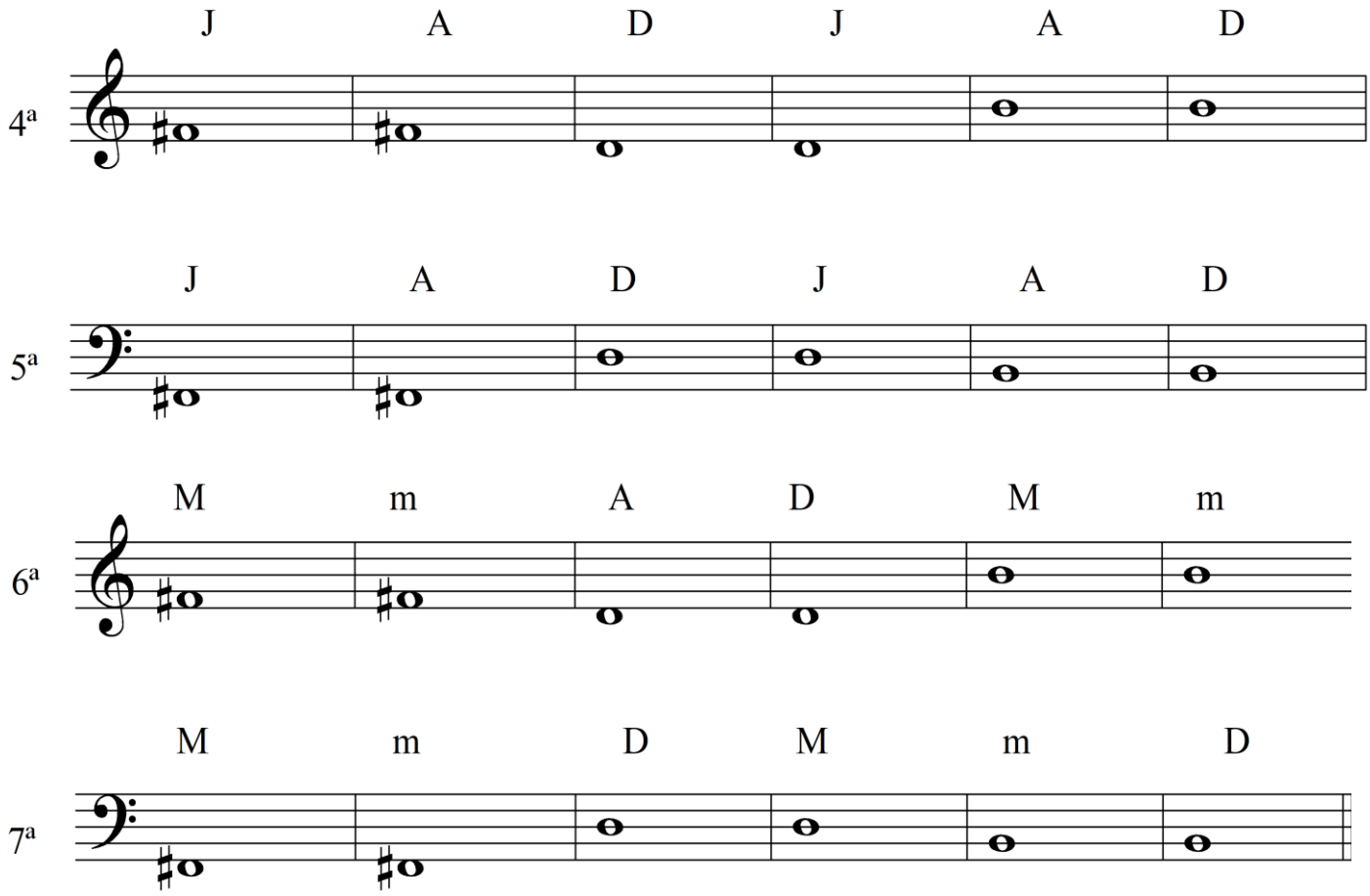
Do - Ré	2ª M	2ª maior	Dó - Sol	5ª J	5ª justa	Dó - Sib	7ª m	7ª menor
Dó - Réb	2ª m	2ª menor	Dó – Solb	5ª D	5ª diminuta	Dó – Sibb	7ª D	7ª diminuta
Dó – Ré#	2ª A	2ª aumentada	Dó – Sol #	5ª A	5ª aumentada			

EXERCÍCIOS

- Escreva os intervalos ascendentes a partir da nota dada:







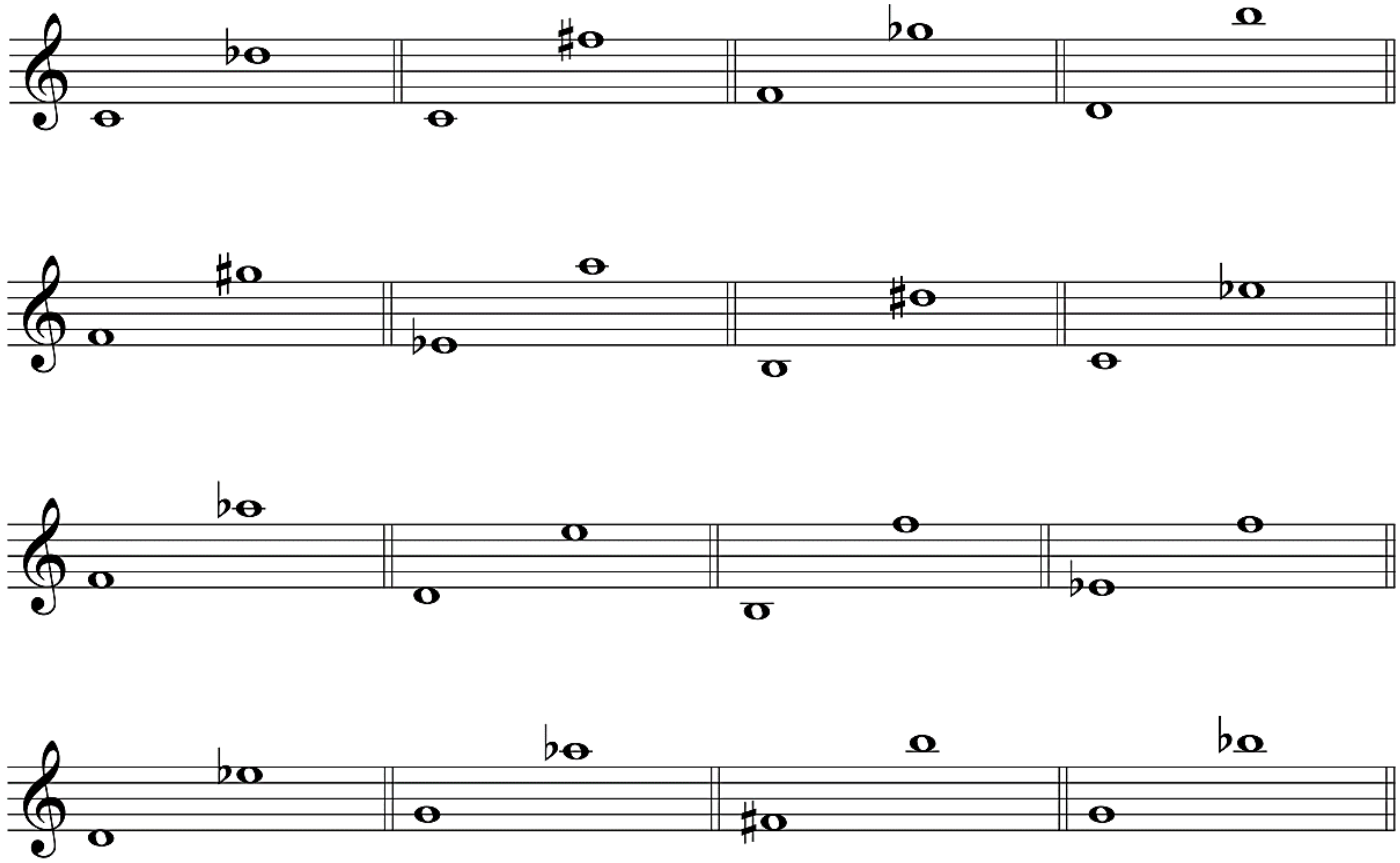
Intervalos simples e composto: Cada intervalo simples tem o seu intervalo composto correspondente e vice-versa:

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

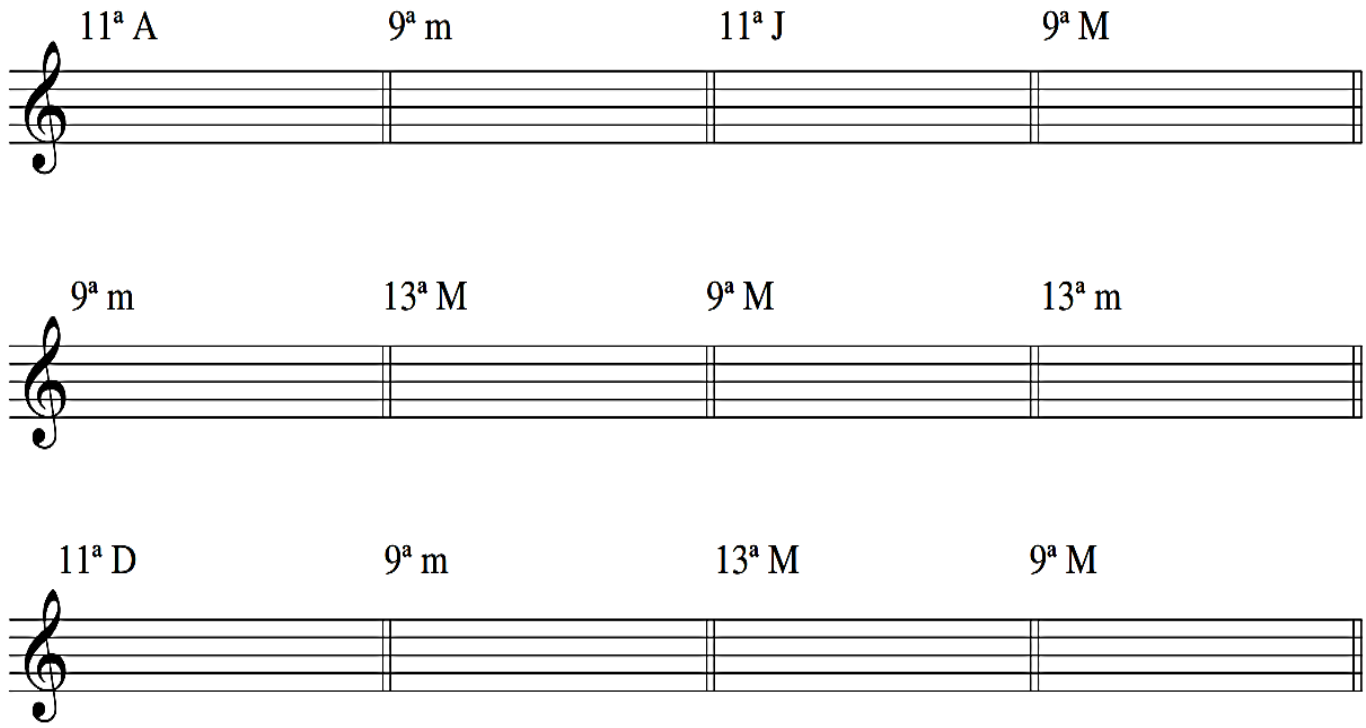
Intervalo Simples	Intervalo Composto
5ª D	12ª D
5ª J	12ª J
5ª A	12ª A
6ª m	13ª m
6ª M	13ª M
7ª m	14ª m
7ª M	14ª M

EXERCÍCIOS:

- Analisar os intervalos compostos abaixo:

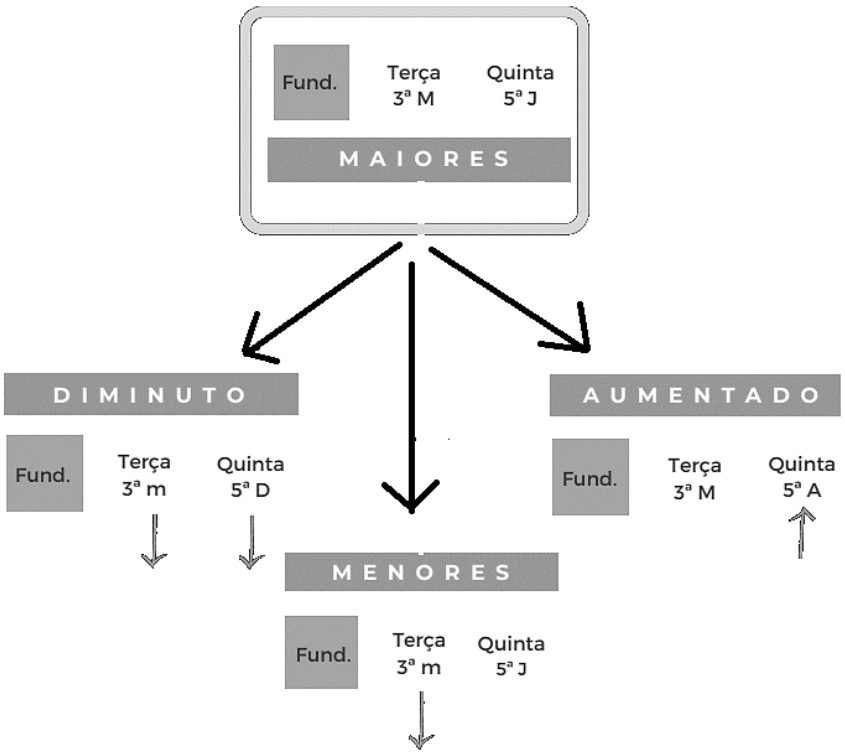


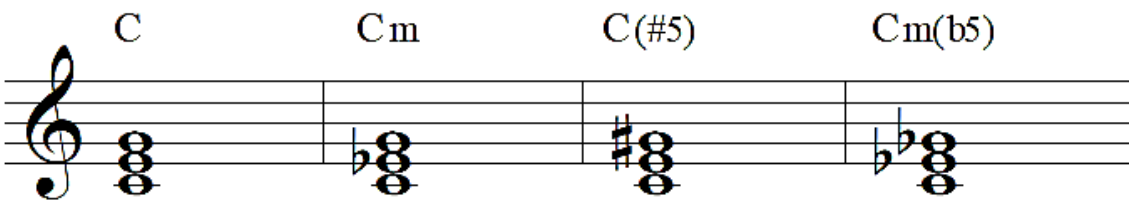
- Formar os intervalos abaixo:



TRÍADES

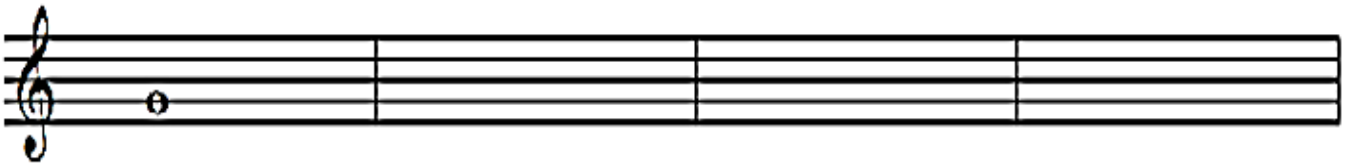
Foi visto anteriormente as tríades maiores. Veja as tríades menores, aumentadas e diminutas a partir da maior:

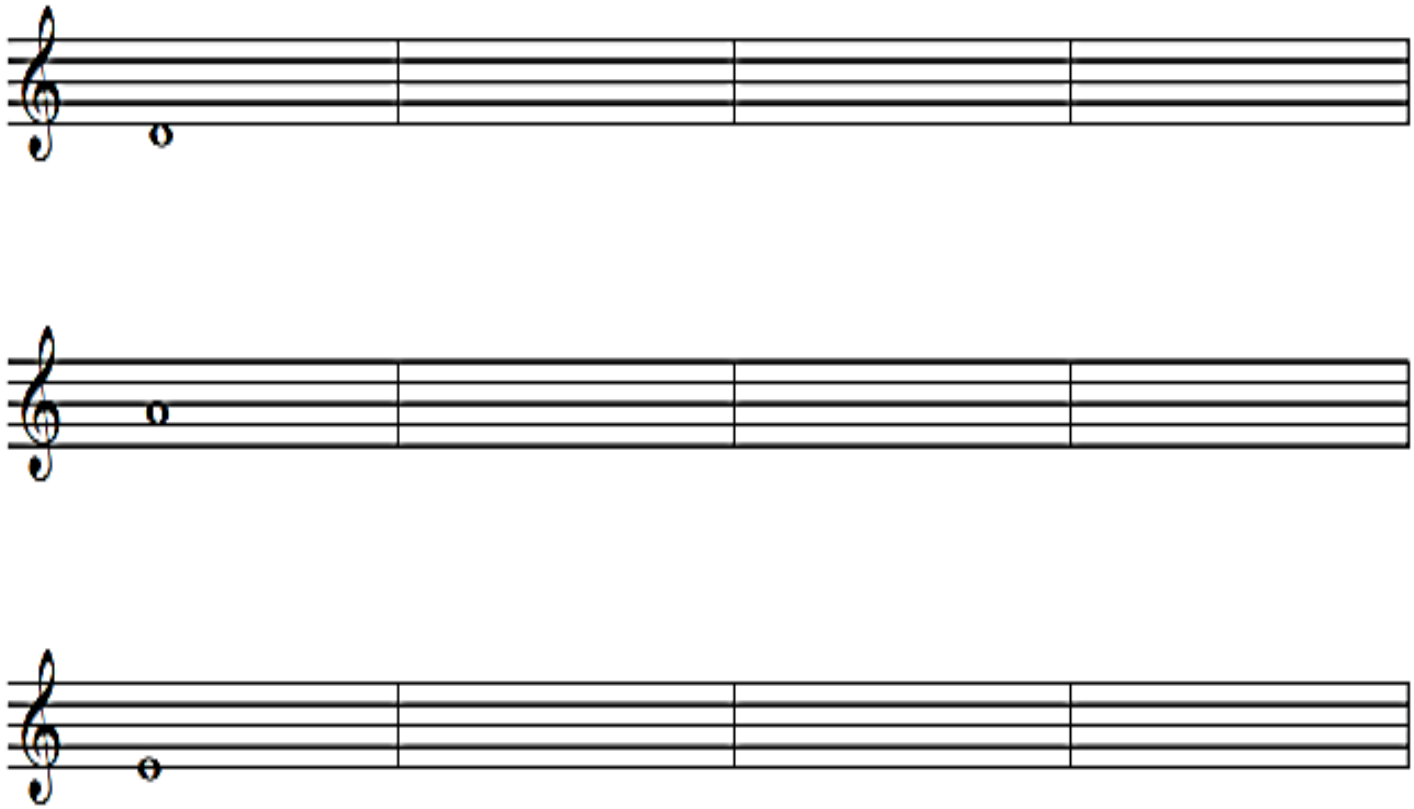




EXERCÍCIOS:

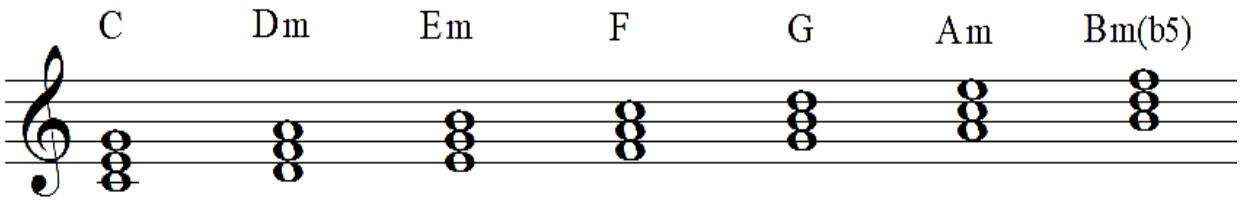
- Como no exemplo anterior, montar as tríades M, m A, D e CIFRAR:





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:

Notas da escala	Terça	Quinta	Cifra
Sol			

Notas da escala	Terça	Quinta	Cifra
Ré			

Notas da escala	Terça	Quinta	Cifra
Lá			

Notas da escala	Terça	Quinta	Cifra
Mi			

Notas da escala	Terça	Quinta	Cifra
Si			

Notas da escala	Terça	Quinta	Cifra
Fá#			

Notas da escala	Terça	Quinta	Cifra
Dó#			

Com Bemóis:

Notas da escala	Terça	Quinta	Cifra
Fá			

Notas da escala	Terça	Quinta	Cifra
Sib			

Notas da escala	Terça	Quinta	Cifra
Mib			

Notas da escala	Terça	Quinta	Cifra
Láb			

Notas da escala	Terça	Quinta	Cifra
Réb			

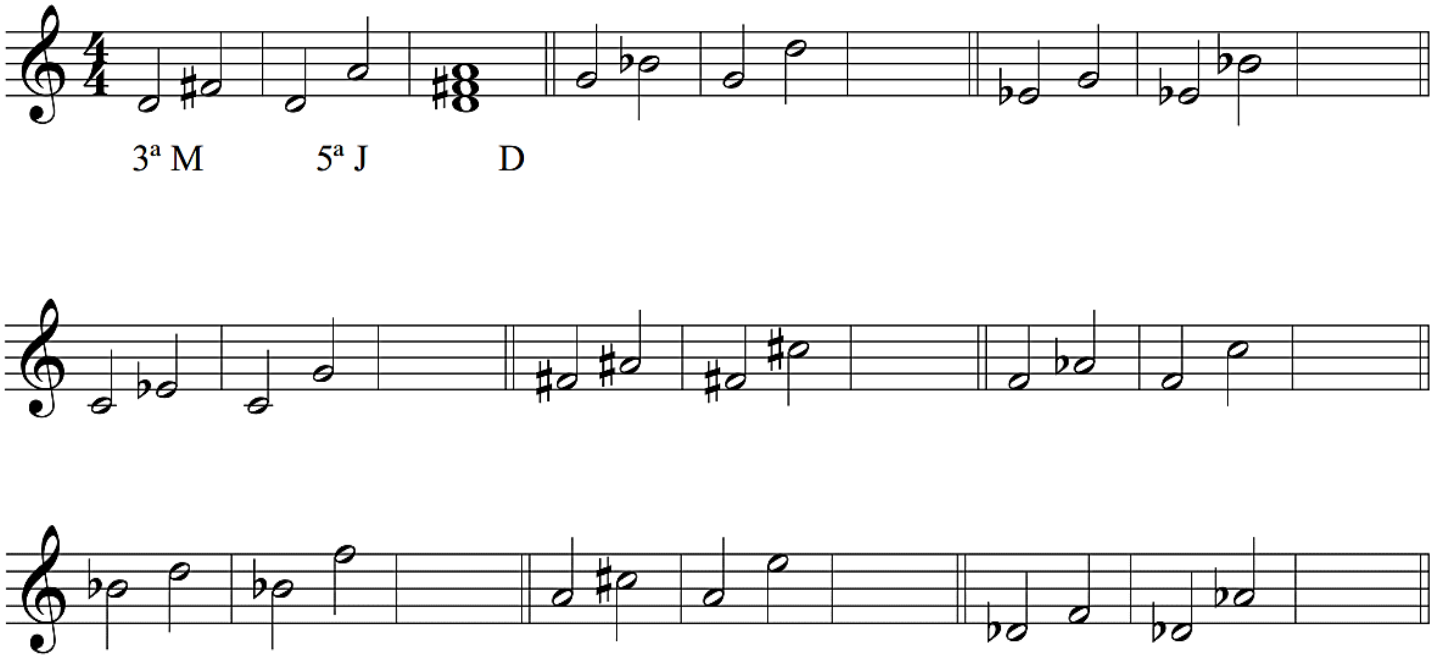
Notas da escala	Terça	Quinta	Cifra
Solb			

Notas da escala	Terça	Quinta	Cifra
Dób			

EXERCÍCIOS:

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

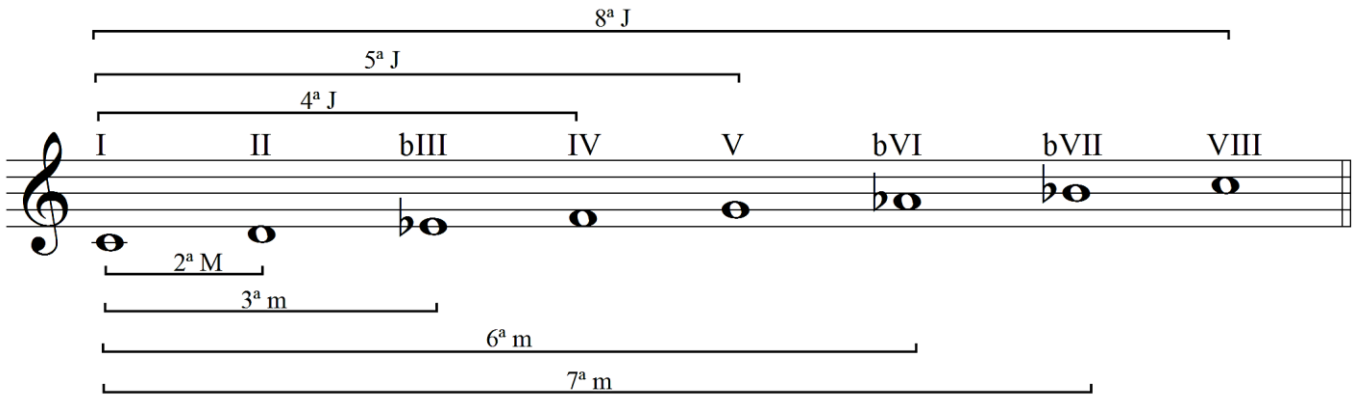
Exemplo:



ESCALA MENOR

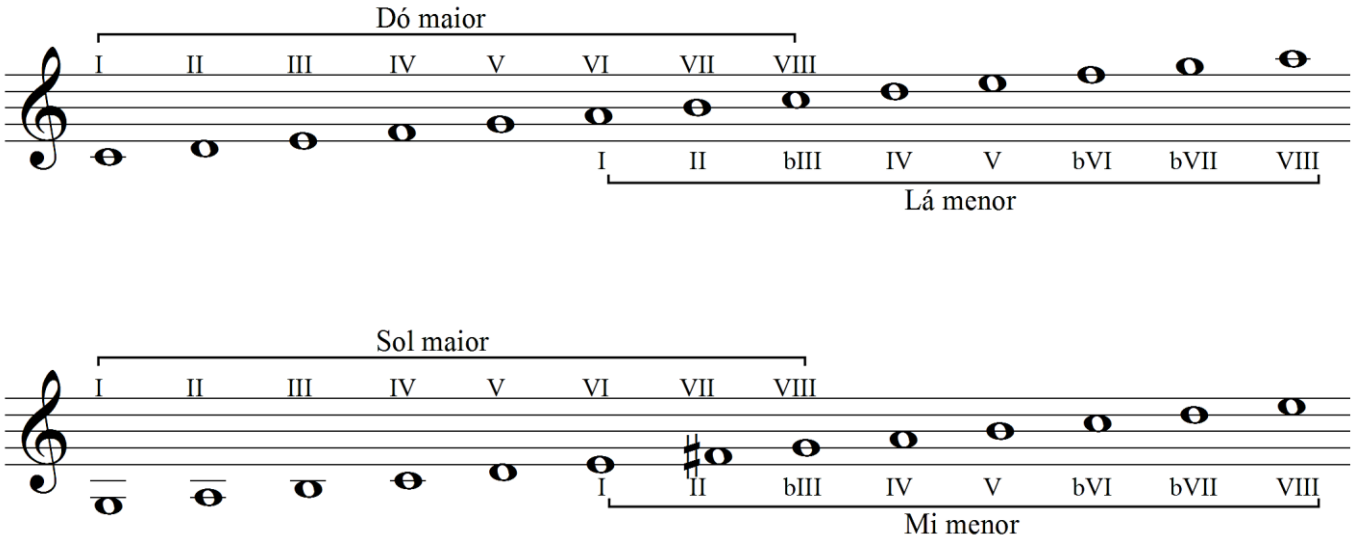
Formação de escala menor natural

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



Escalas Relativas

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



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

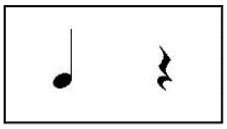
Tonalidade	**Quantos acidentes**	**Quais**
Dó maior/Lá menor	-	-
Sol maior/Mi menor	1#	Fá #
Ré maior/Si menor	2#	Fá# Dó#
Lá maior/Fá#menor	3#	Fá# Dó# Sol#
Mi maior/Dó#menor	4#	Fá# Dó# Sol# Ré#
Si maior/sol#menor	5#	Fá# Dó# Sol# Ré# Lá#
Fá#maior/Ré#menor	6#	Fá# Dó# Sol# Ré# Lá# Mí#
Dó#maior/Lá#menor	7#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

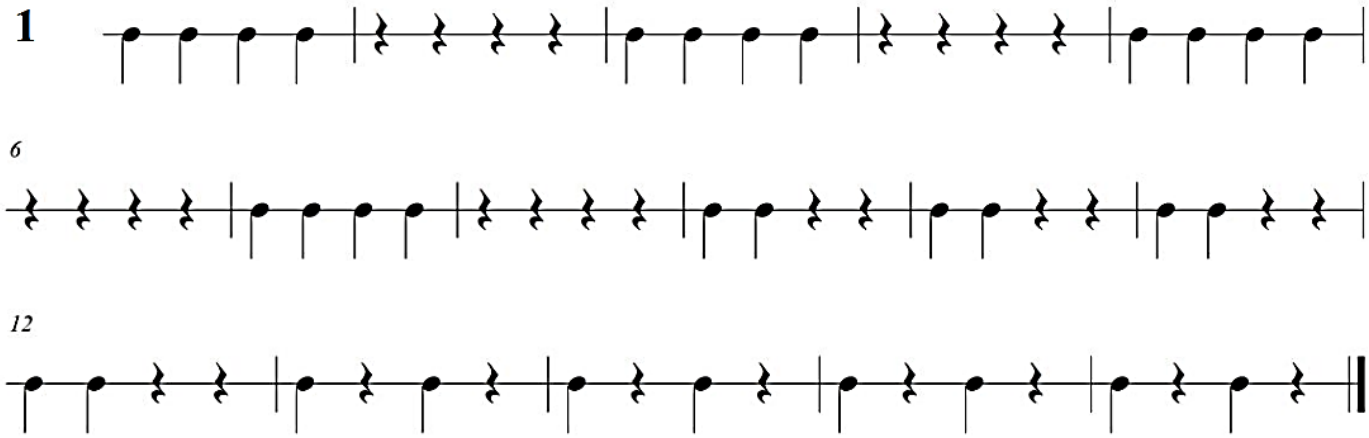
SOLFEJOS RÍTMICOS

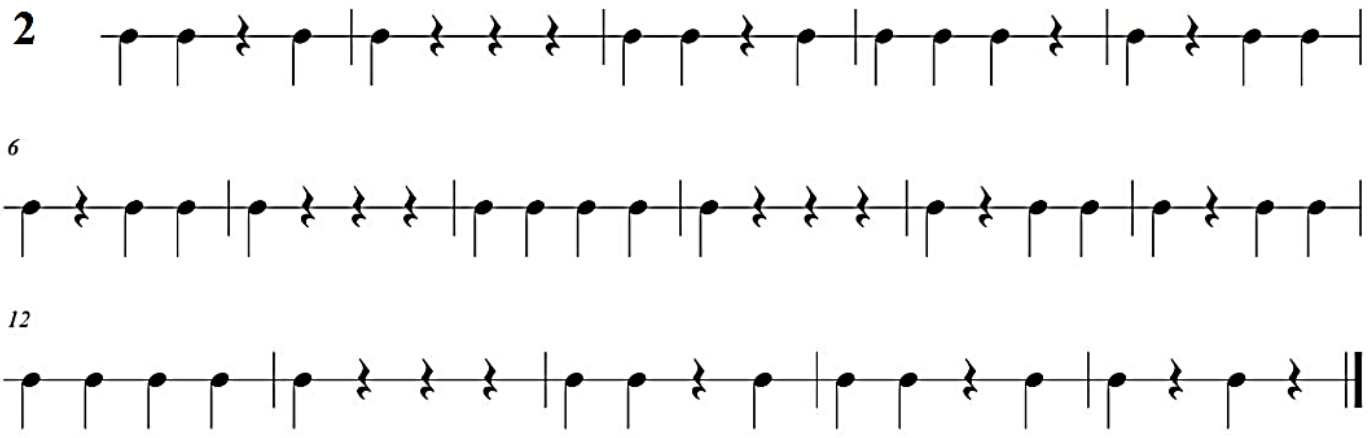
SOLFEJO RÍTMICO COM SEMÍNIMAS



Fazer as leituras da seguinte forma:

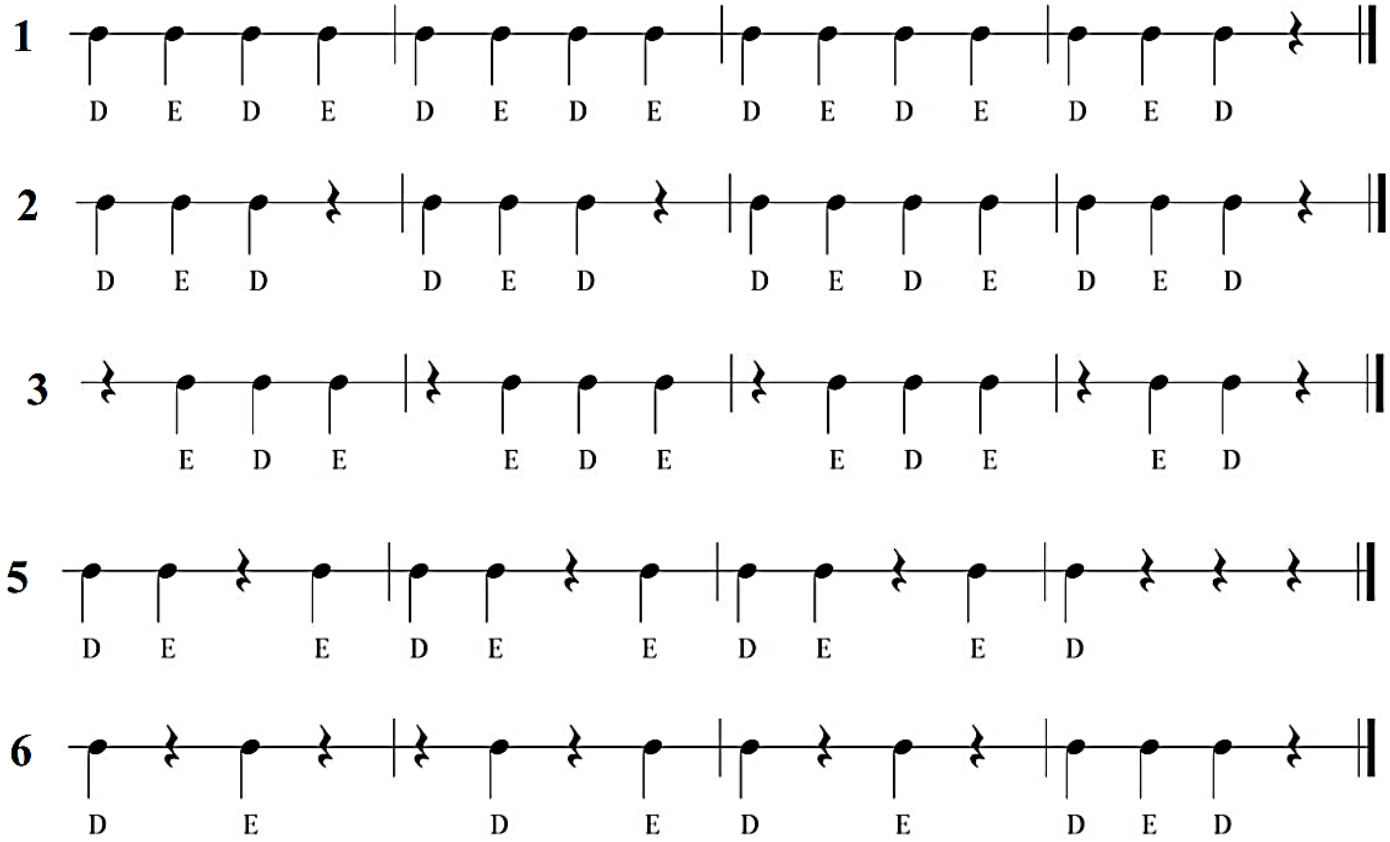
- marcar o pulso e fazer a leitura com a sílaba tá ou pá
- fazer a leitura percutindo com lápis, caneta....
- percutir com um lápis e cantar simultaneamente cantando *atirei o pau no gato*`.



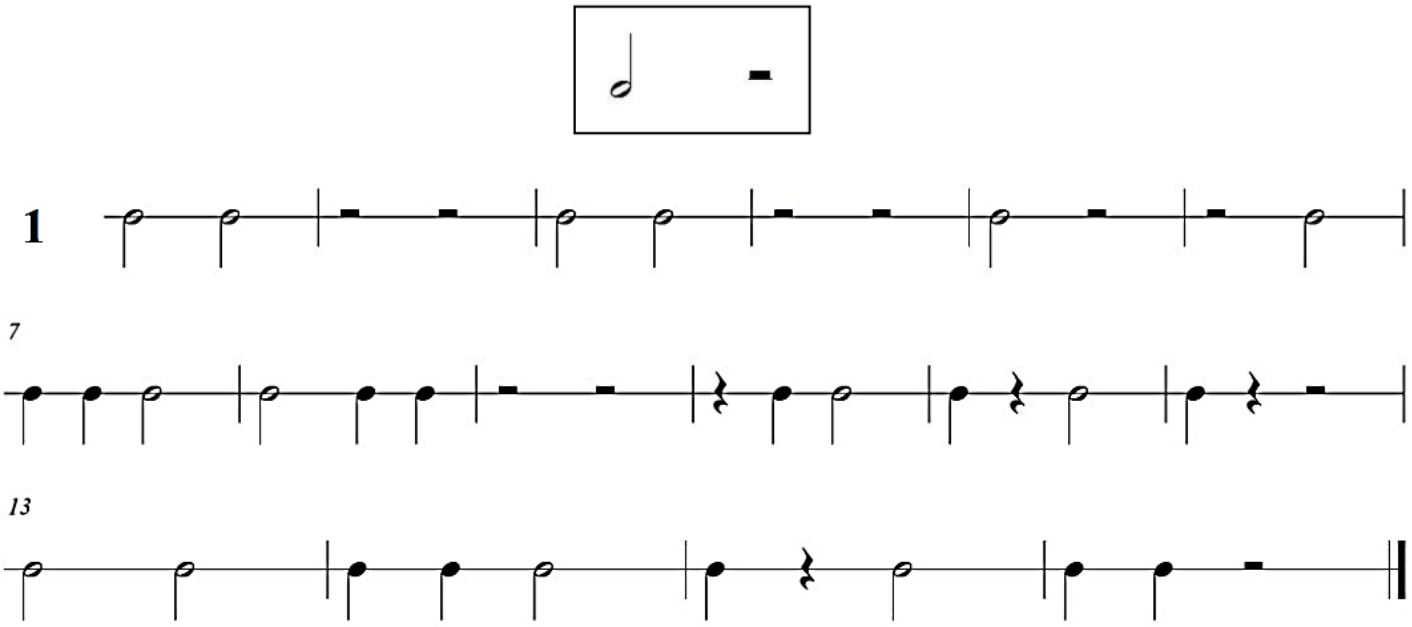


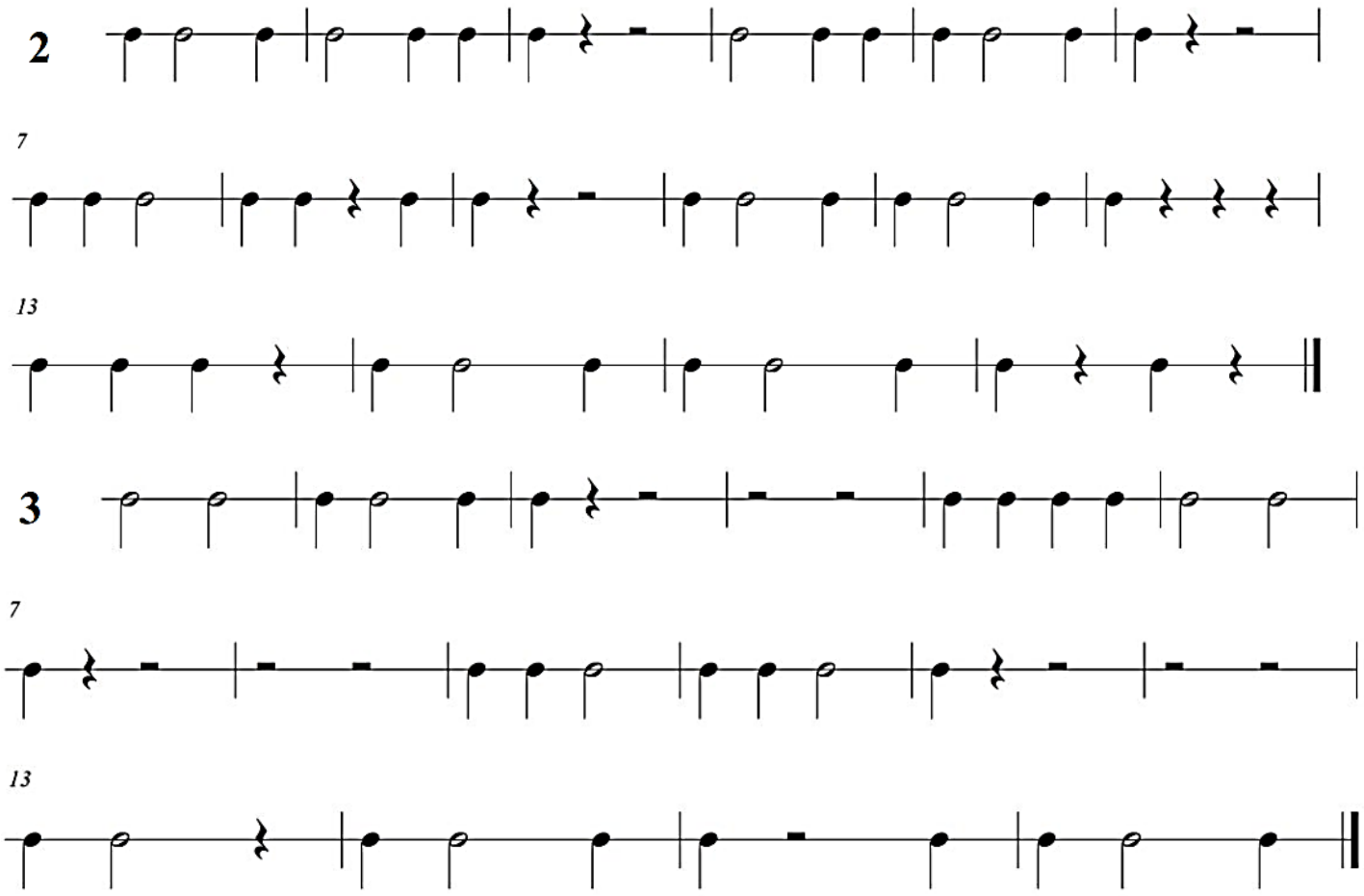
LEITURA E COORDENAÇÃO

Fazer a leitura com as mãos alternadas conforme a indicação:



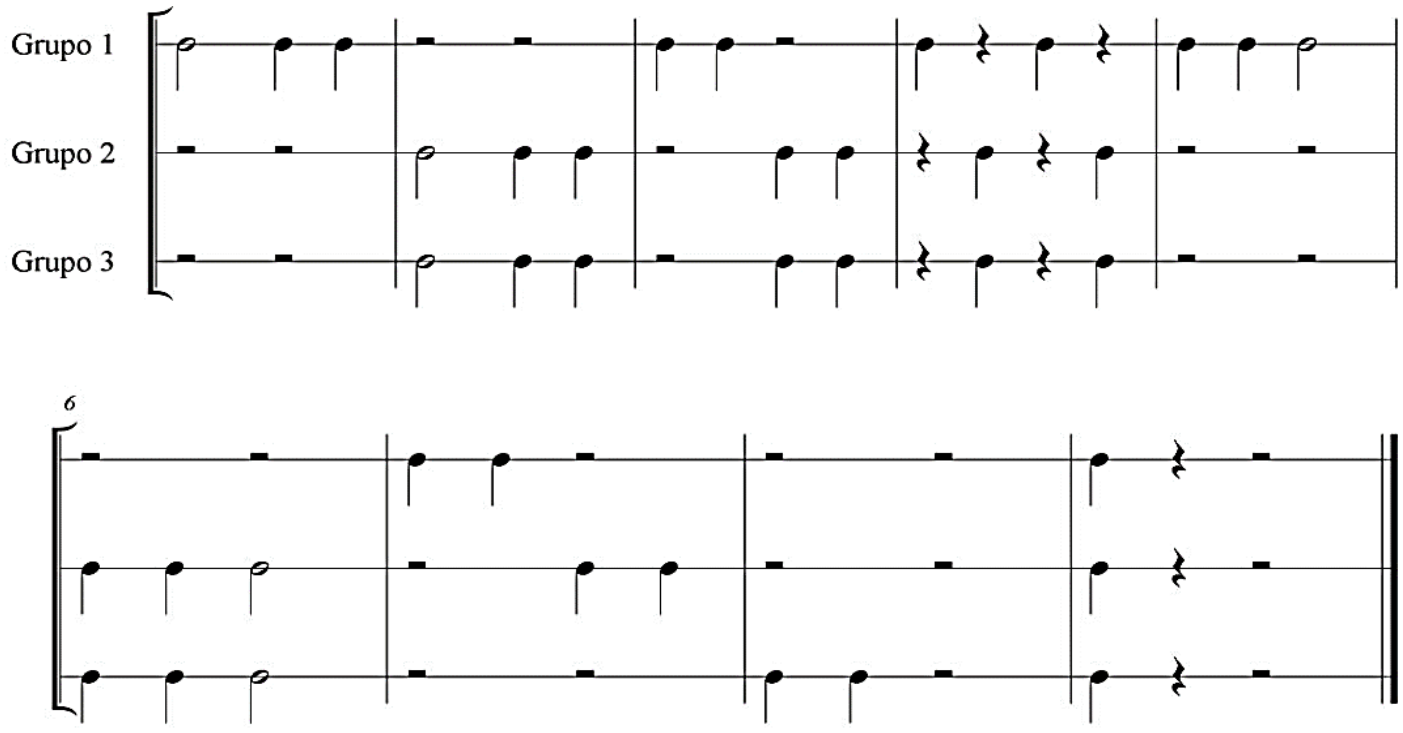
SOLFEJO RÍTMICO COM MÍNIMAS

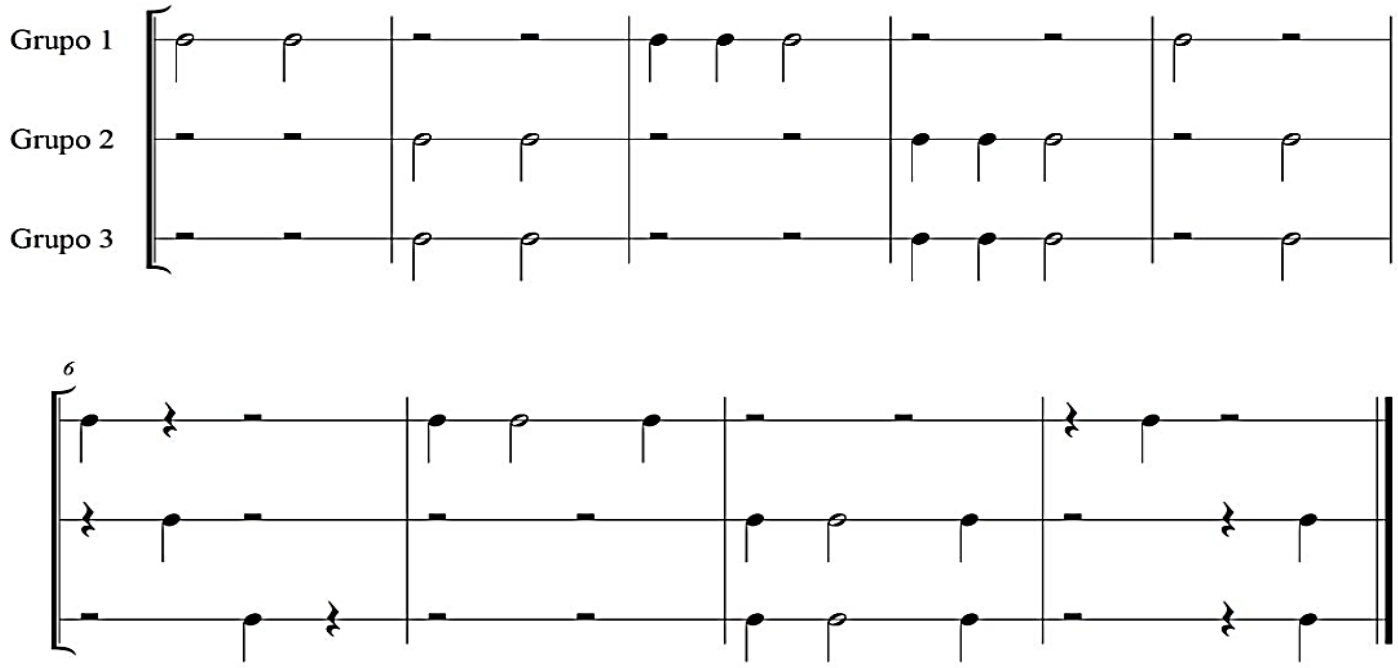




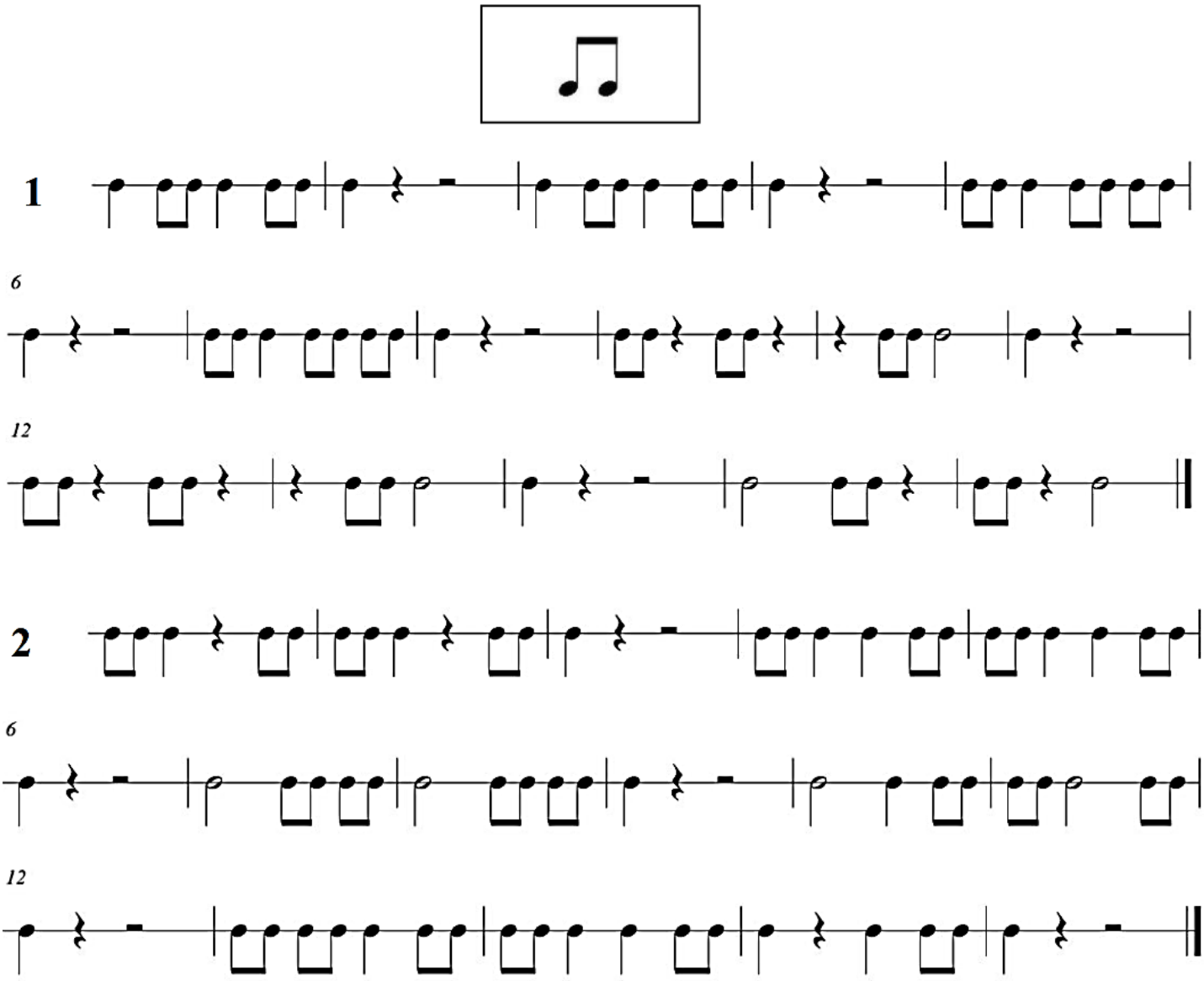
Leitura - 3 grupos

- 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....)

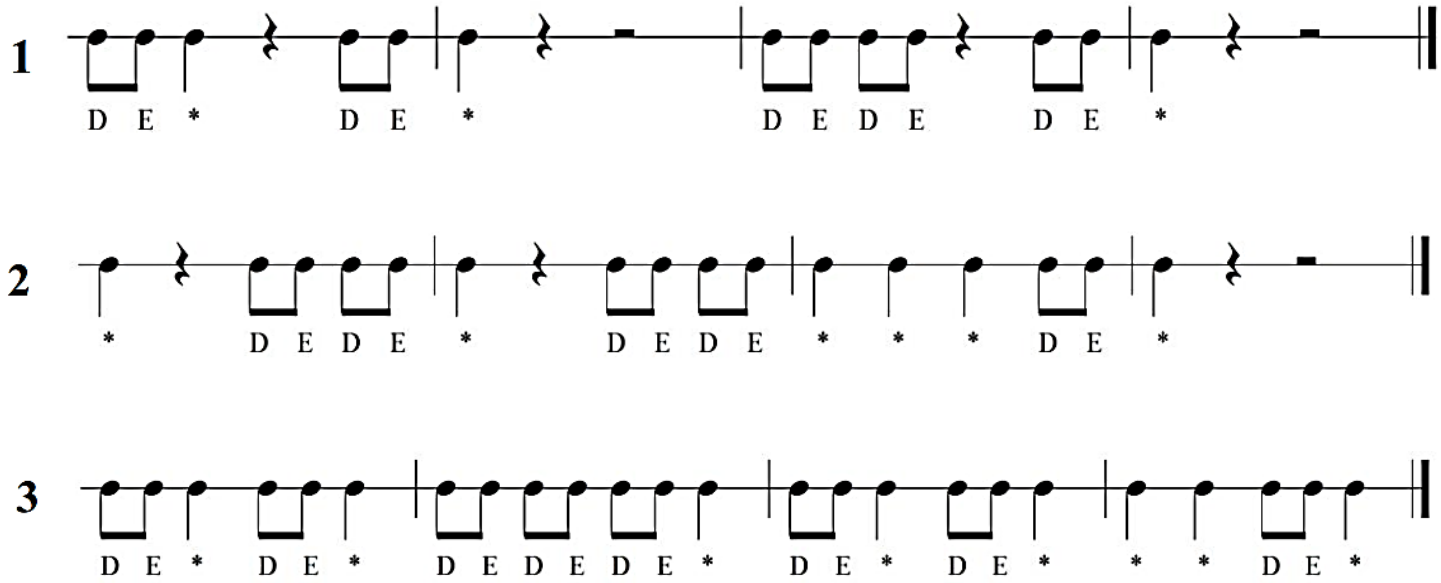




SOLFEJO RÍTMICO COM COLCHEIAS

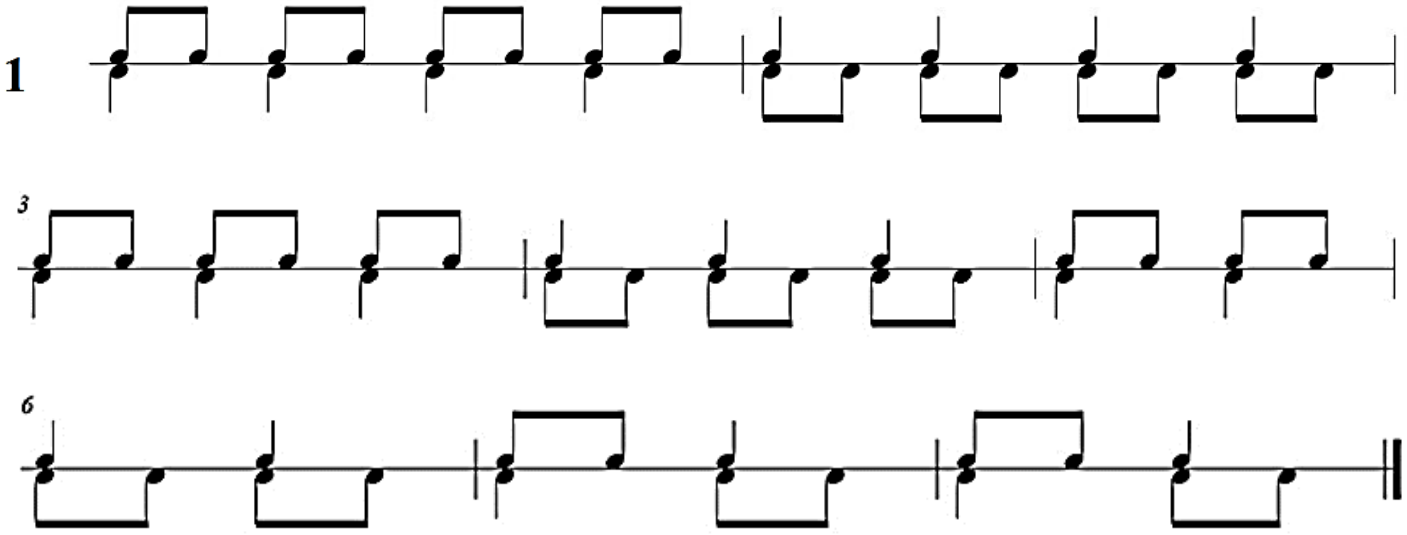


Fazer a leitura de acordo com a marcação – pés (D/E), * palma



Leitura – 2 vozes

- mão direita parte superior, mão esquerda parte inferior
- palma parte superior, pé parte inferior



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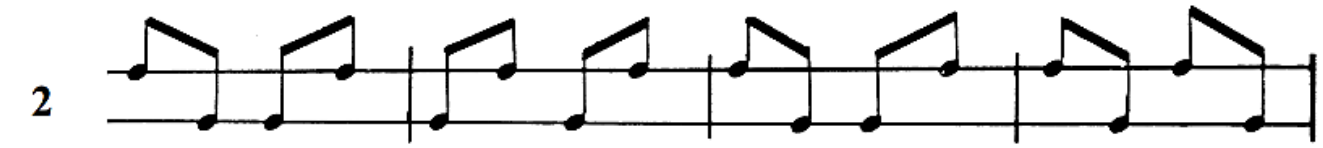

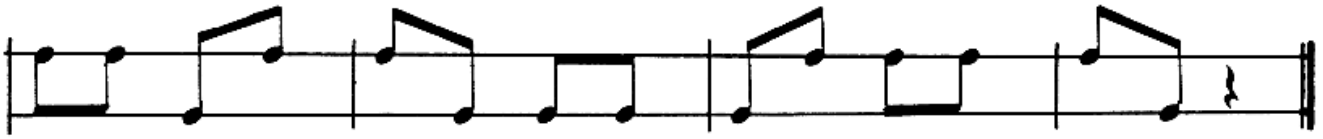

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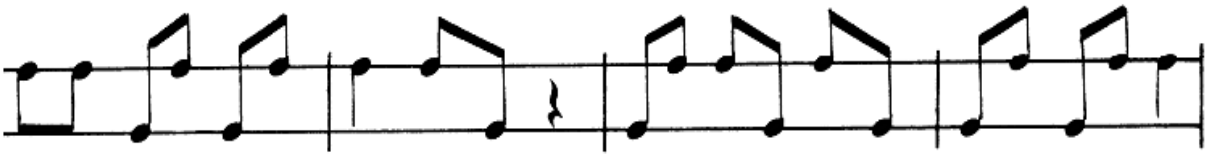

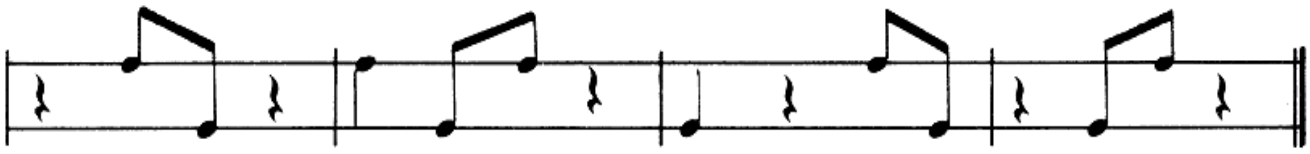

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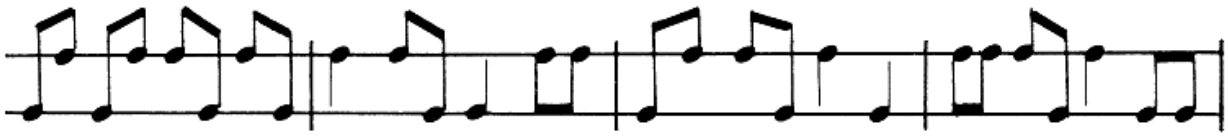

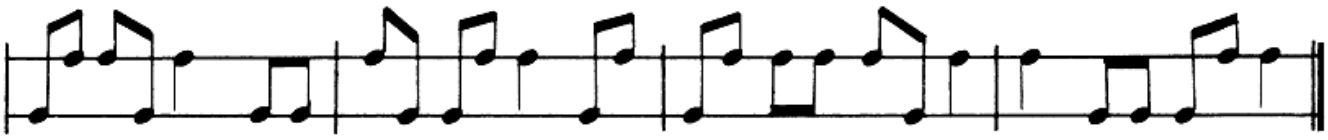

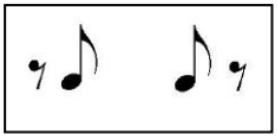

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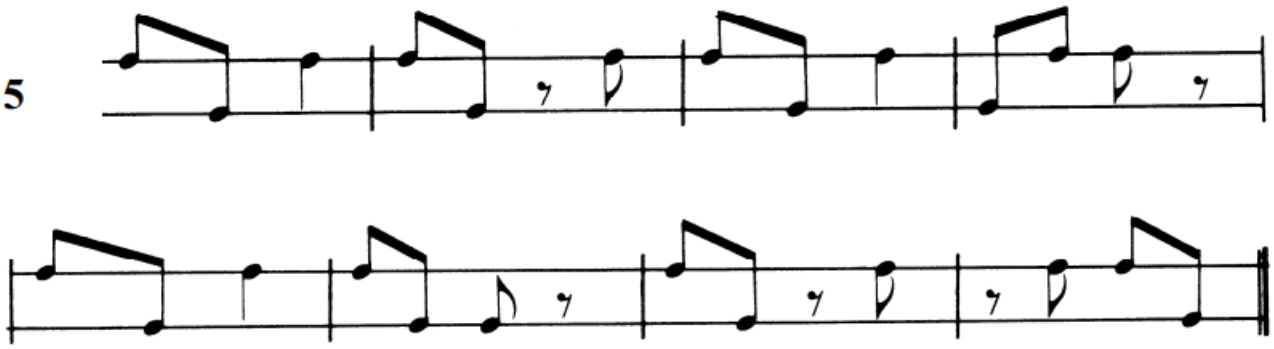

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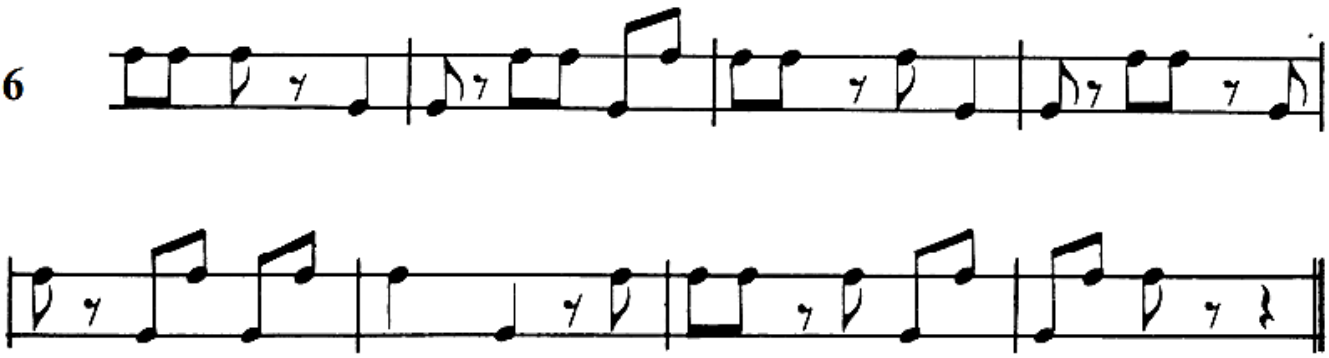
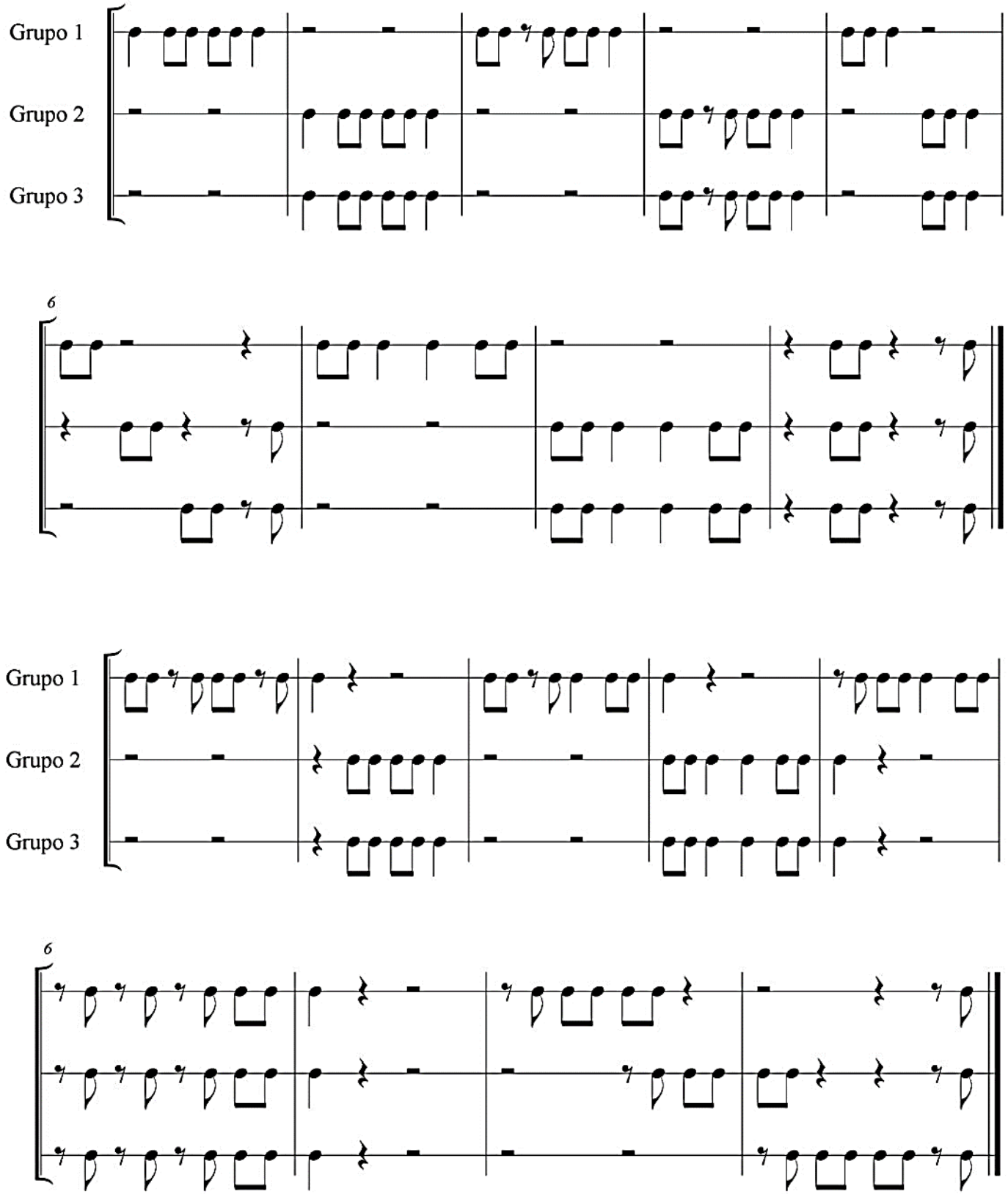
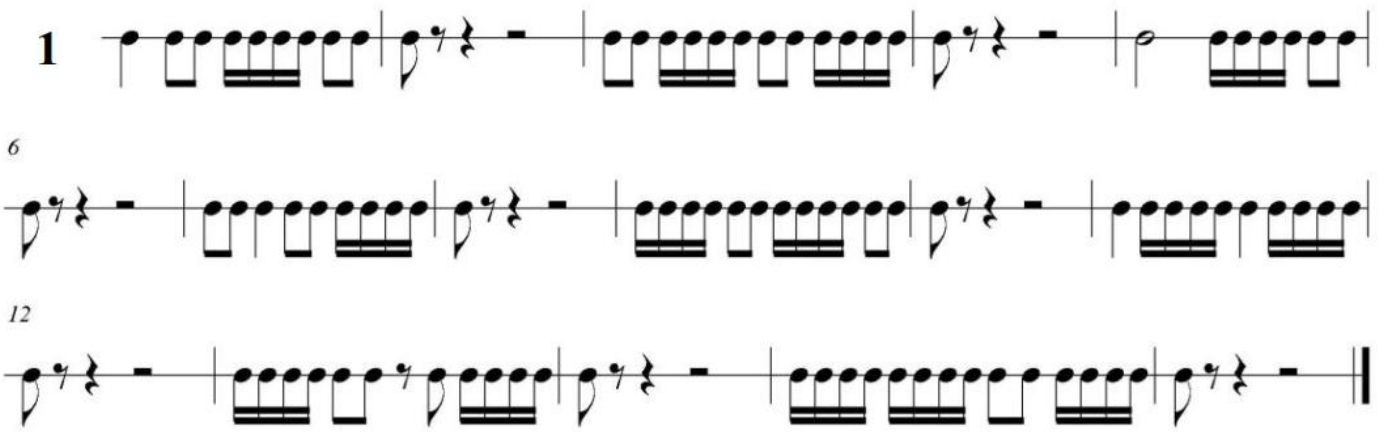


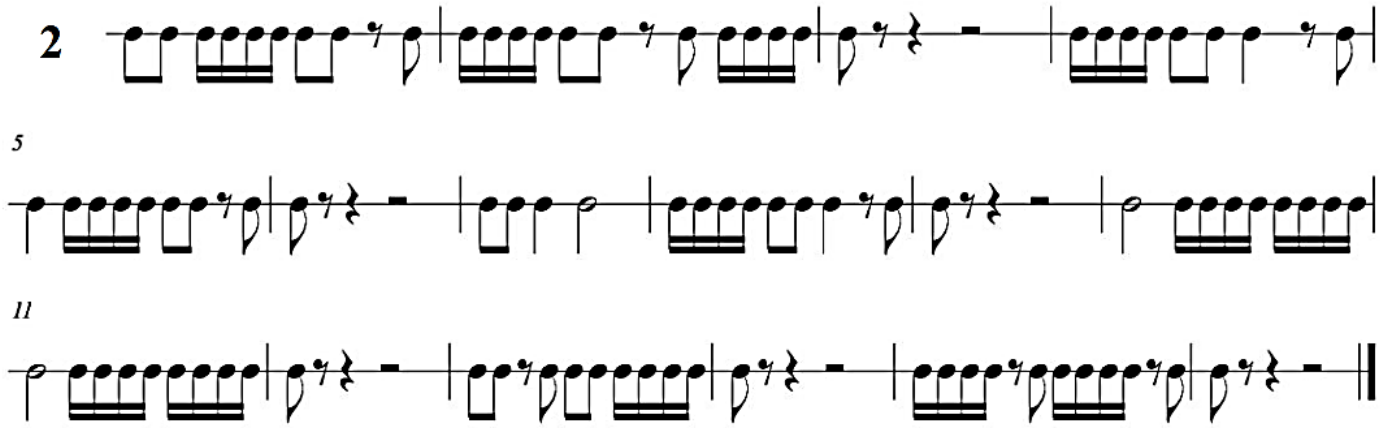
Leitura 3 vozes

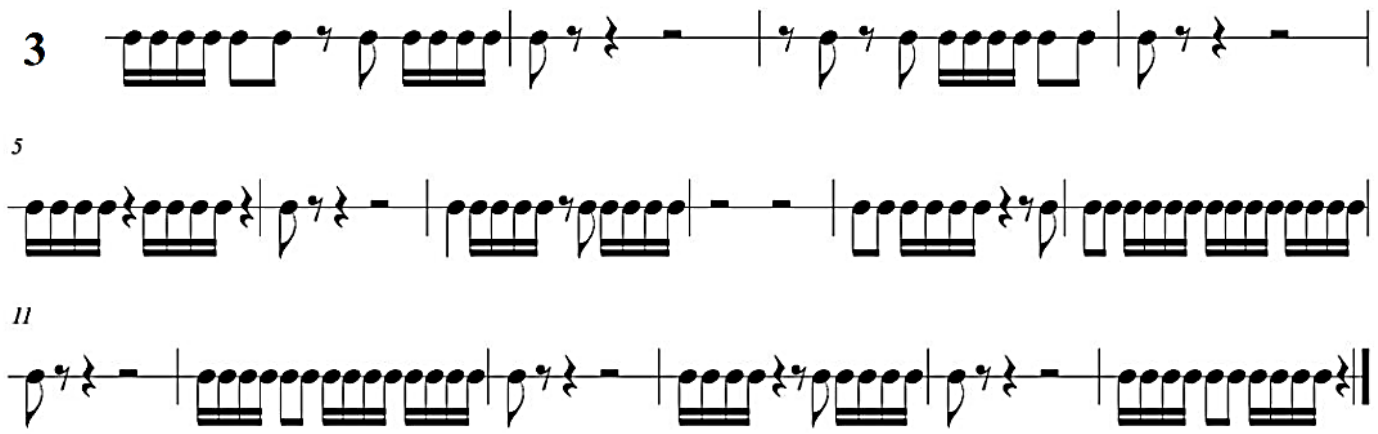
- com a voz: cada grupo escolhe uma altura considerando o G3 mais grave e o G 1 mais agudo.
- percutindo utilizando timbres diferentes (palma, pé, caneta, lápis....)



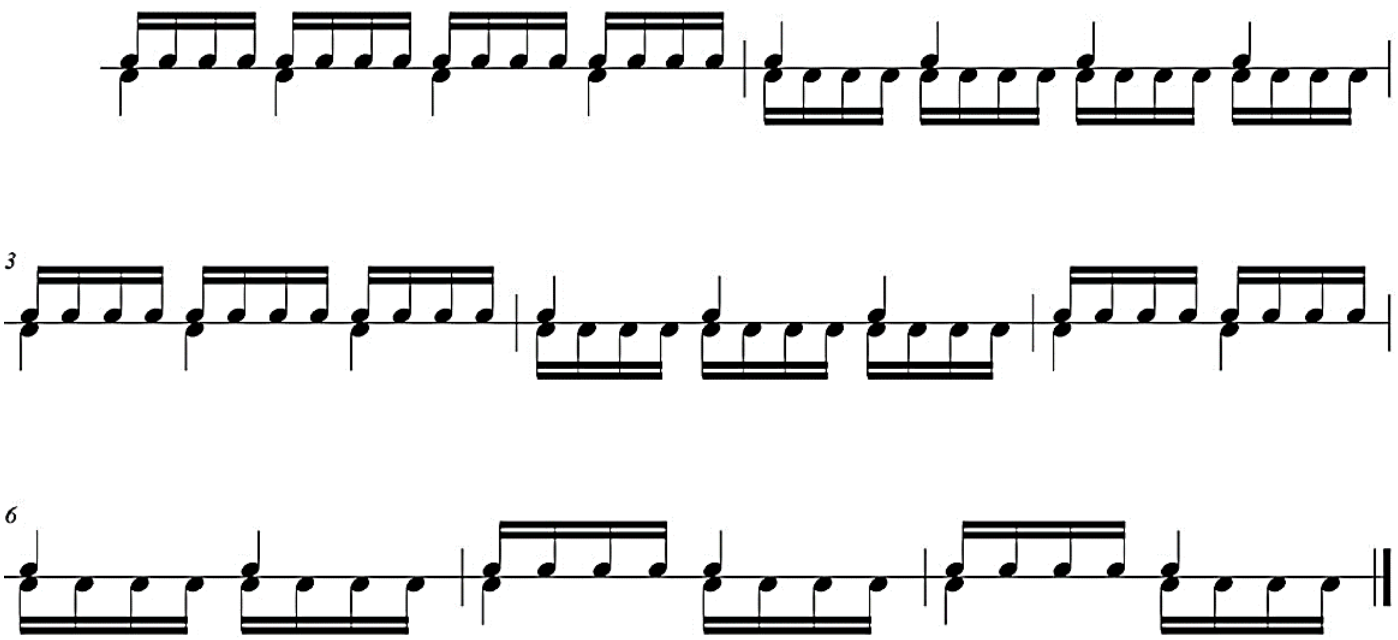
SOLFEJOS COM SEMICOLCHEIA



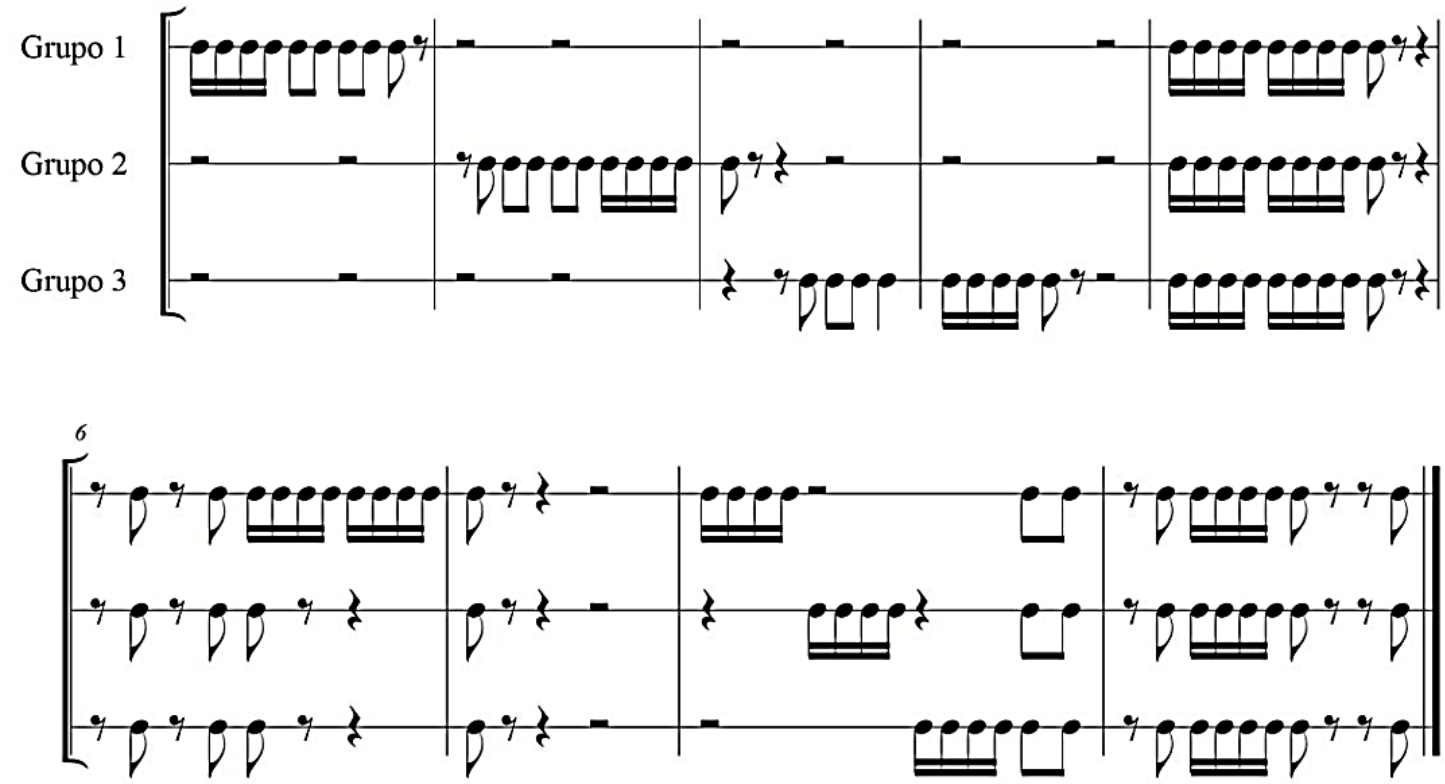




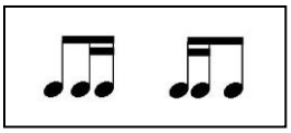
Leitura – 2 vozes

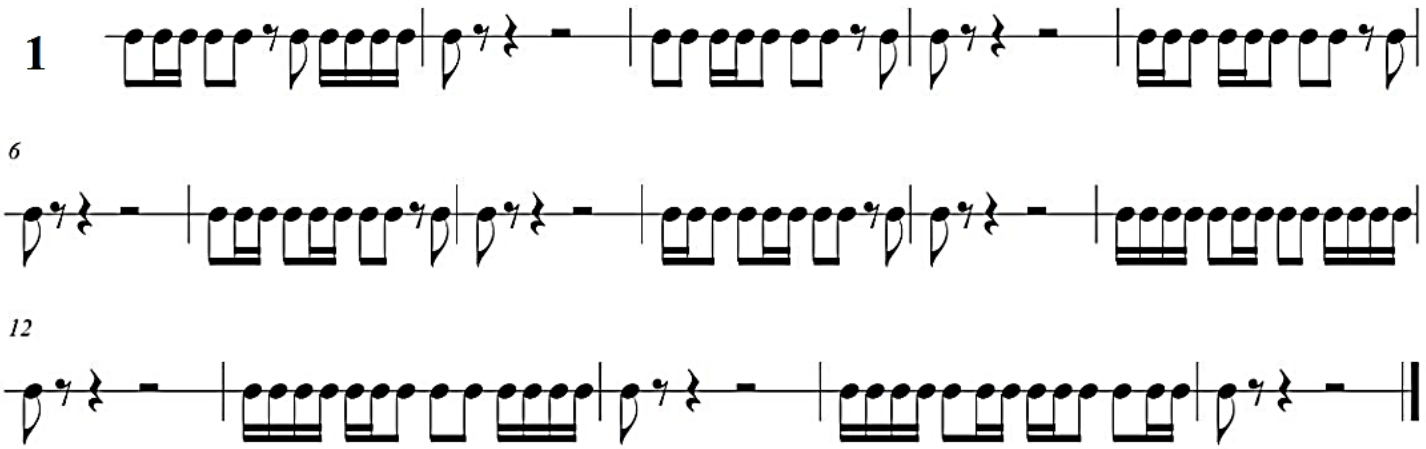


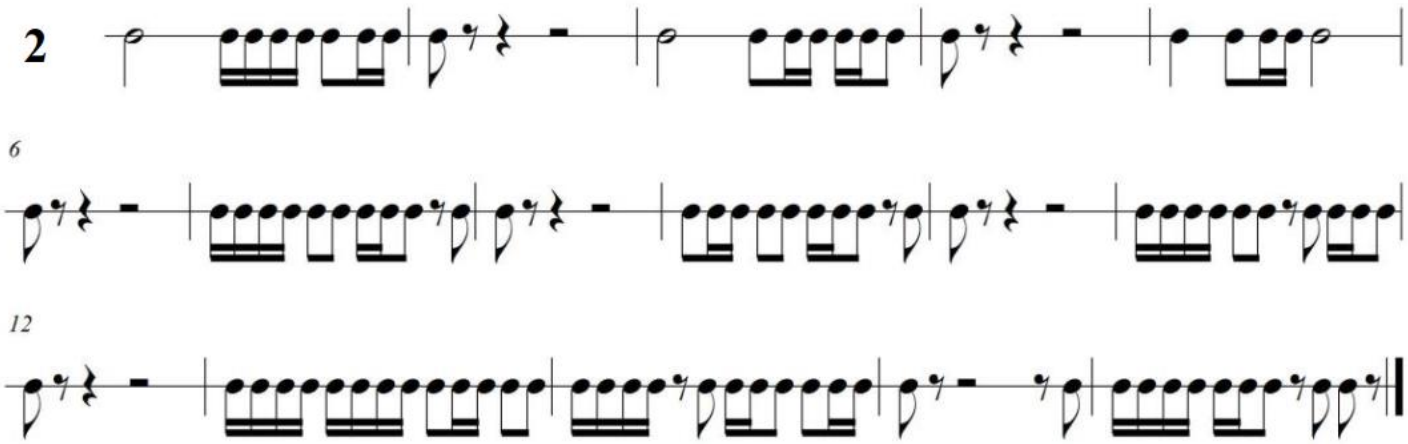
Leitura – 3 grupos

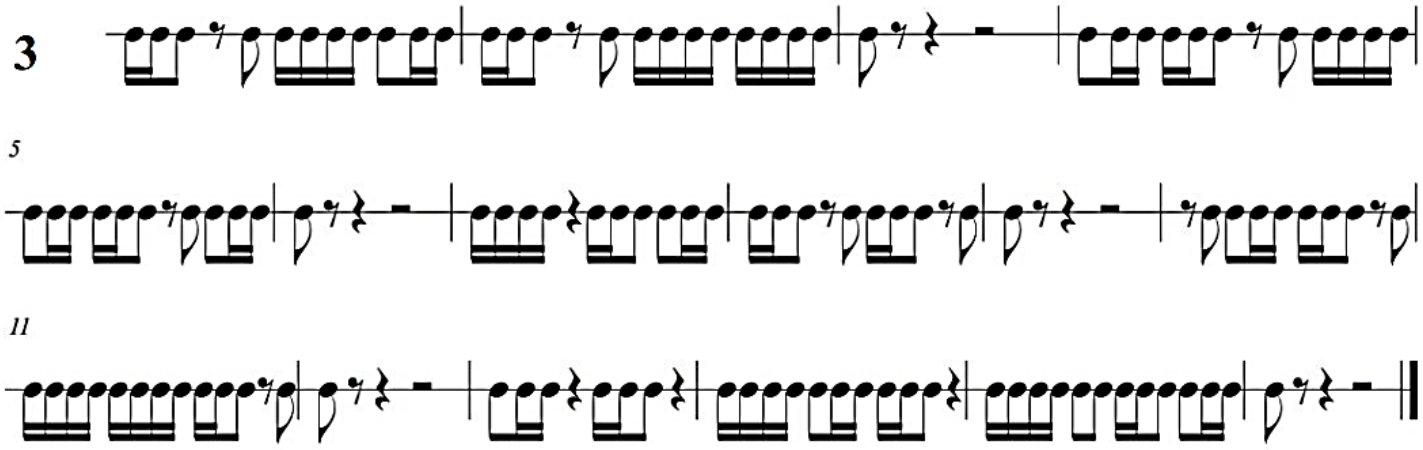


Leitura com variação das semicolcheias









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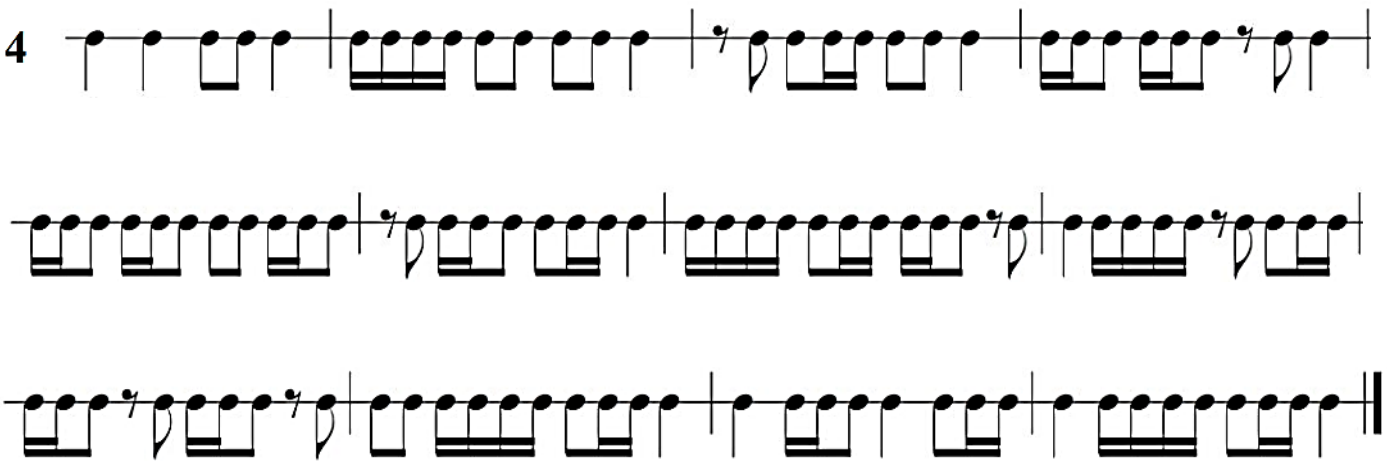

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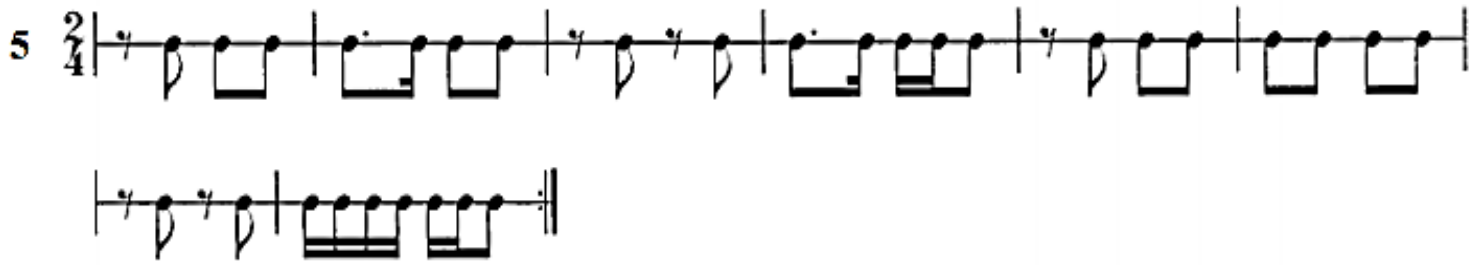

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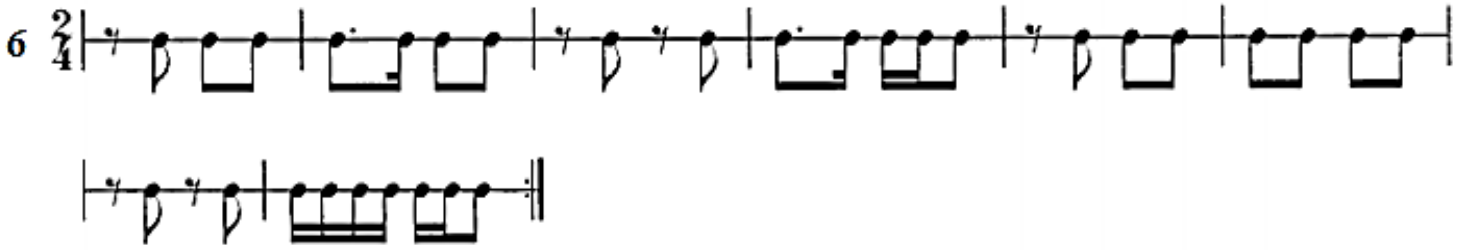

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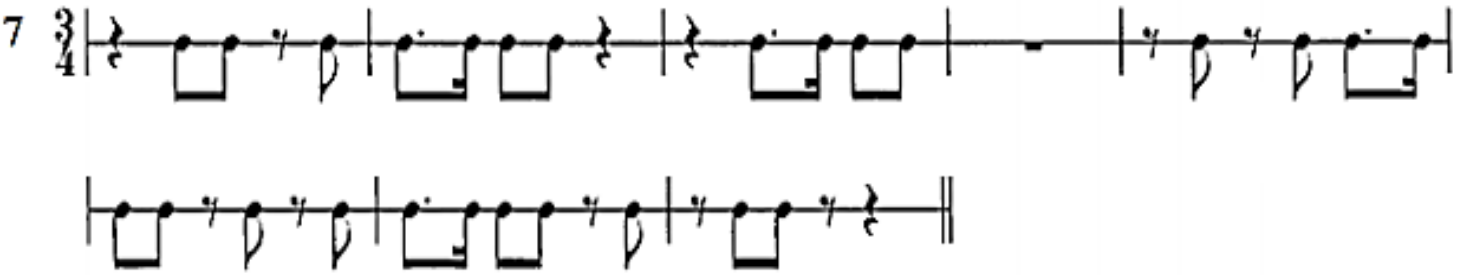
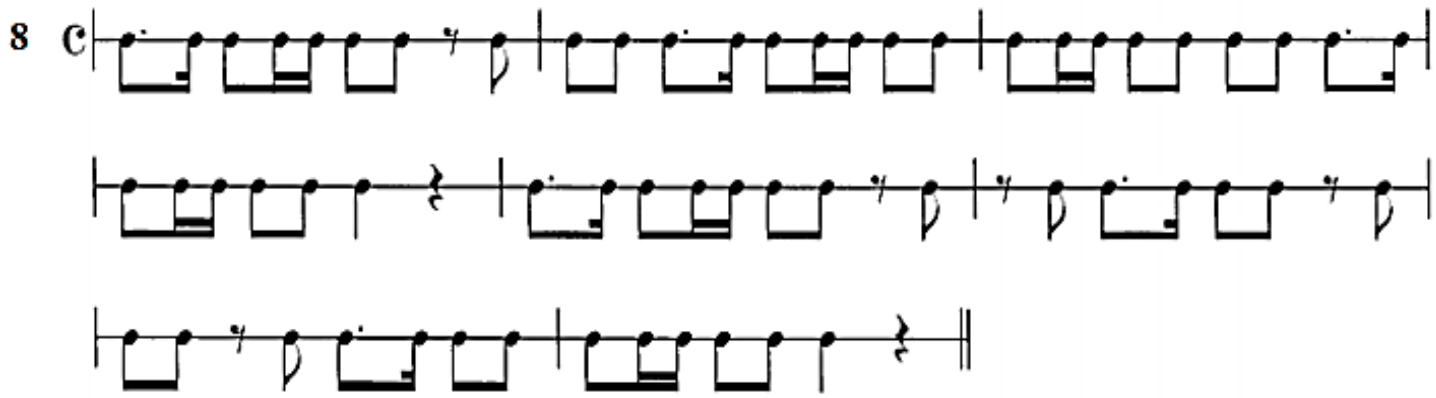
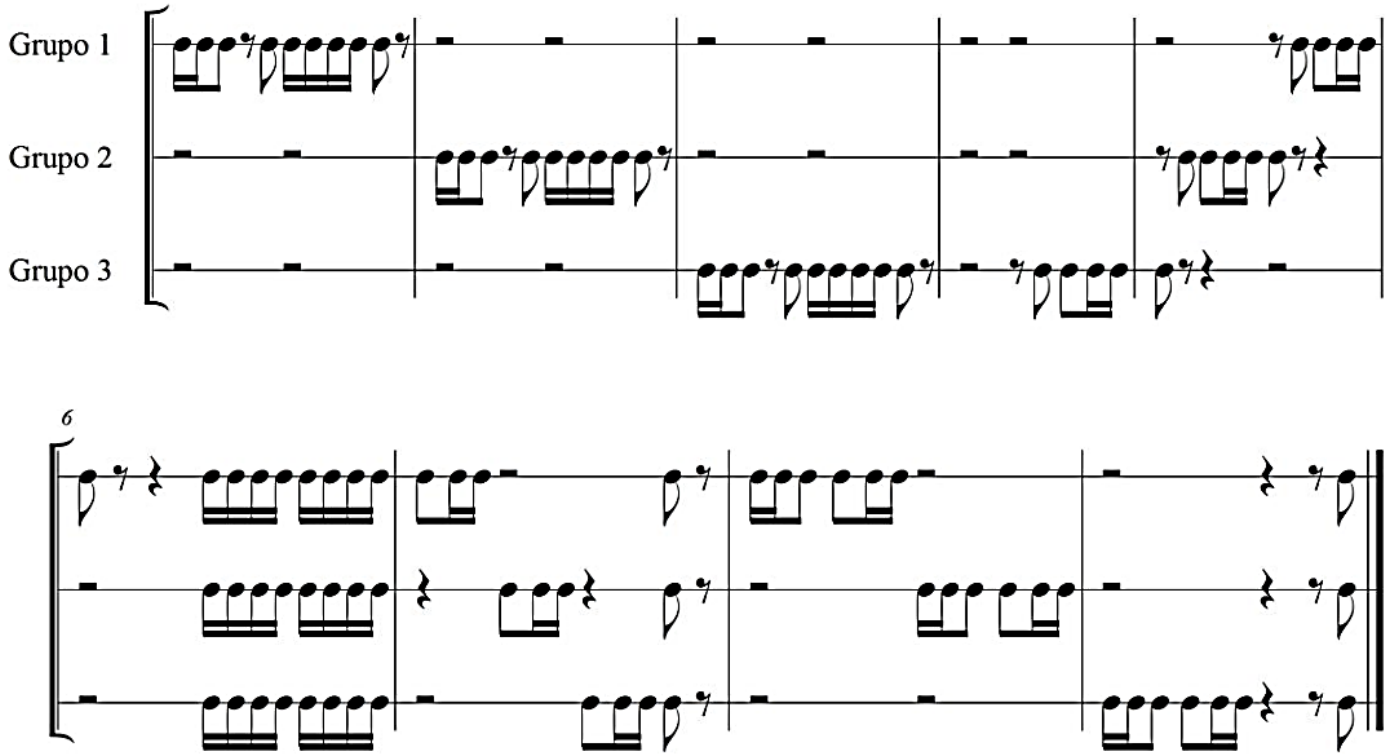
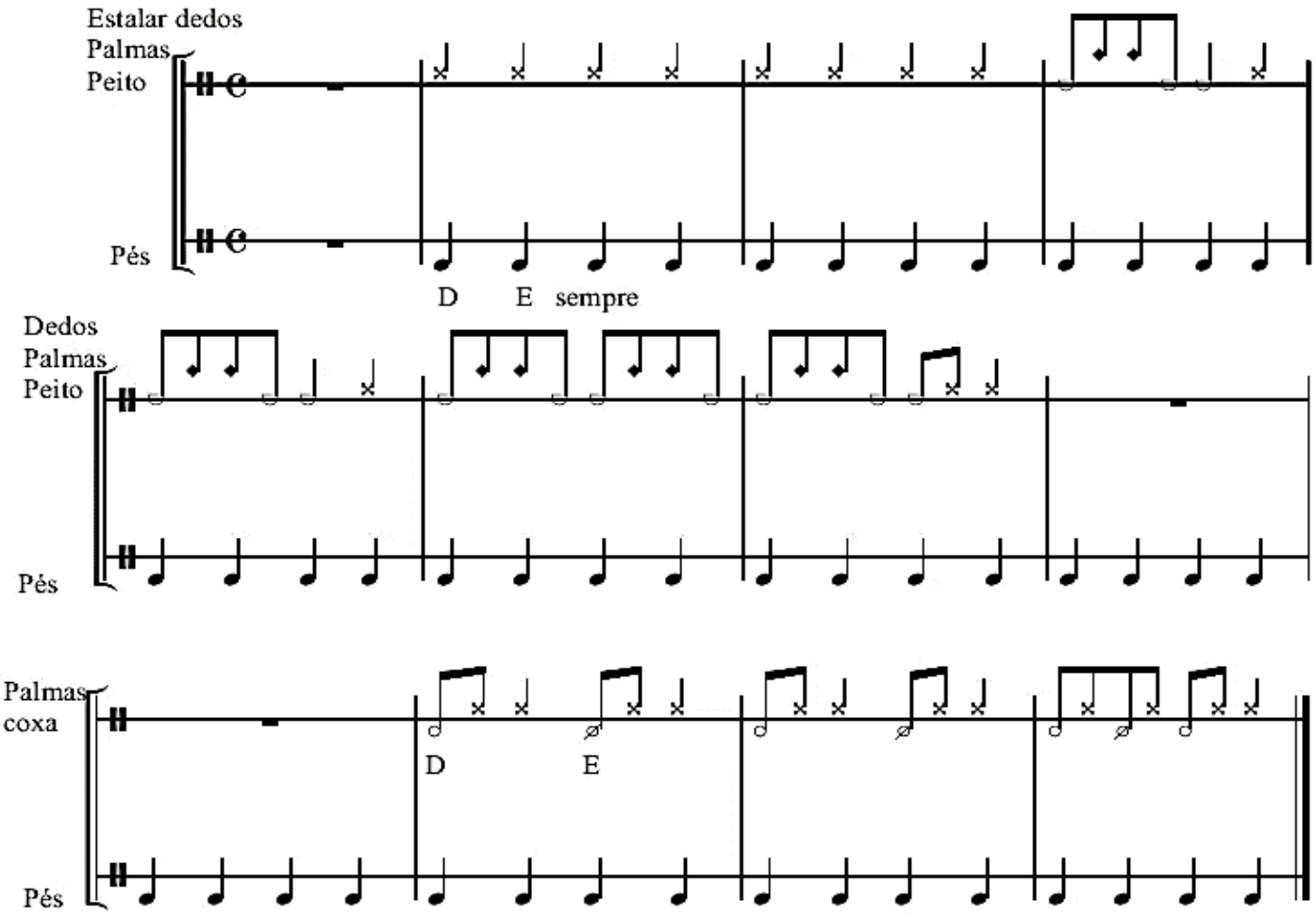




Leitura 3 vozes

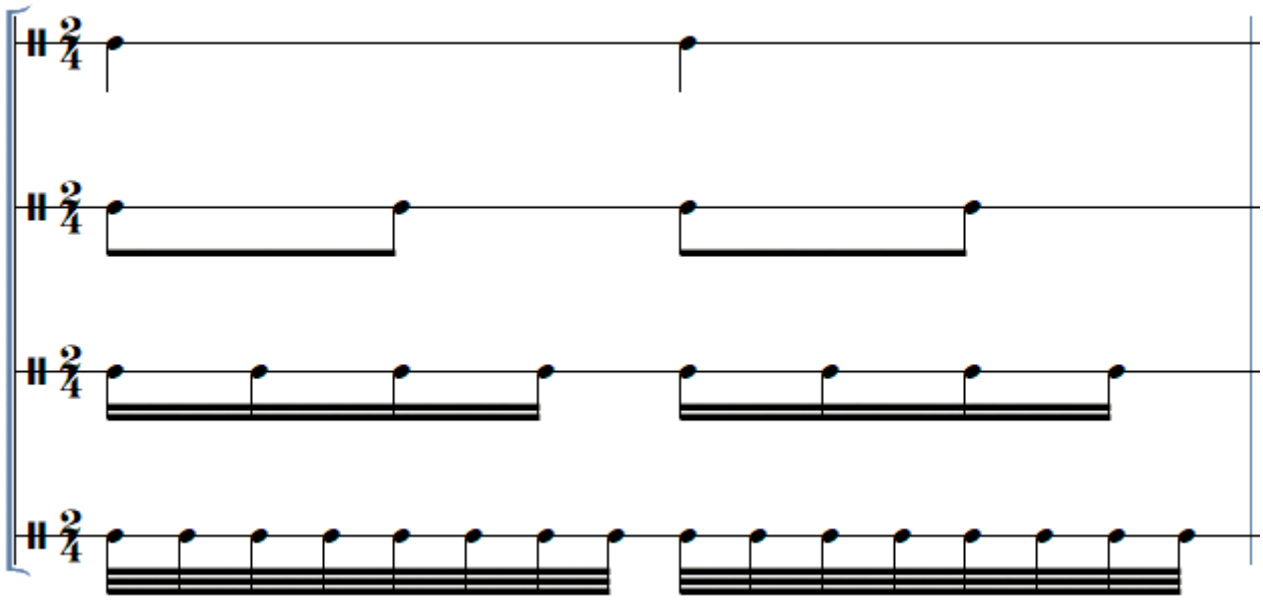
- com a voz: cada grupo escolhe uma altura considerando o G3 mais grave e o G 1 mais agudo.
- percutindo utilizando timbres diferentes (palma, pé, caneta, lápis....)



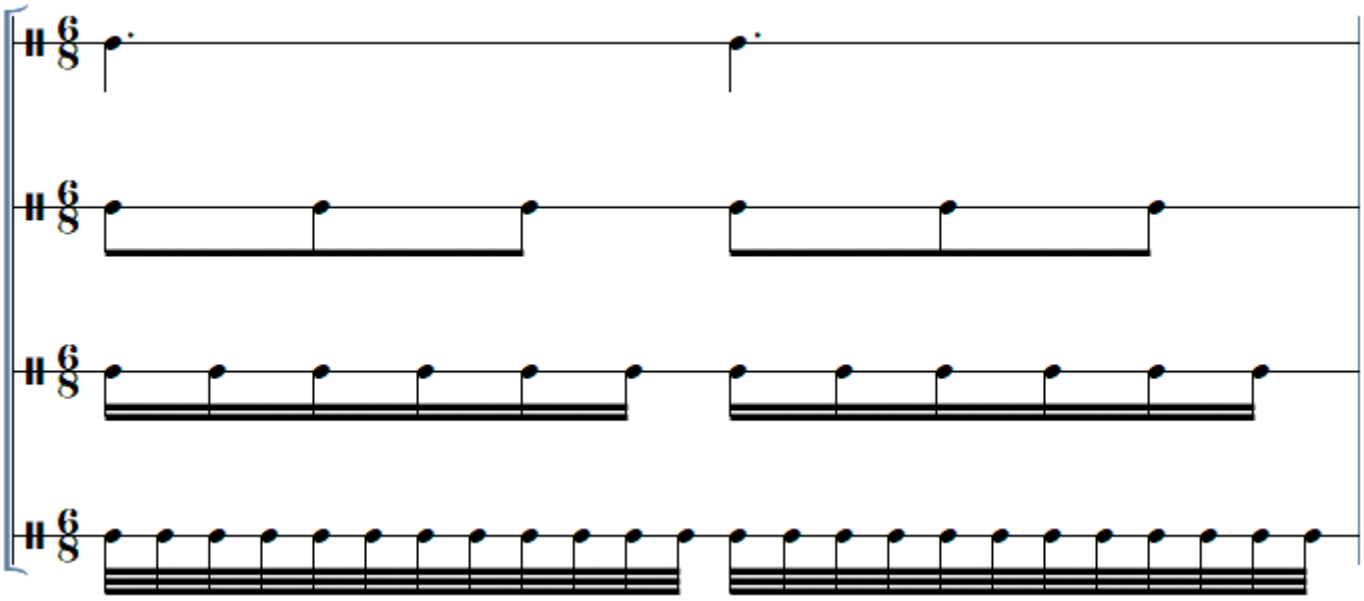


MÉTRICA NO COMPASSO COMPOSTO

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

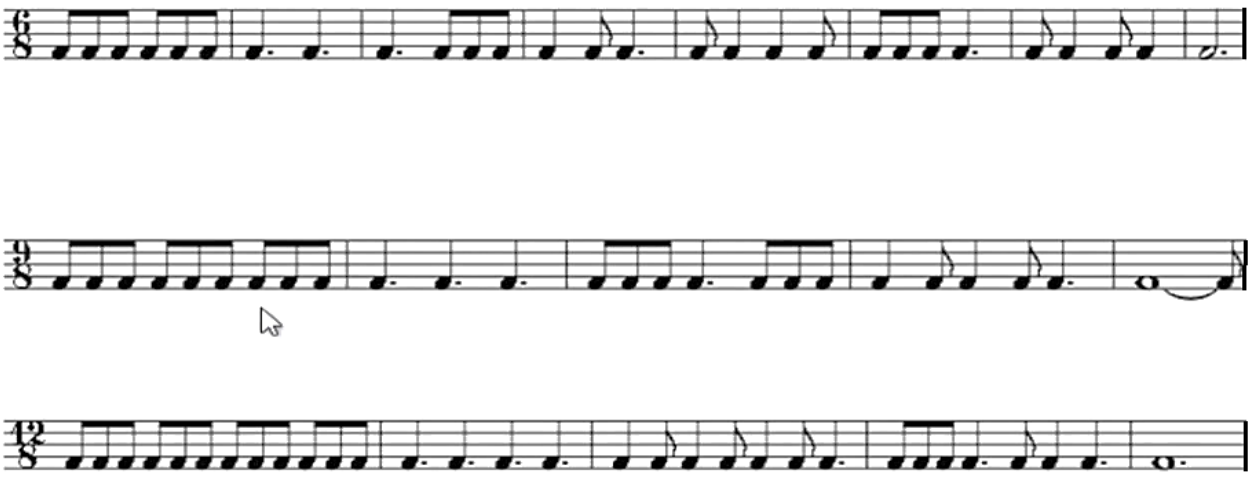


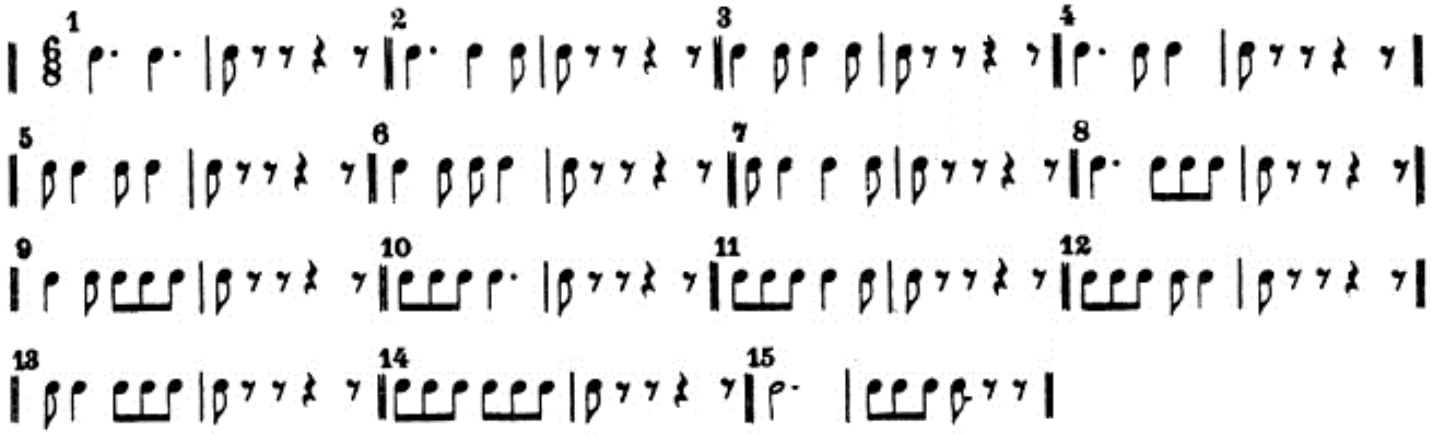
A progressão matemática de um **compasso composto** é 1 – 3 – 6 – 12; um pontuado corresponde a unidade de tempo, os outros são as subdivisões:

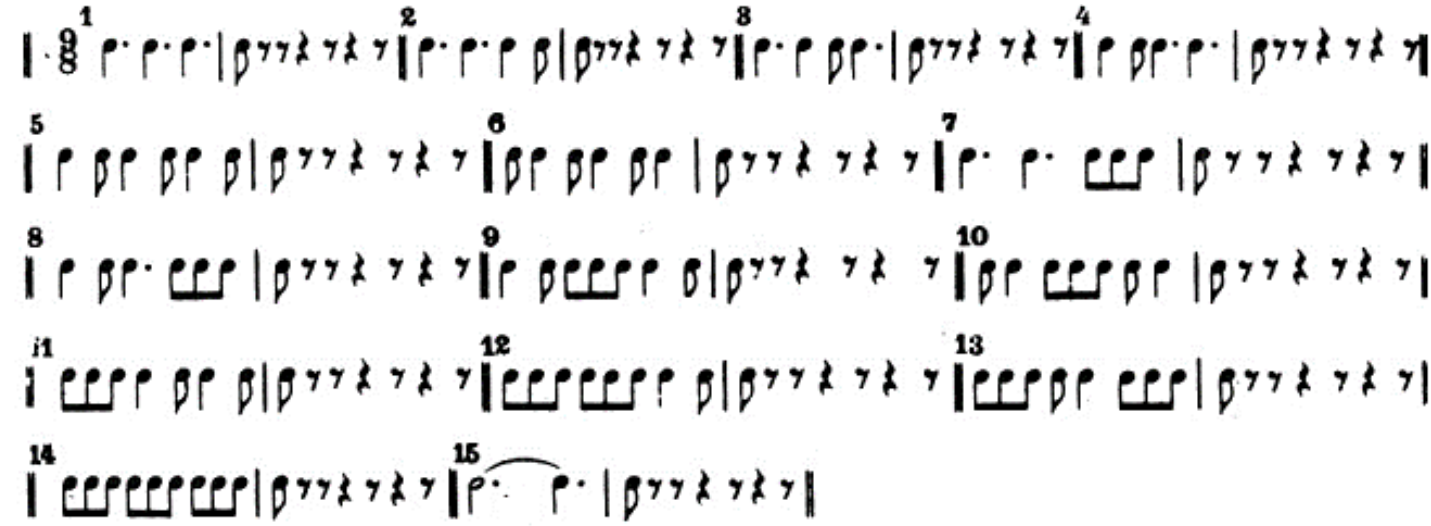


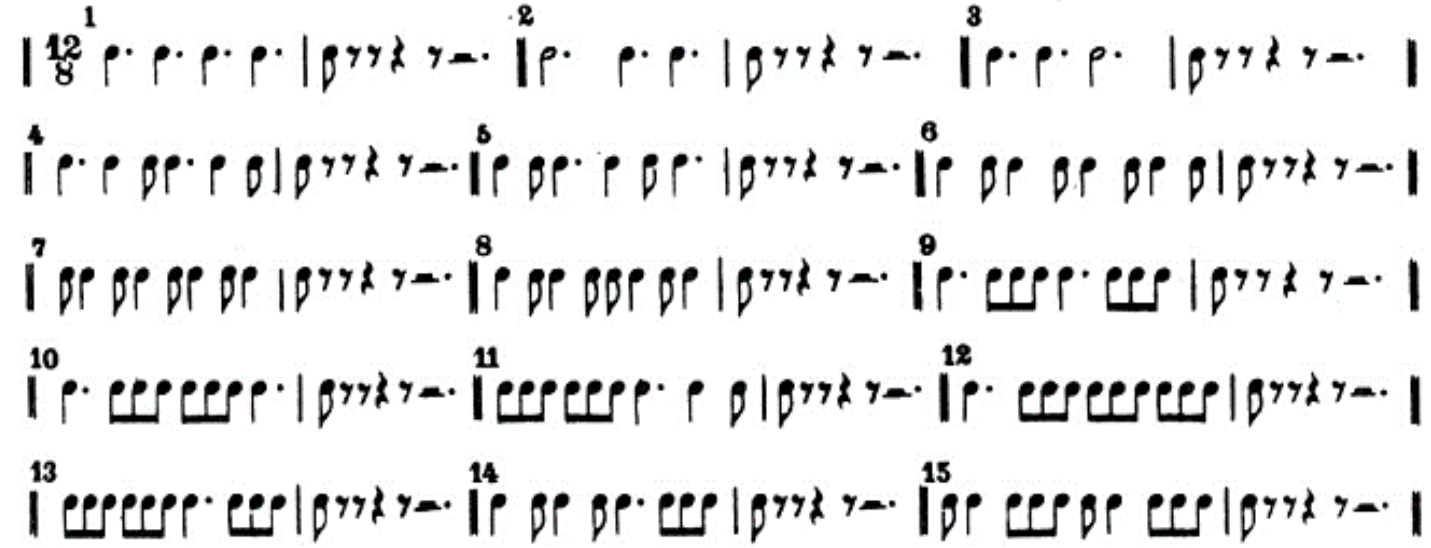
COMPASSO COMPOSTO

- 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).





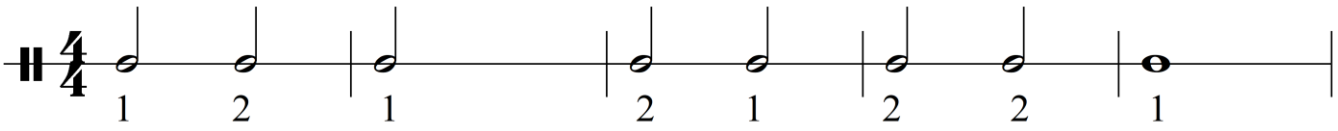




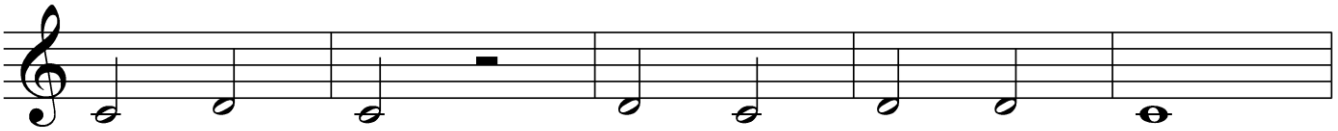
SOLFEJOS MELÓDICOS - LEITURA COM PENTACORDE

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

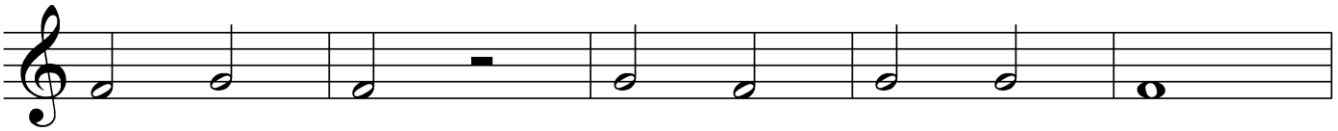
Exemplo:



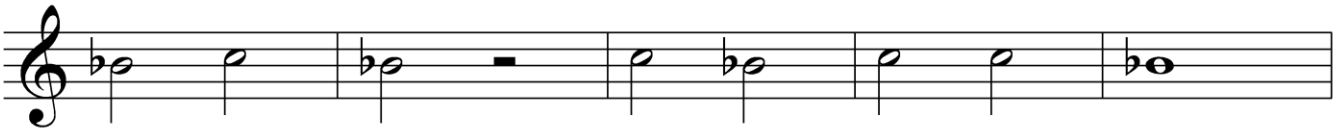
Dó maior

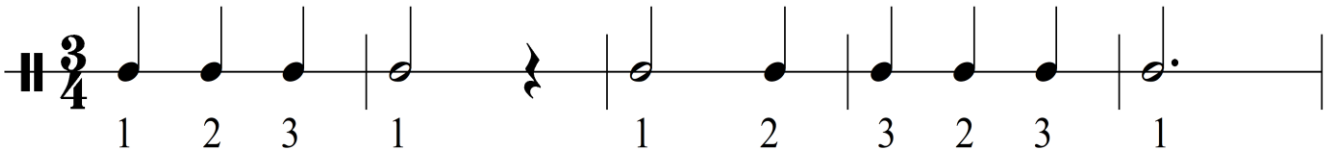


Fá maior

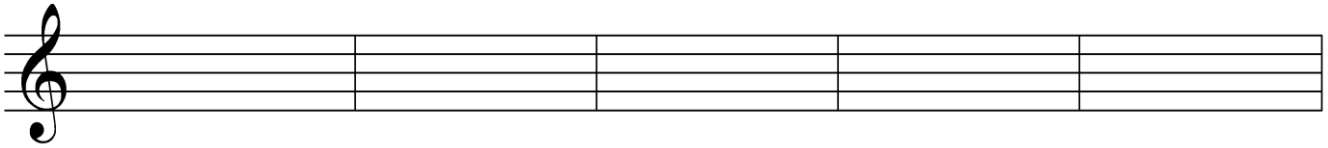


Sib maior





Lá maior



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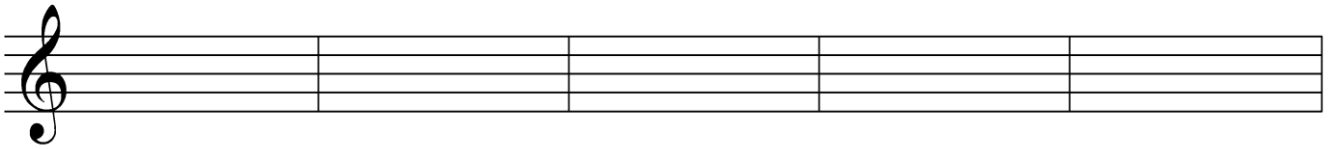
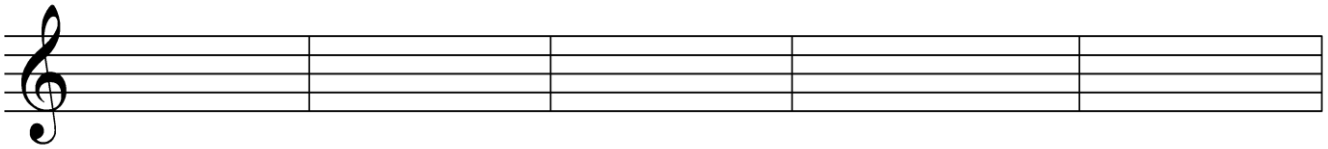
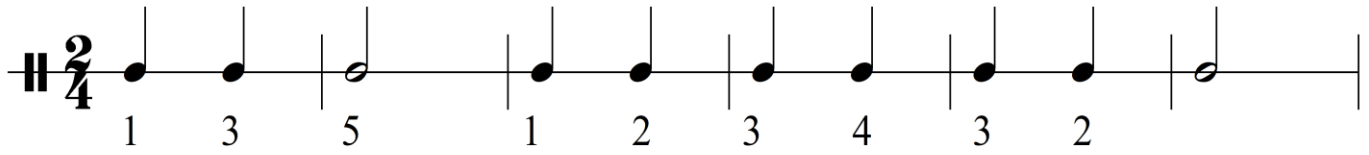


Si maior

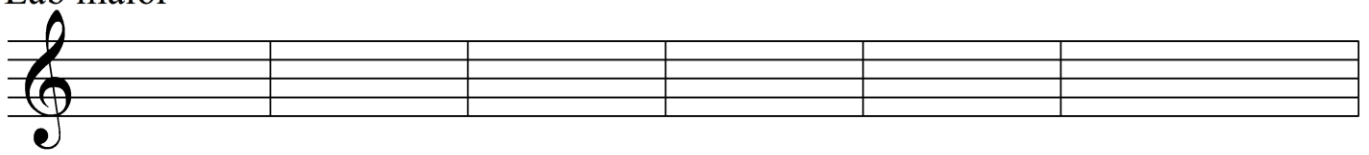


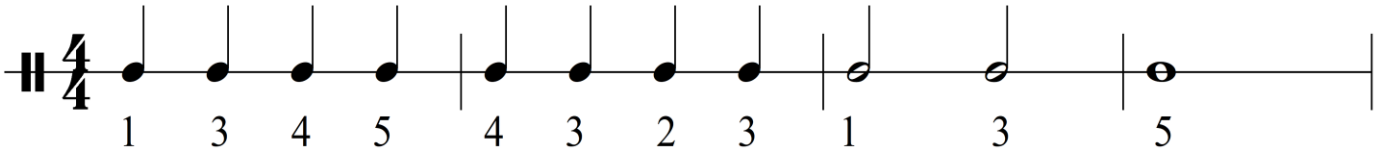


Mi maior

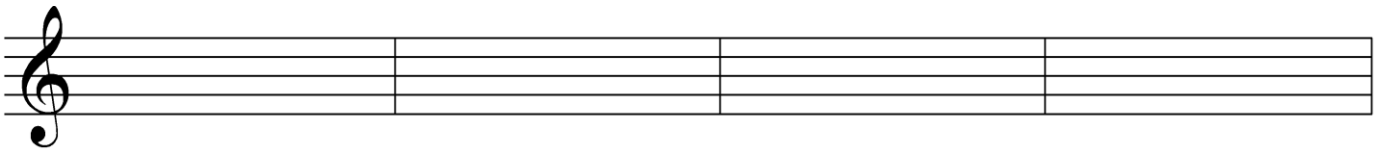
Ré maior

Láb maior

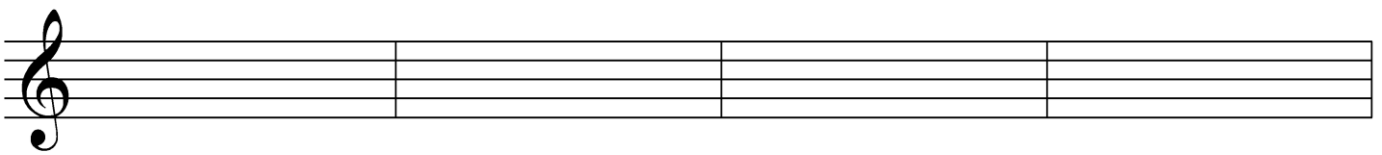




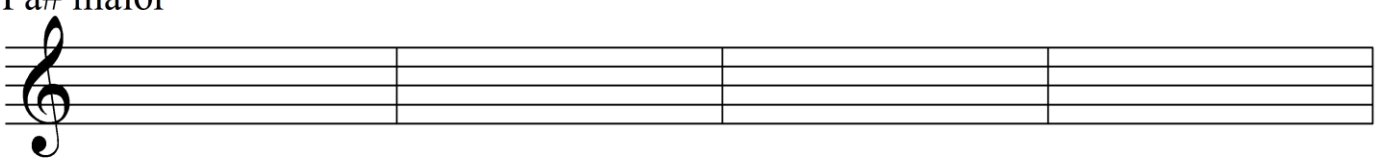
Mib maior

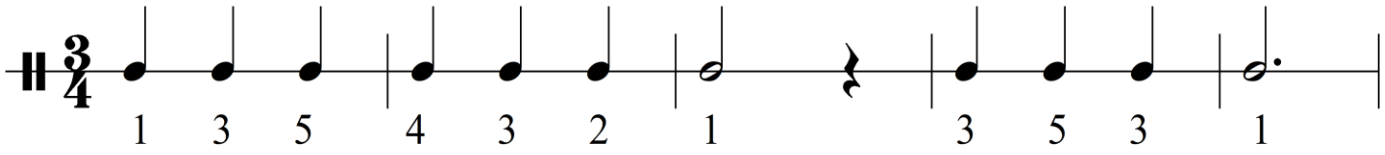


Dó maior



Fá# maior





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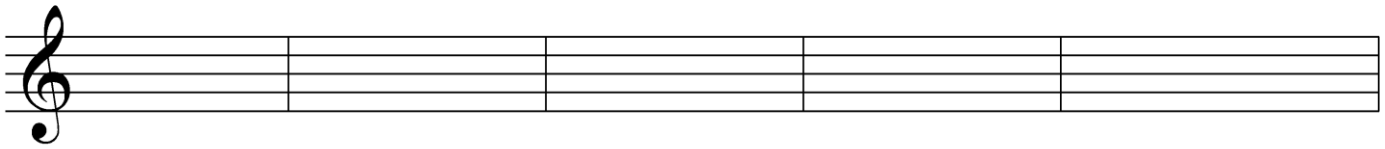
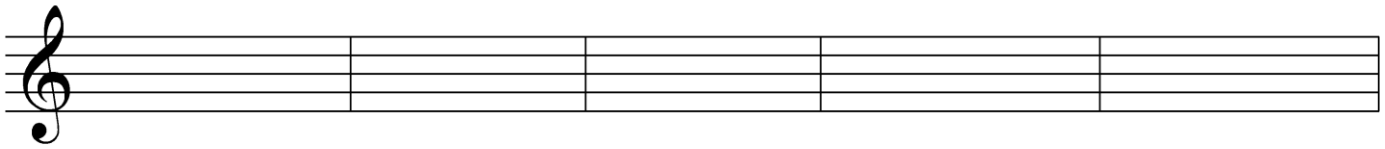
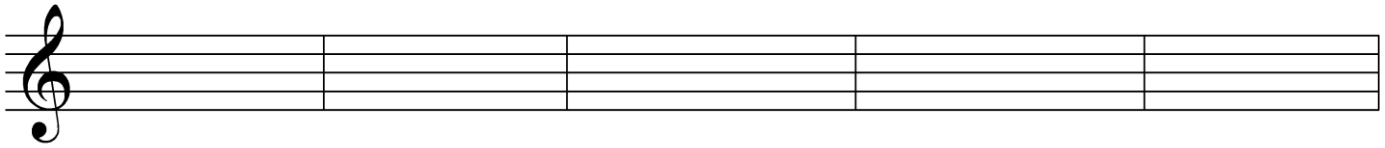


Ré maior



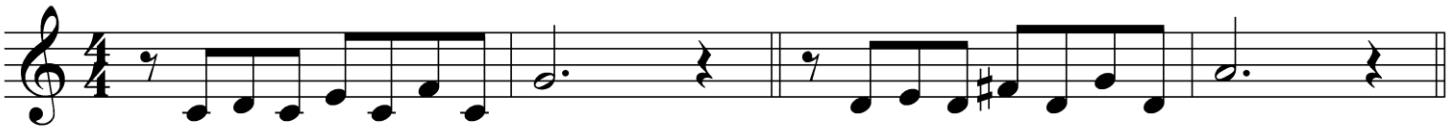
Sol maior



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

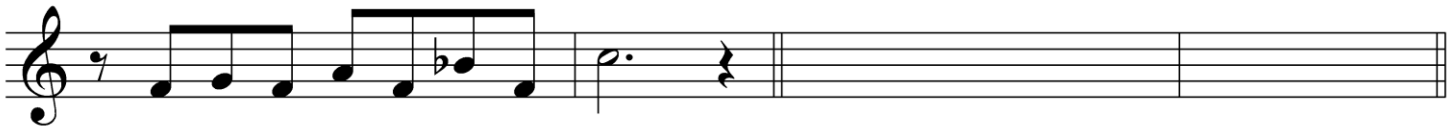
Pentacorde de dó maior

Pentacorde de ré maior



Pentacorde de fá maior

Pentacorde de sol maior

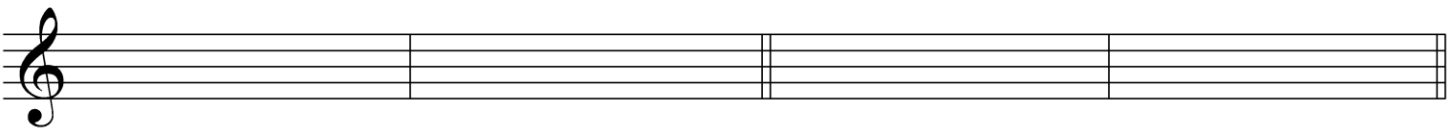


Pentacorde de mib maior

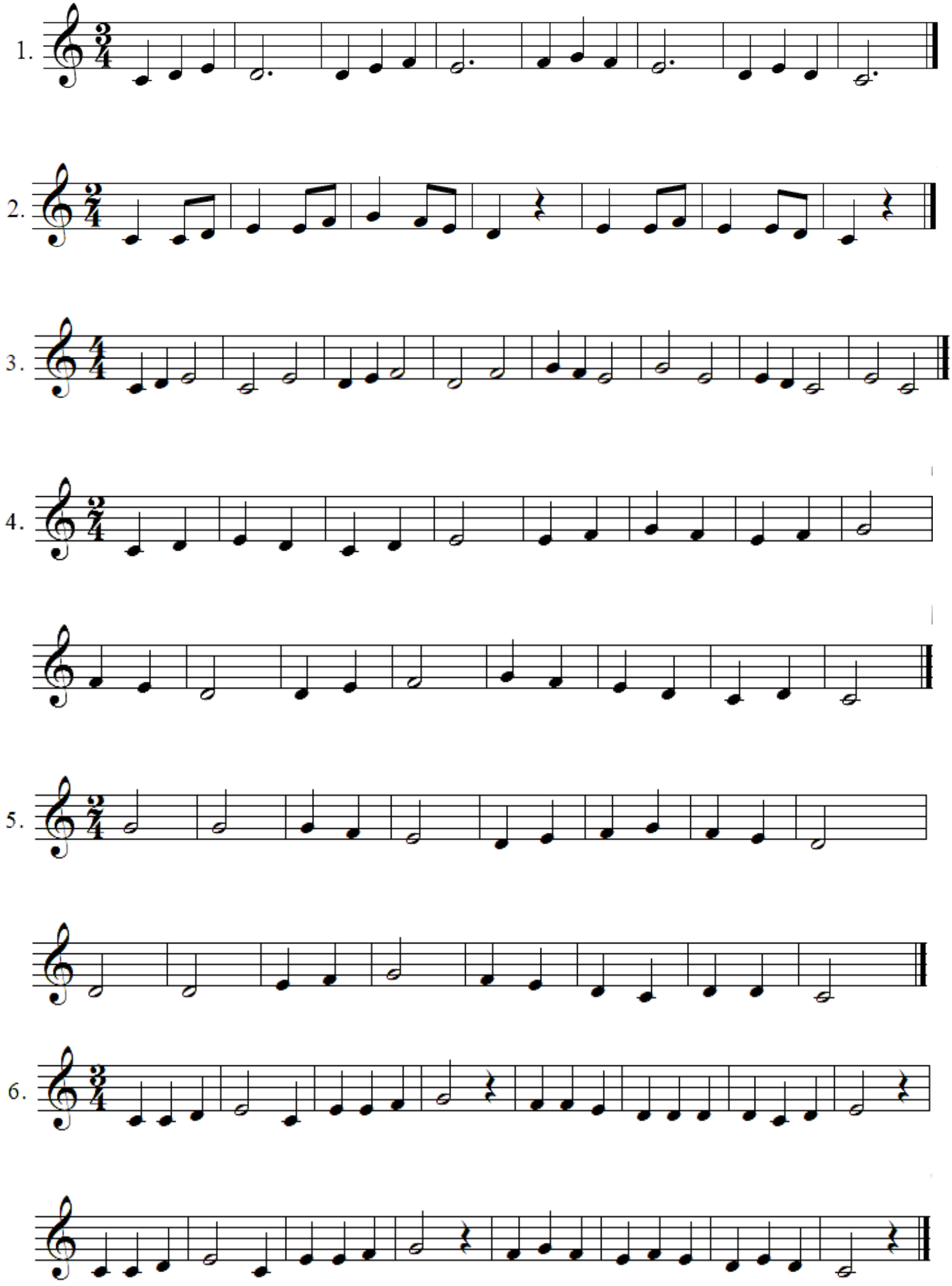
Pentacorde de láb maior

Pentacorde de si maior

Pentacorde de fá# maior



Solfejos



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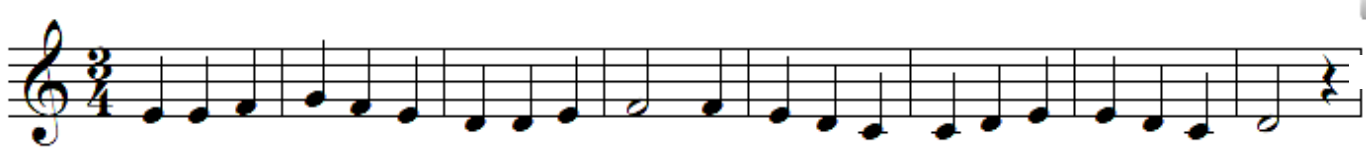

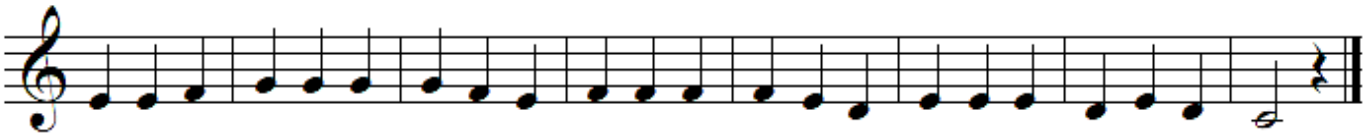

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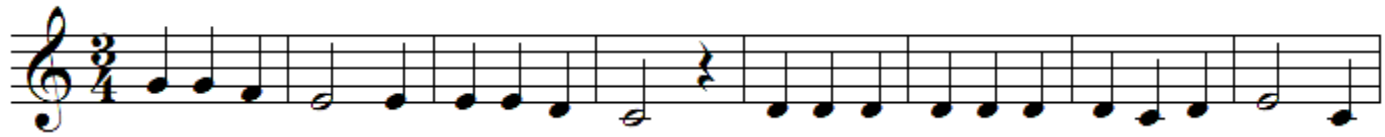

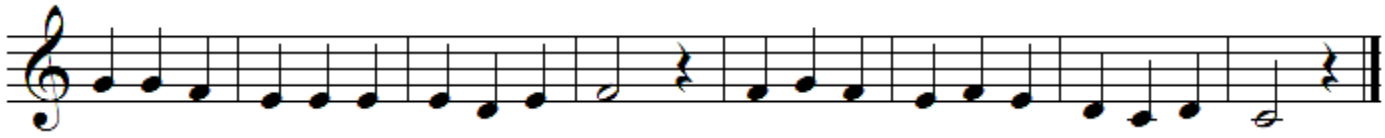

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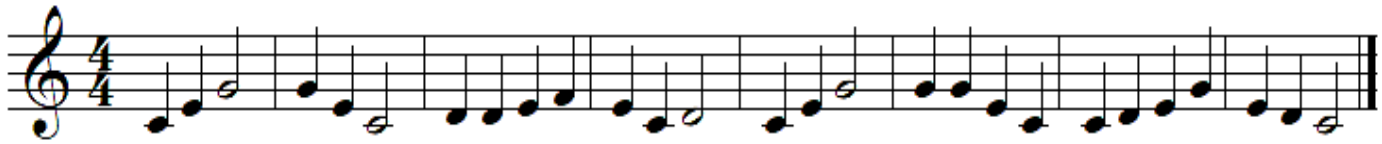

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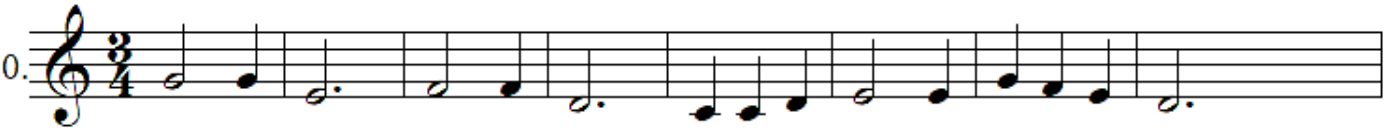

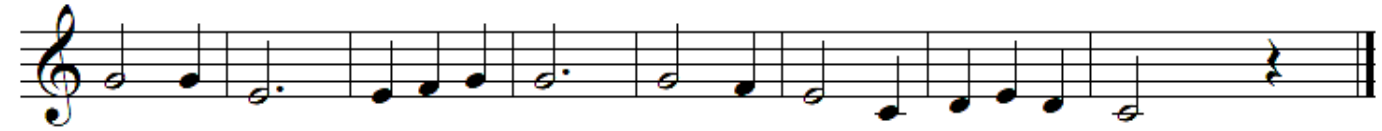

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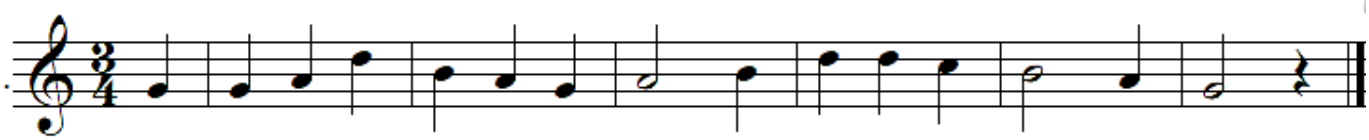

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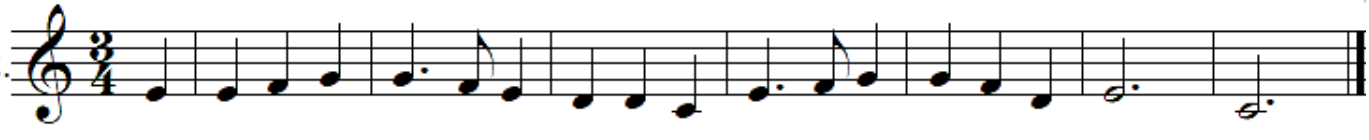

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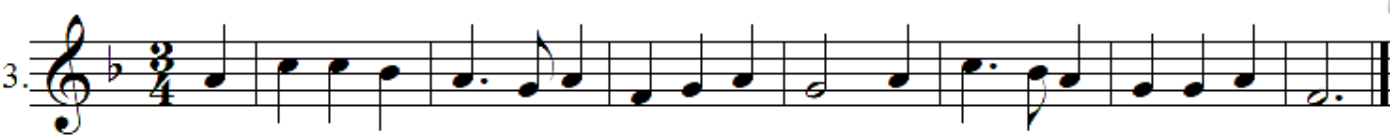

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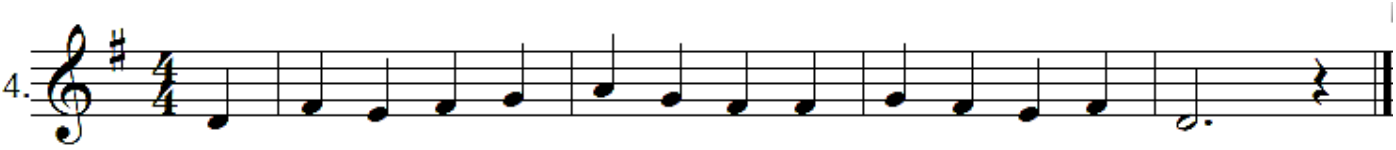

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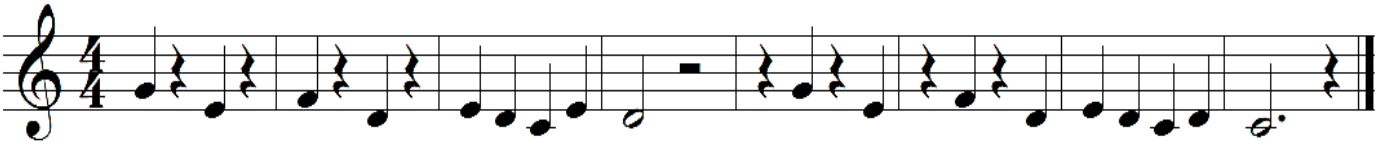

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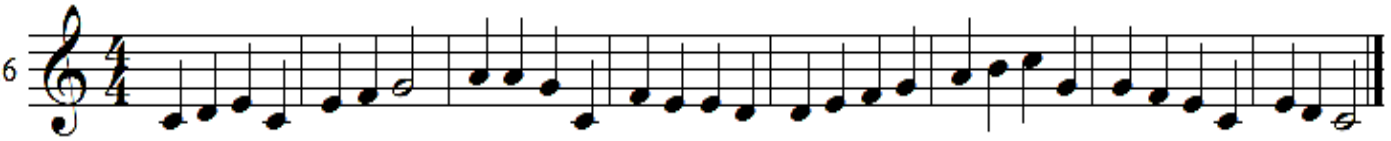

CÂNONES

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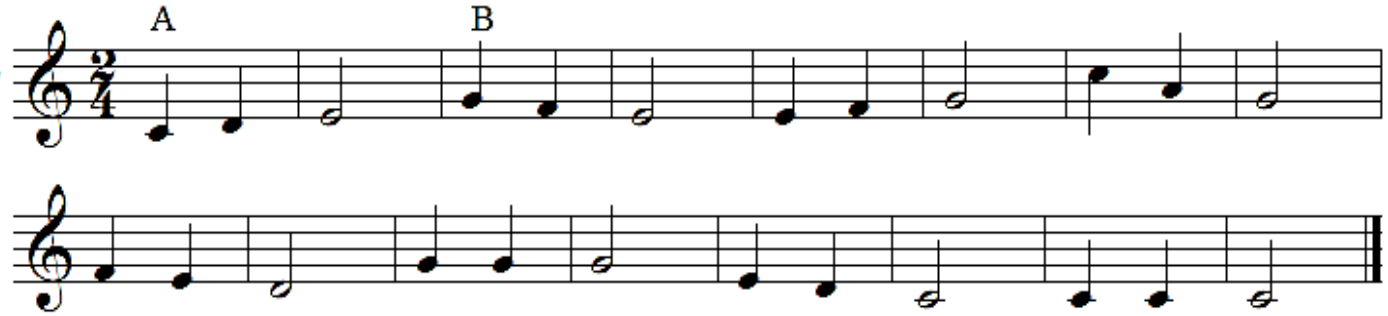

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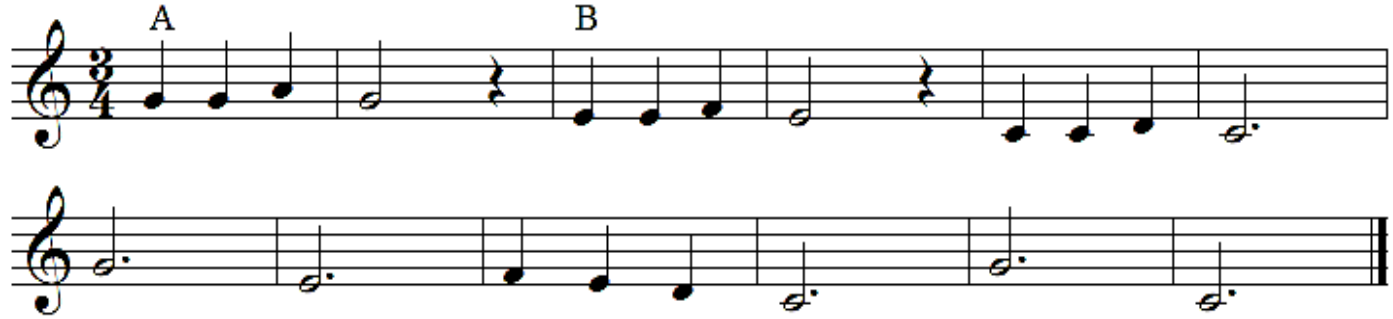
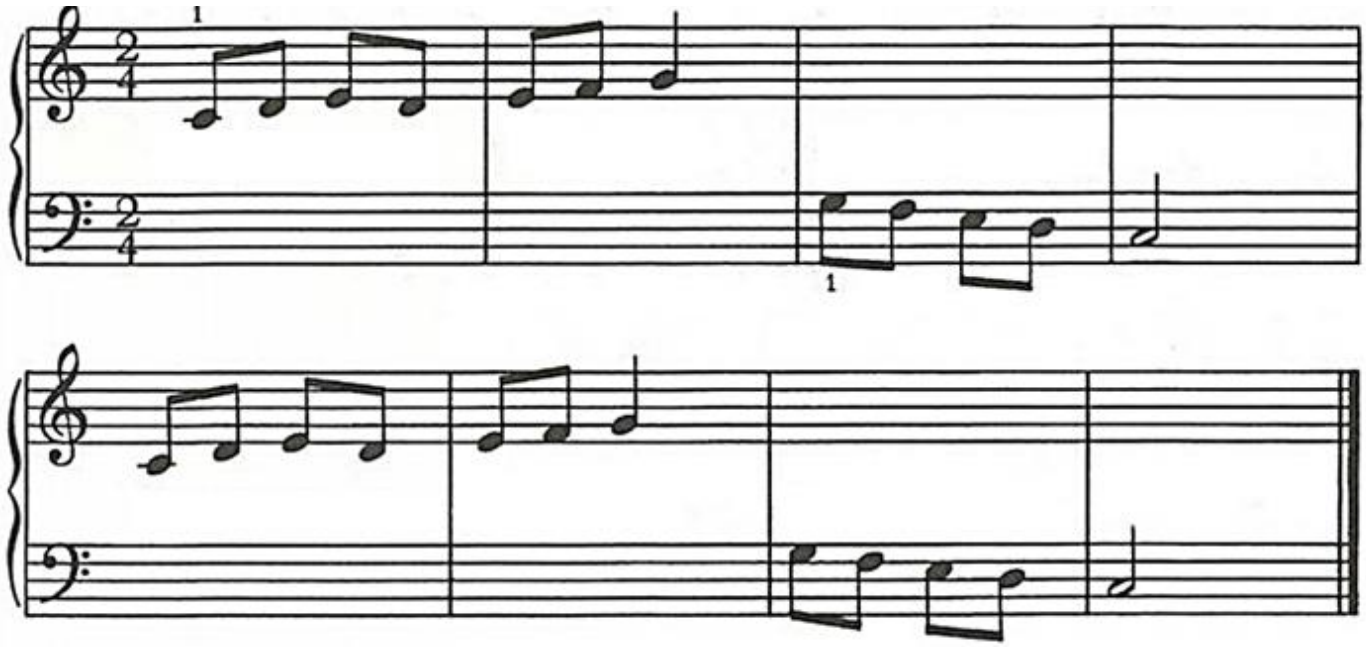
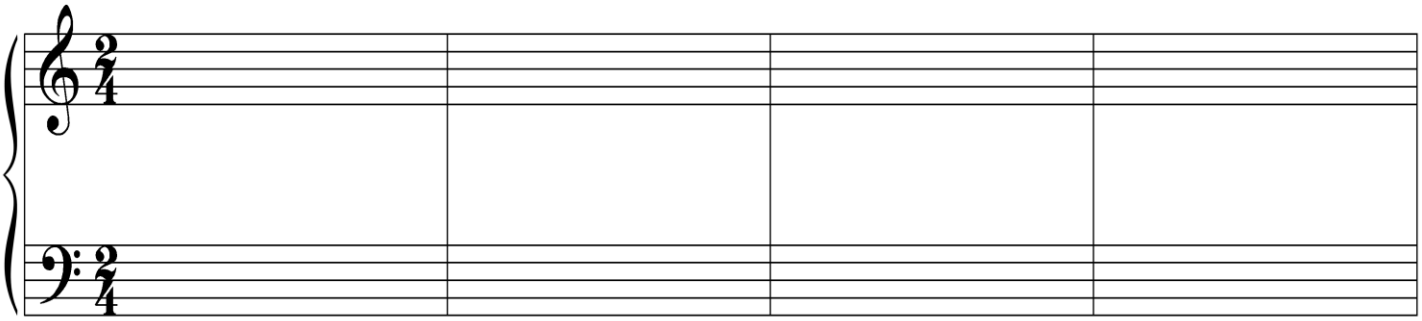


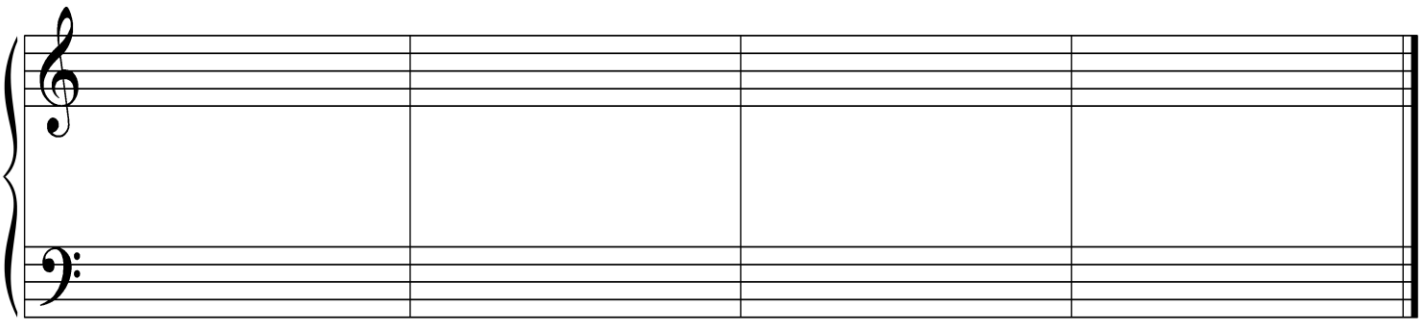
EXERCÍCIOS

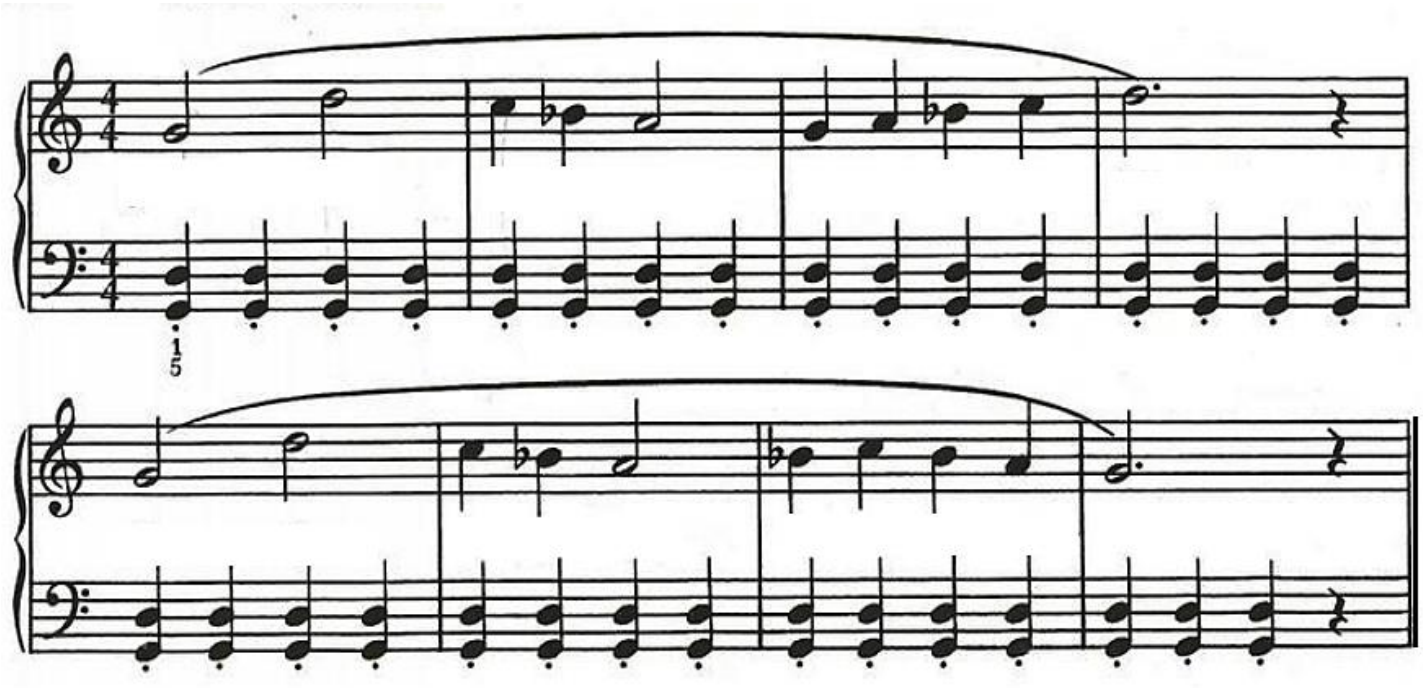
- Qual pentacorde foi usado nessa música?

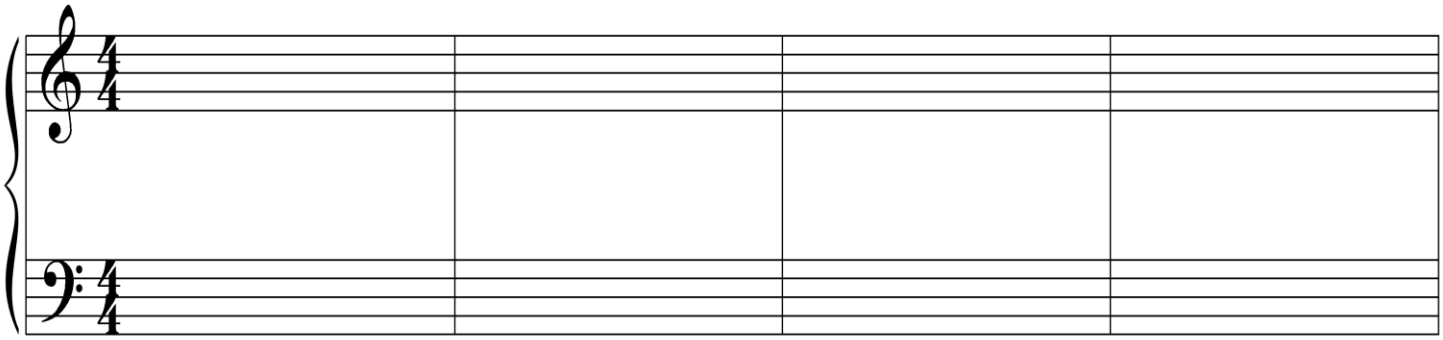
- Escreva nos pentacordes de Fá M

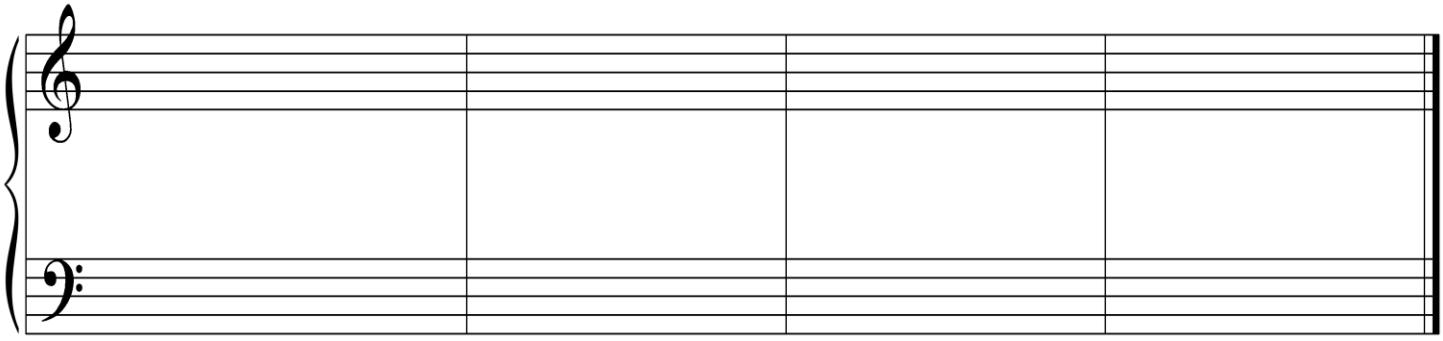












⟹FAÇA EXERCÍCIOS SEMELHANTES COM PEÇAS DO SEU REPERTÓRIO