

José Eduardo Gramani
RÍTMICA



N.Cham. 781.62 G761r 3. ed. AG

Autor: Gramani, José Eduardo

Título: Rítmica .



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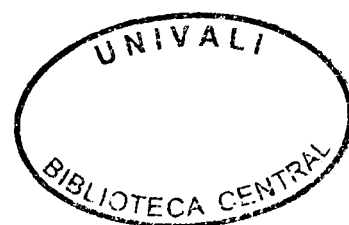
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PERSPECTIVA

José Eduardo Gramani



RÍTMICA



PERSPECTIVA

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Introdução

O ritmo em nosso ensino tradicional é considerado um elemento eminentemente matemático; se conseguirmos somar $2 + 2$ saberemos executar um ritmo. Esta idéia, além de representar uma realidade parcial do fenômeno rítmico, colabora para que o mesmo se distancie muito do discurso musical, ocupando um lugar de pouca importância no estudo da música.

O objetivo deste trabalho é tentar trazer o ritmo musical mais próximo de sua realização total, tentar colocar o ritmo realmente como um elemento MUSICAL e não somente aritmético.

Partindo de uma análise tosca, superficial, do ensino do ritmo tradicional, poderíamos talvez compará-lo com a Harmonia. As relações entre as vozes são verticais. O ritmo é relacionado diretamente com os tempos do compasso e normalmente subordinado aos tempos, gerando muitas vezes descaracterizações no âmbito musical (por ex. síncopas mal executadas, subordinadas ao tempo forte, quiálteras alargadas, pontuações defeituosas, etc.).

A idéia que aqui apresento tem relação muito mais com Contraponto do que com Harmonia. Apesar de existir aquela relação vertical, sem a qual não haveria possibilidade de uma perfeita medição das durações, a frase rítmica não se subordina ao tempo; ela acontece sobre ele, horizontalmente, conservando assim suas características básicas.

Para que isso aconteça é necessário que se acione no músico uma série de funções básicas que normalmente se encontram adormecidas, fato resultante do estudo baseado no aprendizado pela repetição e automatização.

É preciso acionar sua capacidade de concentração, normalmente pouco requisitada, e que neste processo tem função de base, geradora que é de toda e qualquer possibilidade de modificação de atitudes, permitindo o “descondicionamento” dos reflexos e possibilitando uma realização musical consciente.

É necessário que se ative a atenção ramificando-a em várias vias, quantas forem necessárias e graduando-as de acordo com a maior ou menor dificuldade da tarefa proposta. Isto possibilita ao músico vencer “desafios aritméticos” através da sensibilidade musical.

É preciso ativar a criação de novas associações, fruto da dissociação das já existentes, gerando maior consciência na utilização de movimentos, gestos e atitudes.

Finalmente é necessário que a capacidade analítica e associativa do músico seja muito requisitada, visando conseguir uma visão global do acontecimento musical. Sentimos melhor o todo se temos consciência das partes que o completam, cada uma delas com sua personalidade. Somente assim é possível gerar um todo fruto de uma soma de características, muitas vezes contraditórias, que resultará em uma realização muito rica musicalmente.

Os exercícios anexos foram compostos tendo como preocupação básica trazer à tona a face musical do ritmo. Estes exercícios não são um fim e sim um MEIO através do qual muito pode se desenvolver, principalmente os aspectos de disciplina interior e flexibilidade de adaptação da atenção a novos tipos de associações ou relações. Quando o exercício já estiver sendo bem realizado já deixou de ter sua função, pois os problemas que dificultavam sua realização já foram solucionados através de processos interiores de associação e dissociação. O desenvolvimento destes processos é que é o FIM.

O objetivo dos exercícios, pois, é que funcionem como veículo para que tais processos possam chegar à nossa sensibilidade.

Normalmente temos um lado predominante no nosso corpo, direito ou esquerdo. É lógico que fica mais fácil realizar um exercício baseando-se nesta predominância. Porém se o exercício for realizado somente da maneira mais cômoda ele não será bem aproveitado. Deve-se trabalhar exaustivamente as inversões das vozes para que se possa criar oportunidades de novas associações acontecerem, ao mesmo tempo em que a sensibilidade MUSICAL é cada vez mais solicitada.

Tomemos como ilustração o exercício SÉRIE 2-1, nº 3, na 3ª fase. Ele estará acontecendo assim: a série sendo cantada, a seqüência de valores iguais sendo batida por uma mão e as colcheias da série recebendo acentos de regência com a outra mão. Se você estiver batendo a seqüência com a mão esquerda e regendo os acentos com a mão direita, inverta estas duas vozes e as relações estarão invertidas, exigindo algum trabalho para que as novas associações se realizem com naturalidade. A procura destes novos problemas é que vai enriquecer o estudo de rítmica. Se o exercício é realizado somente com a intenção de cantar a série e bater a seqüência, como está escrito, não vai passar de uma demonstração de virtuosismo rítmico, sem nenhuma profundidade.

A maioria dos exercícios deste livro foi construída explorando a contraposição de elementos rítmicos irregulares a seqüências rítmicas regulares. Portanto fica difícil medir as durações utilizando-se somente de medidas aritméticas. É necessário lançar-se mão da sensibilidade musical para que esta, agregada ao raciocínio aritmético, possibilite uma realização MUSICAL dos exercícios.

Em linhas gerais, os exercícios foram construídos segundo as seguintes idéias:

- série rítmicas contrapostas a ostinatos
- decodificação de células rítmicas em estruturas de pulsações e contraposição a marcações regulares em subdivisões diferentes
- motivos rítmicos em compassos 5 e 7 contraposto à marcação de tempo regular

- explorando subdivisão binária em contraposição à subdivisão ternária
- explorando subdivisão ternária em contraposição à subdivisão quaternária
- alternância de compassos contraposta a movimentos regulares
- “melodias” rítmicas contendo mudanças de compasso, contrapostas a ostinatos rítmicos

Séries

Os números que dão nome à série indicam a relação entre os valores utilizados, por ex.: série 2-1, relação de 2 para 1: se tomarmos a semicolcheia como unidade, a colcheia será 2, o dobro.

A série compõe-se de três períodos, tendo cada período quatro estruturas. Tomemos como exemplo a Série 2-1 (colcheias e semicolcheias). Nos 4 primeiros compassos que compõem o primeiro período a colcheia se mantém, e acrescenta-se uma semicolcheia por compasso:

2-1 / 2-11 / 2-111 / 2-1111

No segundo período fixam-se duas colcheias em cada compasso:

22-1 / 22-11 / 22-111 / 22-1111

e finalmente no terceiro período, três colcheias:

222-1 / 222-11 / 222-111 / 222-1111 //

Como consequência deste tipo de construção rítmica, os compassos se alteram progressivamente resultando uma idéia musical formada por uma seqüência de estruturas diferentes entre si quantitativa e qualitativamente.

A idéia musical da série, porém, só é atingida se, na sua execução, a personalidade individual de cada uma destas estruturas for respeitada. Em outras palavras, respeitar a acentuação natural de cada célula rítmica. Os apoios recairão, assim, sempre sobre as longas.

É importante saber como é construída a série pois isto possibilita a rápida memorização da mesma. Basicamente você deverá trabalhar a série de memória.

Como Realizar

- cantando e batendo palmas (inverter)
- batendo palmas e pés (inverter)
- com instrumentos de percussão
- ao piano, etc.

Como Estudar – 1ª Fase

A SÉRIE

a) estude pensando na sua construção (2-1 / 2-11, etc.); é bem fácil a memorização.

b) cante a série e bata palmas em todas as longas junto com a voz (por ex., no exercício série 2-1, bater palmas nas colcheias). Estas palmas irão corresponder aos apoios musicais de cada estrutura.

Eis aqui a realização ideal da série, utilizando sinais de dinâmica:



Como Estudar – 2ª Fase

A SÉRIE E A SEQÜÊNCIA DE VALORES IGUAIS

a) cante a série (voz superior) e bata uma seqüência de valores iguais com a mão (seqüência de colcheias, colcheias pontuadas, semínimas, etc. – voz inferior). Marque esta seqüência batendo a mão sobre a mesa, na perna, etc.

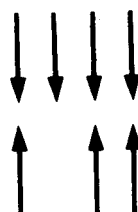
A partir desta fase do estudo é necessário que se tome muito cuidado para não se cometer pequenos enganos que possam comprometer a boa realização musical do exercício.

Cuidado: não modifique a acentuação da série (V. Fase 1 – ex. b) em função da seqüência que você estiver batendo na voz inferior. Os acentos principais recairão sobre as longas. Os grupos de curtas poderão receber um acento secundário, sempre na primeira curta de cada grupo.

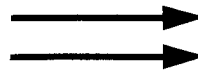
b) não subdivida a longa que você estiver cantando em duas ou mais partes (Ex. Ta-á). Não deve haver subordinação entre a voz superior e a inferior. Cada voz deve ter sua própria “personalidade”, independente da outra. As duas vozes acontecem *paralelamente*, são duas linhas horizontais.

Pense em termos de harmonia e contraponto:

Harmonia – blocos de sons (acordes) relação vertical entre os sons.



Contraponto – linhas melódicas independentes, caminhando no mesmo sentido, formando um todo em que cada voz mantém sua autonomia.



O nosso exercício é contraponto e não harmonia.

Esta fase é a mais problemática no estudo das séries, é a que exige mais disciplina interior. Separe sua atenção em duas porções. Distribua estas porções como sentir mais necessário, mais atenção para a série ou para a seqüência. Se você sentir que está realizando a seqüência “automaticamente” não faz mal algum, desde que você não esteja subordinando a série a ela.

Quando estiver realizando o exercício comodamente, faça uma experiência traumatizante: inverta tudo – *cante* uma seqüência de valores iguais e *bata* a série.

Como Estudar – 3ª Fase

A SÉRIE, A SEQÜÊNCIA E OS ACENTOS

Será esta a fase mais problemática?

Cante a série, bata a seqüência de valores iguais com uma das mãos. Com a outra mão marque *todas as longas da série* com acentos *no ar*. É como se você estivesse regendo sua própria voz (reger somente as longas).

Não deixe sua voz comandar o gesto de regência. É o gesto que deve comandar a voz.

Do mesmo modo que na fase anterior, faça outra experiência, bem menos traumatizante: inverta a função das mãos.

Se você é percussionista ou baterista, estude também substituindo os acentos no ar por ataques em um instrumento.

Observações Talvez Úteis

a) Série 2-1, exercício nº 3.

Como encontrar o valor da colcheia pontuada? Utilize-se da série. Os valores do primeiro compasso, somados, correspondem a uma colcheia pontuada; logo, a 2ª colcheia pontuada será o início do 2º compasso da série. Isto lhe dará a medida da colcheia pontuada. Utilize-se deste estratagema somente para saber como é a colcheia pontuada – procure não ficar conferindo onde é que “cai junto”. Sinta a regularidade da seqüência e a série como um todo, e então dará certo.

b) A série 4-2-3-1 é uma série composta de duas séries, 4-2 e 3-1, que se alternam. A série 4-2 é crescente e a série 3-1 decrescente. Apesar da aparente confusão, dá para memorizar. É um bom exercício de disciplina interior.

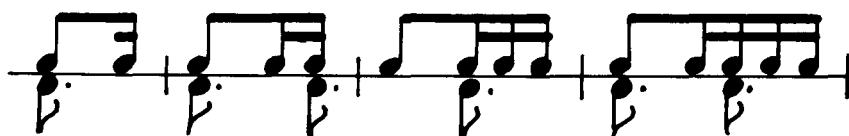
c) Como encontrar o valor da semicolcheia pontuada? Ela é a subdivisão binária da colcheia pontuada.

Bata com uma mão a seqüência de colcheias pontuadas. Com a outra mão bata a subdivisão binária de cada colcheia pontuada. Aí está a semicolcheia pontuada.

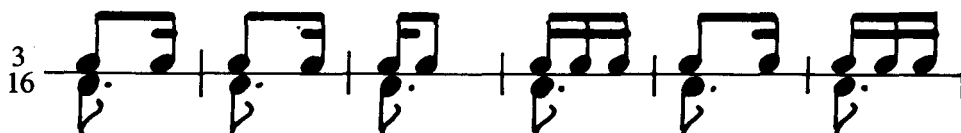
E interessante que se cante a série, marcando com uma mão a seqüência de colcheias pontuadas e a seqüência de semicolcheias pontuadas com a outra. Depois retire a seqüência de colcheias pontuadas e fique só com a seqüência de semicolcheias pontuadas. Não é fácil, mas o resultado é muito interessante.

d) Faça uma experiência.

Tome a série 2-1, exercício nº 3, primeiro período:



O mesmo período transcrito para compasso ternário:



Cante esta música, com as acentuações correspondentes ao compasso ternário, e compare o resultado musical com a série como ela é escrita. Você verá que é outra música, apesar dos valores iguais. Então dará para perceber bem o porquê da série ser escrita em compassos desiguais; a acentuação correta é fundamental para a realização musical.

e) Sugestão: crie outras séries. Invente outras maneiras de realizar as séries, usando o corpo, instrumentos, etc.

f) Realização em grupo: por exemplo:

grupo A – canta ou bate a série

grupo B – bate seqüência de colcheias

grupo C – bate seqüência de colcheias pontuadas.

g) Componha melodias utilizando a série ou elementos dela.

1

Exercise 1 consists of three staves of music. The first staff contains six measures of music, each starting with an accent (v) over the first note. The notes are mostly eighth and sixteenth notes. The second staff contains four measures of music, also with accents over the first notes. The third staff contains two measures of music, continuing the rhythmic patterns. The exercise ends with a double bar line.

2

Exercise 2 consists of three staves of music. The first staff contains six measures of music, each starting with an accent (v) over the first note. The notes are mostly eighth and sixteenth notes. The second staff contains four measures of music, also with accents over the first notes. The third staff contains two measures of music, continuing the rhythmic patterns. The exercise ends with a double bar line.

3

Exercise 3 consists of three staves of music. The first staff contains six measures of music, each starting with an accent (v) over the first note. The notes are mostly eighth and sixteenth notes. The second staff contains four measures of music, also with accents over the first notes. The third staff contains two measures of music, continuing the rhythmic patterns. The exercise ends with a double bar line.

The first system of the musical score consists of five staves. Each staff contains a sequence of notes and rests, primarily using eighth and sixteenth notes. The notation is dense, with many beamed notes and stems. The first four staves are connected by a brace on the left, and the fifth staff is also connected to the fourth. The system ends with a double bar line.

The second system of the musical score consists of five staves, mirroring the structure of the first system. It features a similar sequence of notes and rests, with a focus on rhythmic patterns. The notation is consistent with the first system, using eighth and sixteenth notes. The system concludes with a double bar line.

A musical score for exercise 3-1, consisting of four systems of two staves each. The notation is in treble clef and features a series of rhythmic patterns. The first system has four measures, the second has four measures, the third has two measures, and the fourth has two measures. The patterns consist of eighth and sixteenth notes, often beamed together, with some rests.

3-2-1

A musical score for exercise 3-2-1, consisting of five systems of two staves each. The notation is in treble clef and features a series of rhythmic patterns. The first system has four measures, the second has four measures, the third has two measures, the fourth has two measures, and the fifth has two measures. The patterns consist of eighth and sixteenth notes, often beamed together, with some rests.

This musical score is written for guitar and consists of ten staves of notation. The notation is organized into five pairs of staves, where each pair represents a different voicing or fingering of the same melodic line. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and bar lines. The piece concludes with a double bar line at the end of the final staff.

The image displays a musical score for guitar, organized into ten horizontal staves. Each staff begins with a vertical bar line on the left. The notation is written on a five-line staff with a treble clef. The music consists of a sequence of notes, primarily eighth and sixteenth notes, often grouped into beamed runs. The notes are placed on various lines and spaces of the staff. Some notes have stems pointing downwards, which is characteristic of guitar notation. The score concludes with a double bar line at the end of the tenth staff.

2-

The first system of music consists of two staves. The upper staff begins with a treble clef and contains a sequence of notes: a dotted quarter note, an eighth note, a quarter note, and a half note. This is followed by a series of eighth notes. The lower staff contains a sequence of quarter notes. The system concludes with a double bar line.

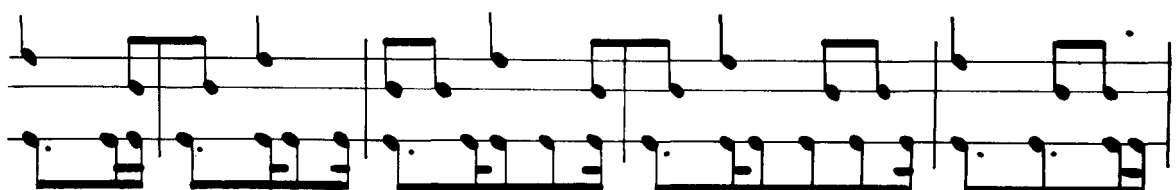
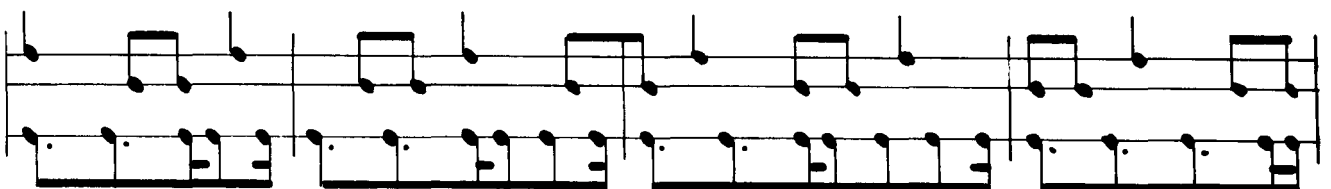
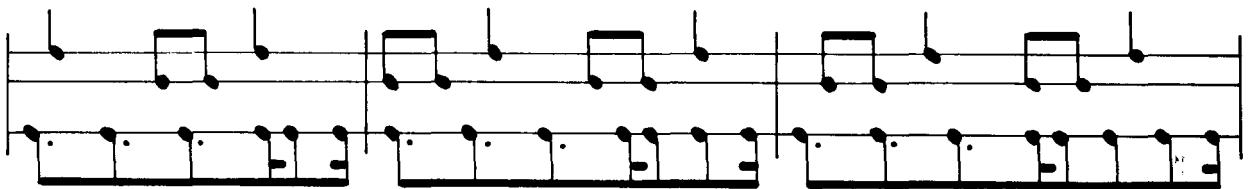
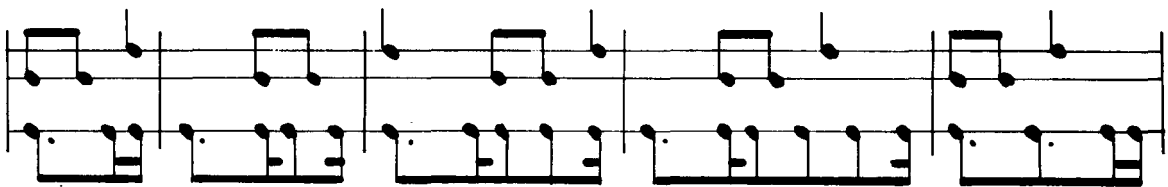
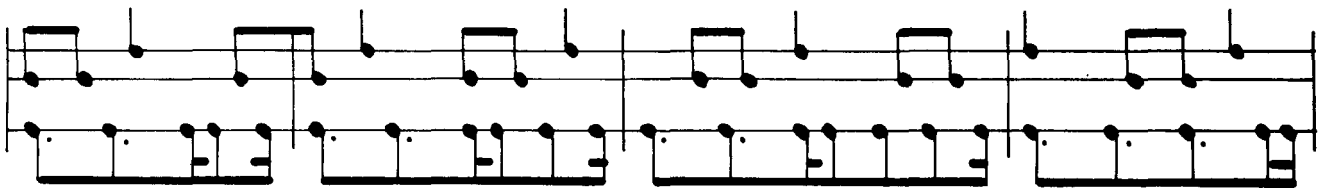
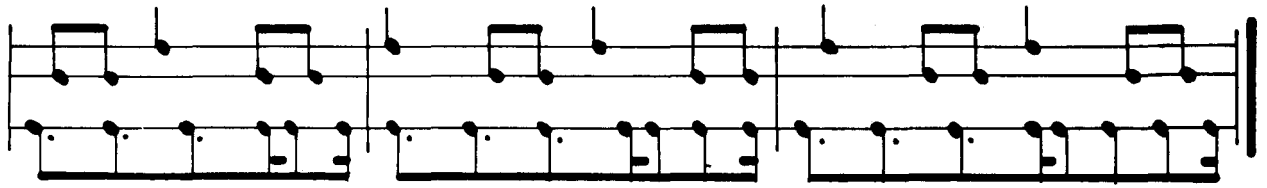
The second system of music consists of two staves. The upper staff begins with a treble clef and contains a sequence of notes: a dotted quarter note, an eighth note, a quarter note, and a half note. This is followed by a series of eighth notes. The lower staff contains a sequence of quarter notes. The system concludes with a double bar line.

The third system of music consists of two staves. The upper staff begins with a treble clef and contains a sequence of notes: a dotted quarter note, an eighth note, a quarter note, and a half note. This is followed by a series of eighth notes. The lower staff contains a sequence of quarter notes. The system concludes with a double bar line.

The fourth system of music consists of two staves. The upper staff begins with a treble clef and contains a sequence of notes: a dotted quarter note, an eighth note, a quarter note, and a half note. This is followed by a series of eighth notes. The lower staff contains a sequence of quarter notes. The system concludes with a double bar line.

The fifth system of music consists of two staves. The upper staff begins with a treble clef and contains a sequence of notes: a dotted quarter note, an eighth note, a quarter note, and a half note. This is followed by a series of eighth notes. The lower staff contains a sequence of quarter notes. The system concludes with a double bar line.

The sixth system of music consists of two staves. The upper staff begins with a treble clef and contains a sequence of notes: a dotted quarter note, an eighth note, a quarter note, and a half note. This is followed by a series of eighth notes. The lower staff contains a sequence of quarter notes. The system concludes with a double bar line.



Séries 2-1 (Leituras)

Leitura n. 1)

A primeira parte da leitura é formada de 4 períodos de 3 compassos. O período 1 é formado pelos primeiros compassos de cada período da série original. O período 2, pelos segundos compassos de cada período da série original e assim por diante.

Na segunda parte o modelo de construção é o mesmo, porém cada compasso da primeira parte aparece duas vezes, e modificado. Assim, ele vem primeiro com pausa na longa (γ ♩) e depois com a longa desdobrada em duas curtas (♩ ♩).

Leitura n. 2)

A ordem da série é a original. Cada estrutura vai acontecer 4 vezes: as duas primeiras como na série original (♩ ♩) e as outras duas modificadas (γ γ). Nas pausas você não deve deixar de sentir a série interiormente. “Cante” as pausas interiormente.

Leitura n. 3)

Composta de 3 períodos.

Os dois primeiros períodos são decrescentes enquanto o terceiro é crescente.

No primeiro período (8 compassos) existe uma estrutura modificada (♩ γ ♩) que se alterna a cada compasso da série. No segundo período (8 compassos) também aparece uma estrutura que se alterna (♩ ♩ ♩ ♩) e o último compasso da série aparece modificado (♩ γ γ γ). No terceiro período cada estrutura se repete, modificada ou não.

Observe que as pausas deverão ser sentidas como elementos das estruturas.

Leitura n. 4)

Neste exercício não aparece a série como tal, e sim estruturas jogadas a esmo tentando formar uma idéia musical. O interesse está na segunda parte (os 4 últimos compassos), onde se alternam, na voz inferior, grupos de duas colcheias pontuadas e de duas colcheias. Na realidade, aqui se trabalha em compasso $\frac{5}{8}$

Leitura n. 5)

A série é a original. No lugar de uma seqüência de colcheias pontuadas, trabalhamos aqui com um ostinato rítmico gerado dentro da colcheia pontuada (♩̣).

Acentue bastante a colcheia do ostinato e não acentue a semicolcheia.

Leitura n. 6)

2 vezes a série original. Na 2ª vez, o ostinato que tomou o lugar de uma seqüência de semínimas (♩̣) terá uma relação diferente com a série (deslocado de uma colcheia). No ostinato, acentue sempre as longas!...

Leitura n. 7)

A série é a original. A voz inferior é que fica maluca, às vezes é (♩̣) por um trecho, às vezes é (♩̣) por outro trecho. Acontece!...

Leitura n. 8)

A série acontece três vezes no original. Cada estrutura se repete quatro vezes.

This musical score consists of ten staves of music. The first staff begins with a measure number '1'. The notation is primarily composed of eighth and sixteenth notes, often grouped in beams. The music is written in a style that suggests a specific rhythmic pattern, possibly 3/4 or 6/8 time. The notation includes various musical symbols such as stems, beams, and slurs. The score concludes with a double bar line at the end of the tenth staff.

2

The musical score consists of ten staves of music. The first staff begins with a '2' in the margin. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. There are also several measures containing only numbers (7, 4, 7, 4) above the staff, which likely represent specific guitar techniques or chord voicings. The music is written in a standard staff with a treble clef and a key signature of one flat (B-flat). The piece concludes with a double bar line at the end of the tenth staff.

3

Musical score for exercise 3, consisting of six staves of music in 3/4 time. The first staff is marked with a '3' and contains four measures. The second staff contains four measures. The third staff contains four measures. The fourth staff contains four measures, ending with a double bar line and four eighth notes. The fifth staff contains five measures, starting with a repeat sign. The sixth staff contains two measures.

4

Musical score for exercise 4, consisting of four staves of music in 4/4 time. The first staff is marked with a '4' and contains three measures. The second staff contains six measures. The third staff contains six measures, ending with a double bar line. The fourth staff contains six measures.

5

Exercise 5 consists of three staves of musical notation. The first staff contains six measures of music, each starting with a quarter rest followed by a pair of eighth notes. The second staff contains four measures of music, each starting with a quarter rest followed by a pair of eighth notes. The third staff contains two measures of music, each starting with a quarter rest followed by a pair of eighth notes. The notation is in a rhythmic pattern of quarter rests followed by eighth notes.

6

Exercise 6 consists of five staves of musical notation. Each staff contains four measures of music, each starting with a quarter rest followed by a pair of eighth notes. The notation is in a rhythmic pattern of quarter rests followed by eighth notes.

7

Exercise 7 consists of three staves of musical notation. The first staff contains six measures of music, each starting with a quarter rest followed by a pair of eighth notes. The second staff contains four measures of music, each starting with a quarter rest followed by a pair of eighth notes. The third staff contains two measures of music, each starting with a quarter rest followed by a pair of eighth notes. The notation is in a rhythmic pattern of quarter rests followed by eighth notes.

8

The musical score consists of ten staves of music. The first staff begins with a large number '8'. Each staff contains rhythmic notation on a five-line staff. The notation includes eighth notes, sixteenth notes, and rests, with vertical stems and beams connecting the notes. The rhythm is consistent across all staves, representing a sequence of rhythmic patterns. The notation is written in black ink on a white background.

9

Exercise 9 consists of six staves of musical notation. Each staff contains a sequence of rhythmic patterns. The patterns are primarily composed of eighth and sixteenth notes, often grouped together. The notation includes stems, beams, and note heads, with some notes having flags or beams indicating specific rhythmic values. The exercise is presented in a single system across six staves.

9a

Exercise 9a consists of three staves of musical notation. Each staff contains a sequence of rhythmic patterns similar to exercise 9, but with accents placed under the notes. The notation includes stems, beams, note heads, and accent marks (a small 'v' shape) under the notes. The exercise is presented in a single system across three staves.

Séries 3-1 e 3-2-1 (Leituras)

Leitura n. 1 – É composta dos dois elementos da série agrupados de maneira completamente diferente da série, bem à vontade. A partir do compasso n. 10 recomeça a leitura, porém com a seqüência de semínimas em nova relação com a voz superior.

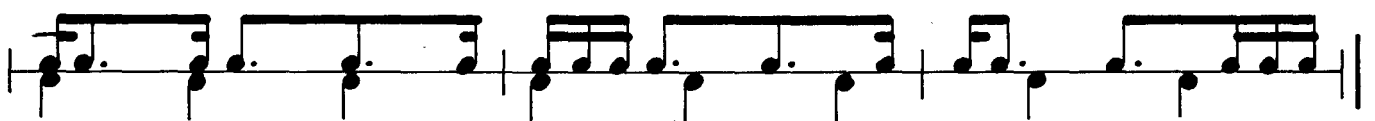
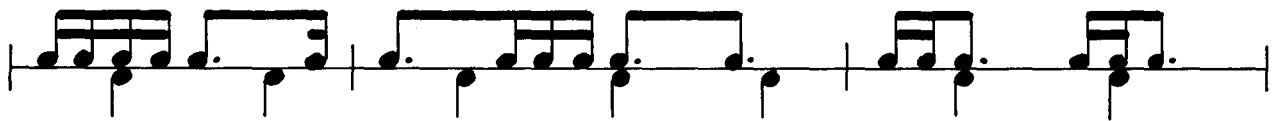
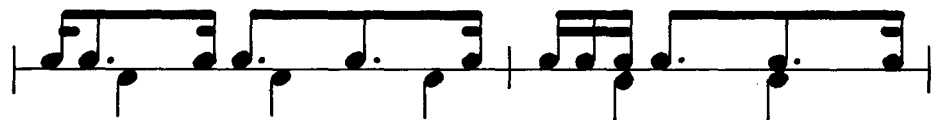
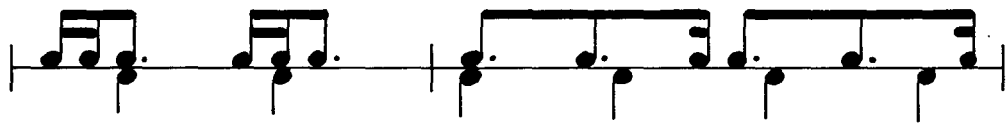
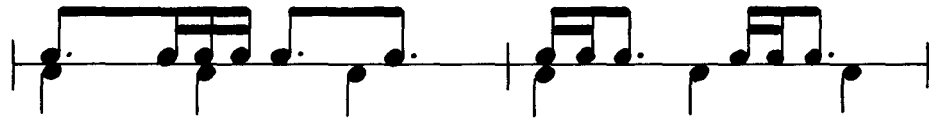
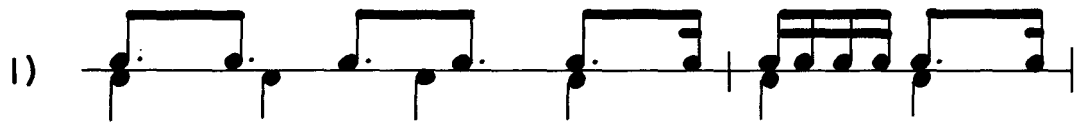
Leitura n. 2 – Esta leitura é o espelho da n. 1. Também é apresentada duas vezes, sendo que na 2ª vez (a partir do compasso n. 10) a relação com a seqüência de semínimas é diferente da 1ª vez.

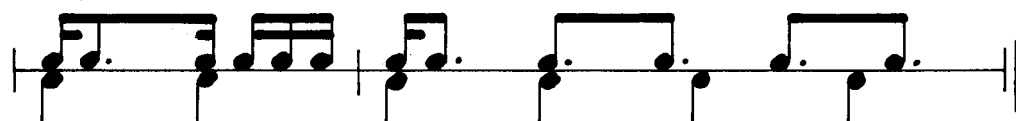
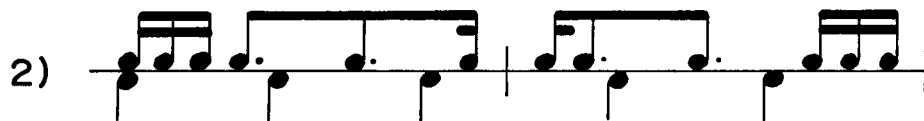
Leitura n. 1a – É a leitura n. 1 apresentada com seqüência de colcheias pontuadas na voz inferior.

Leitura n. 2a – É a leitura n. 2 apresentada com seqüência de colcheias pontuadas na voz inferior.

Leitura n. 3 – A primeira parte da leitura é formada de 4 períodos de 3 compassos. O 1º período é formado pelos primeiros compassos de cada período da série original; o período 2 pelos segundos compassos de cada período da série original, e assim por diante. Na segunda parte o modelo de construção é o mesmo, porém cada compasso da primeira parte aparece 2 vezes, sendo que na primeira trazem no lugar das longas, as pausas correspondentes.

Leitura 3-2-1 – A ordenação dos três elementos da série é livre.





1a)

The exercise consists of five staves of music. The first staff contains six measures: three measures with two eighth notes each, and three measures with four eighth notes each. The second staff contains five measures: two measures with two eighth notes, one measure with four eighth notes, and two measures with two eighth notes. The third staff contains four measures, each with two eighth notes. The fourth staff contains four measures, each with two eighth notes. The fifth staff contains two measures, each with two eighth notes.

2a)

The exercise consists of four staves of music. The first staff contains four measures: two measures with two eighth notes and two measures with four eighth notes. The second staff contains four measures, each with two eighth notes. The third staff contains six measures, each with two eighth notes. The fourth staff contains four measures: two measures with two eighth notes and two measures with four eighth notes.

The musical score is written for guitar in 3/4 time, indicated by a '3' at the beginning. It consists of ten staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music is primarily composed of chords, with some melodic lines interspersed. The chords are often beamed together, suggesting a specific fingering or a particular sound. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, as well as rests. The piece concludes with a double bar line at the end of the tenth staff.

The image displays ten staves of musical notation, each containing a sequence of notes and rests. The notation is organized into measures by vertical bar lines. The notes are primarily eighth and sixteenth notes, often grouped together with beams. The rhythm is consistent across the staves, suggesting a steady tempo. The overall structure is a series of ten horizontal lines, each representing a staff of music. The notes are black dots with stems, and the rests are indicated by vertical lines on the staff. The notation is clean and professional, typical of a music manuscript.

Séries 2-1 e 3-1 com Pausas

São leituras em que cada compasso da série é acrescido de uma ou mais pausas. Nestas leituras as pausas funcionam como um elemento fixo.

Para realizar as pausas com precisão você pode se valer de alguns exercícios complementares. Substitua a pausa de semínima por 4 semicolcheias ou 2 colcheias, percutidas pela mão que não está sendo utilizada. A pausa de colcheia pontuada pode ser substituída por 3 semicolcheias, colcheia mais semicolcheia e semicolcheia mais colcheia.

Exercícios:

- a) ● cantar a leitura
 - mão esquerda bate a seqüência de colcheias pontuadas ou semínimas
 - mão direita bate a célula rítmica que vai substituir a pausa

- b) ● cantar a leitura
 - mão esquerda bate a seqüência de colcheias pontuadas ou semínimas
 - mão direita bate, utilizando dois timbres diferentes, a leitura (junto com a voz) e a célula rítmica que vai substituir a pausa

Observação: Realizar este exercício sem cantar a leitura, apenas percutindo-a com a mão direita.

Musical notation for the first system, labeled "1-". It consists of four staves of music. Each staff contains four measures of music. The notation includes various rhythmic values (quarter notes, eighth notes, sixteenth notes) and rests. The first measure of each staff begins with a fermata. The music is written in a single system with a common time signature.

Musical notation for the second system, labeled "2-". It consists of four staves of music. Each staff contains four measures of music. The notation includes various rhythmic values (quarter notes, eighth notes, sixteenth notes) and rests. The first measure of each staff begins with a fermata. The music is written in a single system with a common time signature.

The musical score consists of a single melodic line on a five-line staff. The notation includes various rhythmic values such as eighth and sixteenth notes, often grouped with beams. There are several measures with rests, indicated by a vertical bar line and a wavy symbol. The score is organized into eight horizontal rows, with the first row starting with the label 'IA-' on the left. The overall structure is a series of rhythmic exercises or patterns.

2A-

The musical score consists of eight staves of music. Each staff begins with a double bar line and a '2A-' label on the left. The music is written on a single-line staff with a treble clef. The notes are primarily eighth and sixteenth notes, often grouped in beams. Above each measure, there is a '7.' marking, which typically indicates a seven-measure rest. The patterns of notes and rests are repeated across the staves, with some variations in the number of notes and the placement of beams. The final staff ends with a double bar line.

3 -

7 7 7

4 -

7 7 7

3A -

The musical score for exercise 3A consists of 11 staves. Each staff begins with a treble clef and a common time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often grouped by brackets. Rests are indicated by a '7' with a dot above it. The patterns are repeated across the staves, with some variations in the grouping of notes. The first staff is labeled '3A -'.

4A -

The image displays a musical exercise labeled '4A' on page 49 of a book titled 'SÉRIE 2-1 COM PAUSAS'. The exercise is presented on ten staves. Each staff contains two measures of music. The first measure of each staff begins with a seven-fingered chord, indicated by the number '7' above the notes, and is followed by a wavy line above the notes, likely representing a tremolo or vibrato effect. The second measure of each staff contains a sequence of notes, including eighth and sixteenth notes, also followed by a wavy line. The notation is consistent across all staves, with the first staff starting with a double bar line and the last staff ending with a double bar line.

The image displays a musical score for a guitar exercise titled "SÉRIE 3-1 COM PAUSAS". The score is organized into two main sections, labeled "1" and "2".

Section 1: This section consists of five horizontal staves. Each staff contains a sequence of chords and melodic lines. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The chords are primarily triads and dyads, often with a dotted rhythm. The first staff begins with a double bar line and a repeat sign. The section concludes with a double bar line.

Section 2: This section consists of five horizontal staves. It begins with a measure marked "2 -". The notation is similar to Section 1, featuring chords and melodic lines with rhythmic notation. The first staff in this section includes a "7." marking above the notes. The section concludes with a double bar line.

The overall style is minimalist and focuses on rhythmic and harmonic patterns. The notation is clear and uses standard musical symbols for notes, stems, and rests.

IA

The musical score consists of ten staves of music. Each staff begins with a measure containing a rest, indicated by the letter 'IA' and a horizontal line. This is followed by a series of rhythmic patterns. The first staff contains three measures of music, each starting with a dotted quarter note followed by an eighth note, then a quarter note, and ending with a wavy line. The second staff contains four measures, with the first three measures following the same rhythmic pattern as the first staff, and the fourth measure being a quarter note. The third staff contains two measures, each with a dotted quarter note, an eighth note, and a quarter note, ending with a wavy line. The fourth staff contains two measures, each with a dotted quarter note, an eighth note, and a quarter note, ending with a wavy line. The fifth staff contains two measures, each with a dotted quarter note, an eighth note, and a quarter note, ending with a wavy line. The sixth staff contains three measures, each with a dotted quarter note, an eighth note, and a quarter note, ending with a wavy line. The seventh staff contains two measures, each with a dotted quarter note, an eighth note, and a quarter note, ending with a wavy line. The eighth staff contains two measures, each with a dotted quarter note, an eighth note, and a quarter note, ending with a wavy line. The ninth staff contains two measures, each with a dotted quarter note, an eighth note, and a quarter note, ending with a wavy line. The tenth staff contains two measures, each with a dotted quarter note, an eighth note, and a quarter note, ending with a wavy line.

2A

The musical score for exercise 2A consists of ten staves of music. Each staff begins with a treble clef and a common time signature. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, often grouped together. A prominent feature is the use of rests, which are indicated by a '7.' above the staff line. The exercise is divided into two main sections: the first section contains the first five staves, and the second section contains the remaining five staves. The notation is clear and precise, suitable for a technical exercise.

3 -

This exercise consists of six staves of music. The first staff begins with a '3 -' indicating a triplet. The notation features a sequence of chords and melodic lines, with some notes beamed together. The exercise concludes with a double bar line.

4 -

This exercise consists of six staves of music. The notation includes chords and melodic lines, with some notes beamed together. The exercise concludes with a double bar line.

3A -

The musical score for exercise 3A consists of 11 staves of music. Each staff begins with a rest of 7 measures, indicated by a '7' and a dot. The music is written in a single melodic line on a five-line staff. The notes are primarily quarter and eighth notes, often grouped together. The exercise is divided into two columns of staves, with the first column containing 6 staves and the second column containing 5 staves. The notation includes various rhythmic patterns, such as eighth-note runs and quarter-note sequences, interspersed with rests. The final staff ends with a double bar line.

4A -

The musical score for exercise 4A consists of 13 staves. Each staff begins with a rhythmic pattern of eighth notes, followed by a rest of 7 measures, and then continues with eighth notes. The notes are primarily on the lower half of the staff, with some sixteenth-note runs. The exercise is marked with a '4A' and a minus sign. The notation includes stems, beams, and various note heads, with rests indicated by a '7' and a wavy line.

Estruturas de Pulsações I

São exercícios de fácil realização que têm função, em sua 1ª fase, de decodificar uma célula rítmica em sua estrutura menor, as pulsações. Na fase seguinte, vai possibilitar que se adquira uma consciência musical da relação entre ritmo e tempo. E ainda, numa última fase, é um ótimo exercício para treinamento de polirritmos.

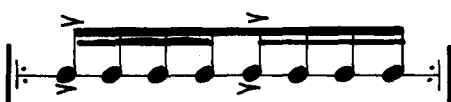
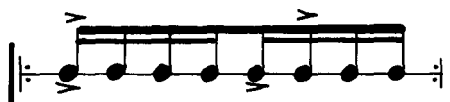
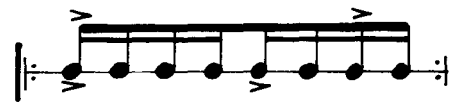
Os exercícios são constituídos de agrupamentos de valores iguais, que recebem acentuações regulares e irregulares. As acentuações regulares irão constituir os tempos, e as irregulares darão a idéia rítmica propriamente dita.



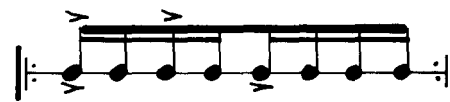
Como realizar:

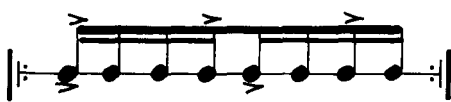

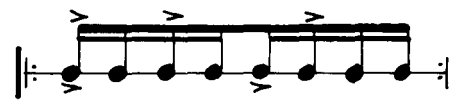
- acentos superiores – batendo palmas
- acentos inferiores – batendo os pés, alternadamente
- marcar todas as pulsações que não tiverem acentos superiores com uma mão batendo perpendicularmente sobre a palma da outra mão (como pequenos golpes de Karatê), produzindo bem pouco som, para diferenciar bastante das que têm acento



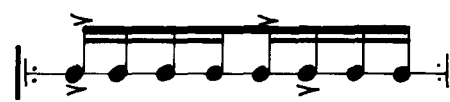
Quando já estiver conseguindo realizar os exercícios bem musical e relaxadamente (o relaxamento é fundamental), acrescente ao exercício uma terceira voz, cantada. Você então terá: voz, palmas, pés, além da marcação das pulsações. Aqui vão algumas sugestões:


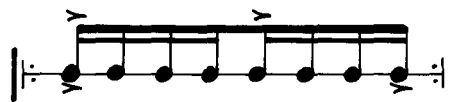
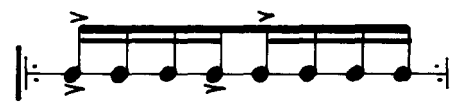
- cante os acentos inferiores, prolongando o som
- cante os acentos superiores, prolongando o som
- cante uma seqüência de tercinas (3 colcheias para cada semínima)
- cante uma seqüência de quintinas (5 semicolcheias para cada semínima)
- cante uma estrutura rítmica qualquer
- cante uma melodia em que o exercício funcione como acompanhamento

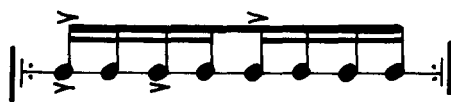
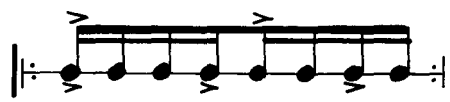
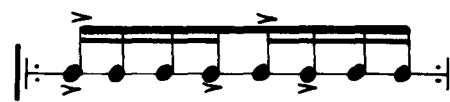
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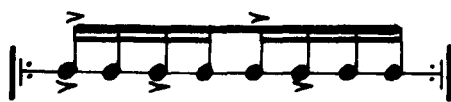
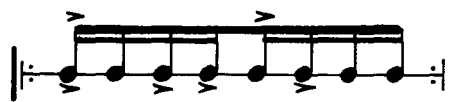

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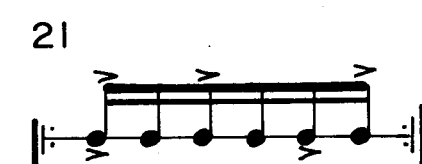
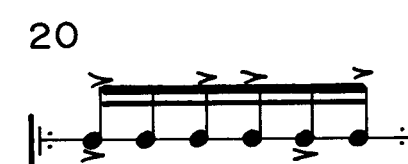
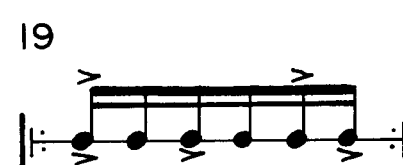
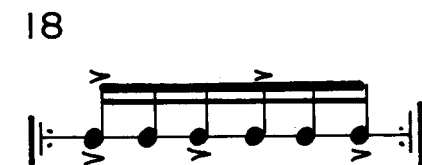
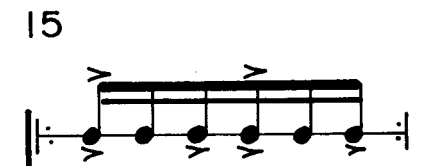
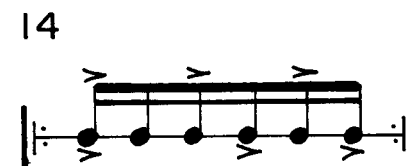
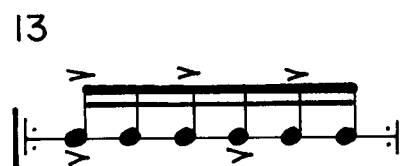
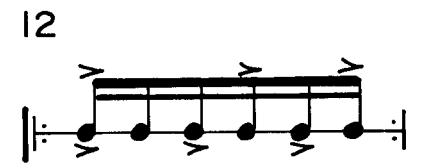
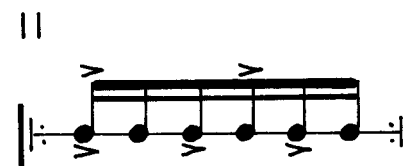
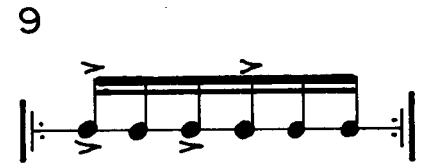
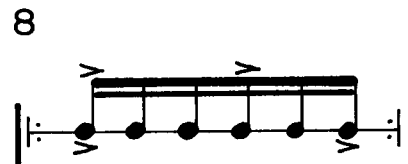
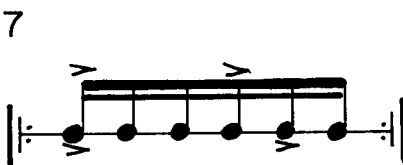
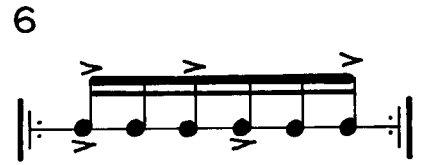
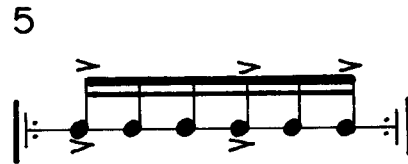
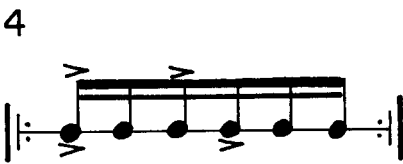
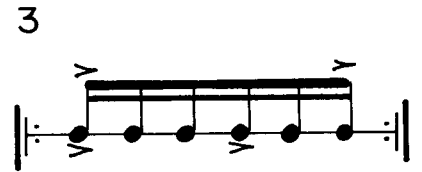
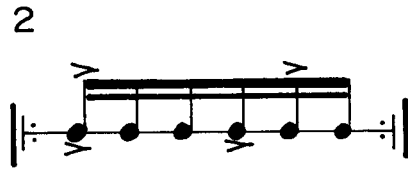
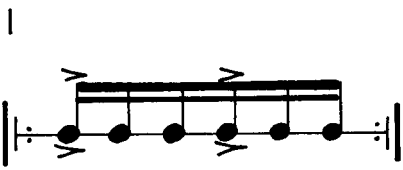
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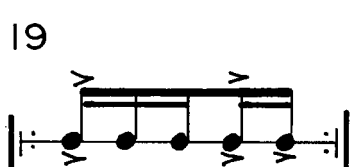
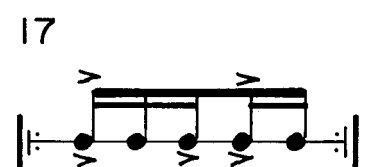
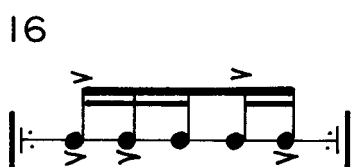
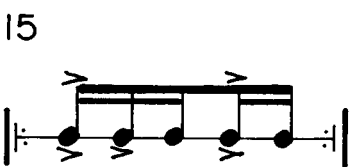
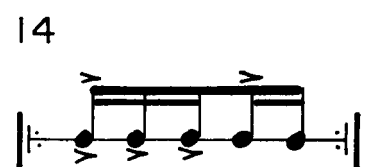
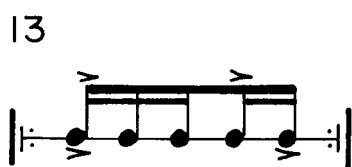
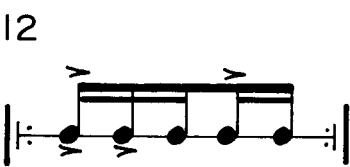
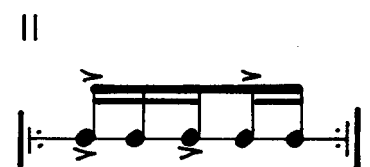
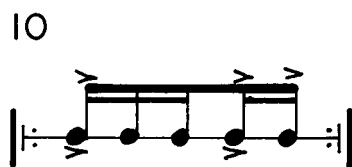
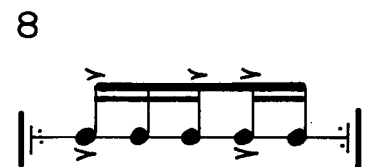
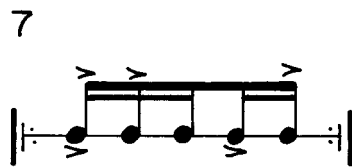
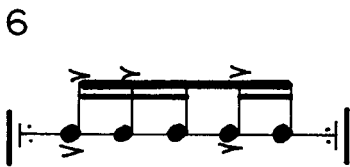
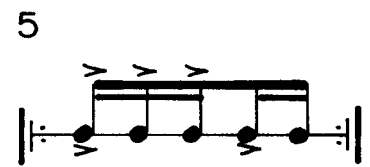
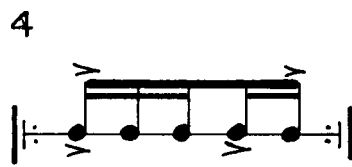
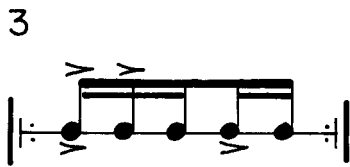
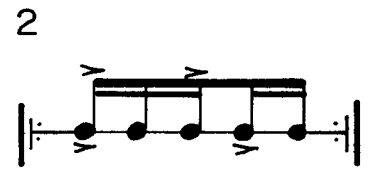
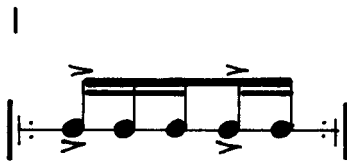
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13  14  15 

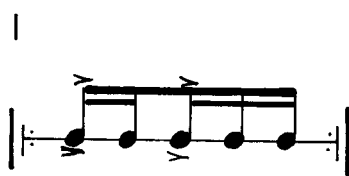
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19  20  21 

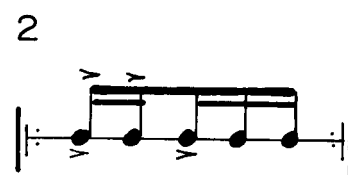




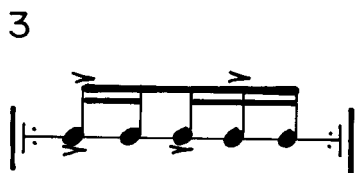
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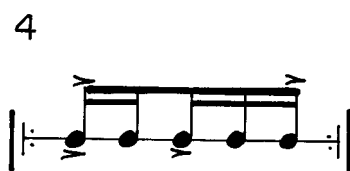
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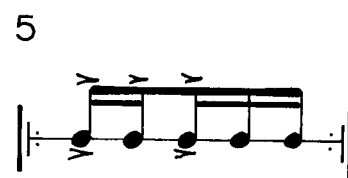
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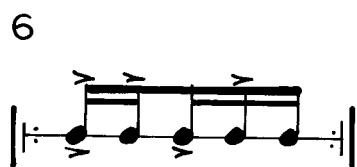
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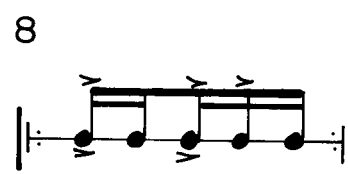
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8



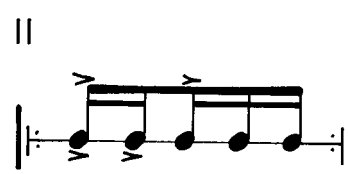
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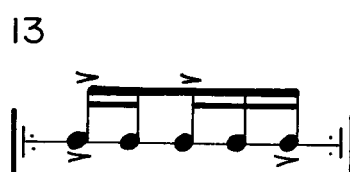
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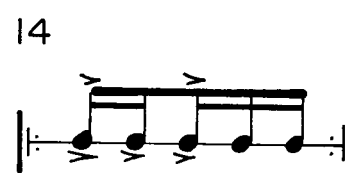
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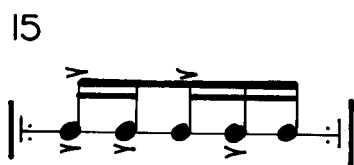
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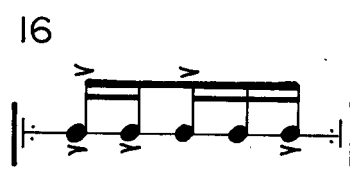
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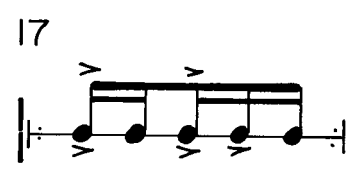
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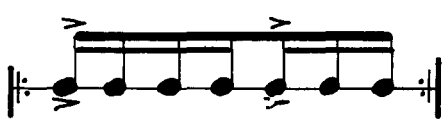


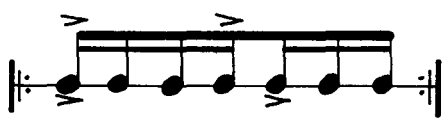
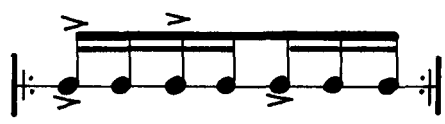
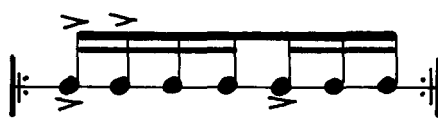

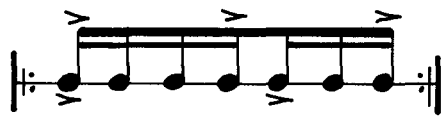
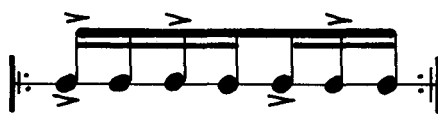
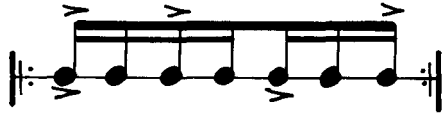

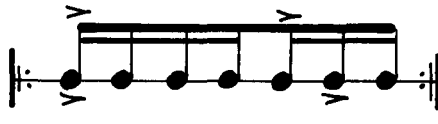
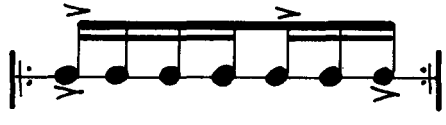
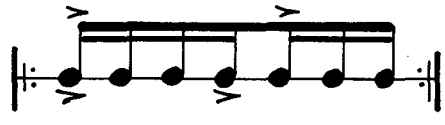

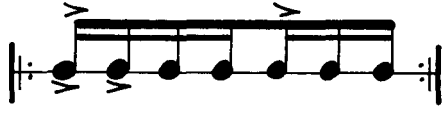

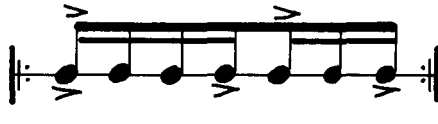


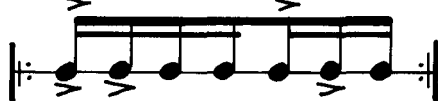


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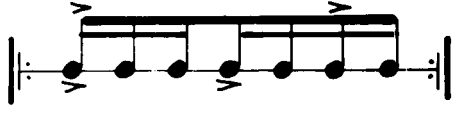
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1	2	3
		
4	5	6
		
7	8	9
		
10	11	12
		
13	14	15
		
16	17	18
		
19	20	21
		

2

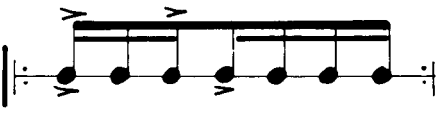
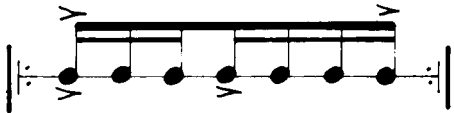
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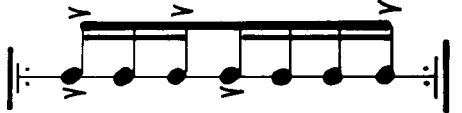
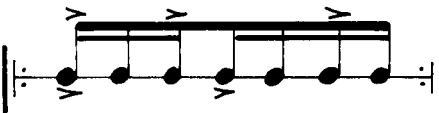
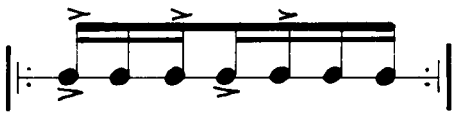
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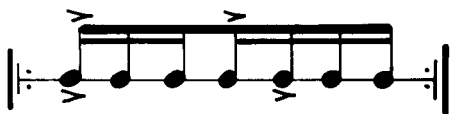
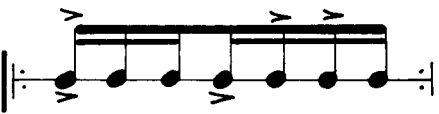
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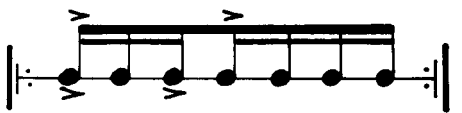
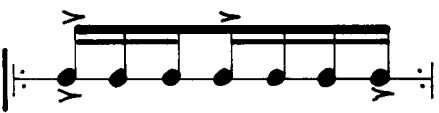
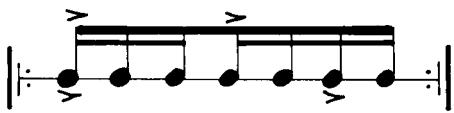
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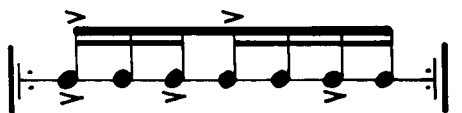
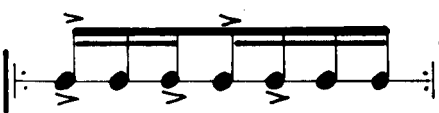
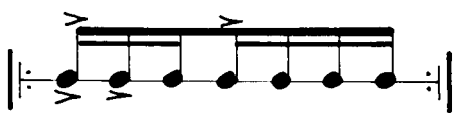
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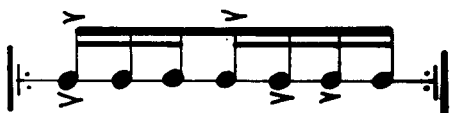
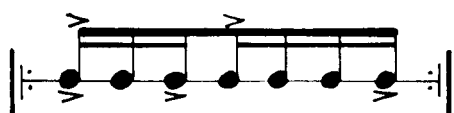
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21



Estruturas de Pulsações II

Como realizar:

- acentos superiores – palmas
- acentos inferiores – pés alternados
- marcar todas as pulsações que não tiverem acentos superiores com uma mão batendo perpendicularmente sobre a palma da outra mão (como pequenos golpes de Karatê), produzindo bem pouco som, para diferenciar bastante das que têm acento.

Cada exercício compõe-se de uma estrutura de semicolcheias que se repete, contraposta a uma seqüência de acentuações regulares (base 3 ou 4). Segue-se a inversão das vozes.

Você não deve ler a seqüência dos acentos. Considere os acentos regulares (base) como um ostinato. Memorize as acentuações da estrutura a ser trabalhada e faça de preferência sem ler.

Você deve sentir que a cada repetição da estrutura, a idéia musical da mesma não se modifica. Se houver modificação é sinal que talvez você esteja fazendo relação da estrutura com o ostinato, isto é, está havendo subordinação.

Para certificar-se de estar realmente sentindo a idéia musical da estrutura, é interessante contar em voz alta os apoios que a subdividem:

- estruturas de 8 semicolcheias – contar: 1...2...
- estruturas de 7 semicolcheias – contar: 1...2.. ou
1..2...
- estruturas de 6 semicolcheias – contar: 1..2.. ou
1.2.3.
- estruturas de 5 semicolcheias – contar: 1..2. ou
1.2..

1

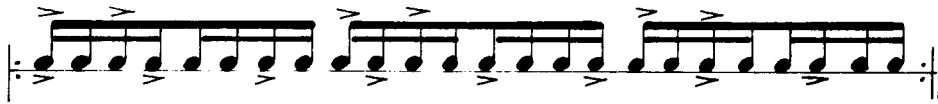
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4


5

6




Two staves of musical notation for exercise 6. The first staff contains three measures of eighth-note patterns with accents. The second staff contains three measures of eighth-note patterns with accents, starting with a double bar line.

7



Two staves of musical notation for exercise 7. The first staff contains three measures of eighth-note patterns with accents. The second staff contains three measures of eighth-note patterns with accents, starting with a double bar line.

8




Two staves of musical notation for exercise 8. The first staff contains three measures of eighth-note patterns with accents. The second staff contains three measures of eighth-note patterns with accents, starting with a double bar line.

9




Two staves of musical notation for exercise 9. The first staff contains three measures of eighth-note patterns with accents. The second staff contains three measures of eighth-note patterns with accents, starting with a double bar line.

10



Two staves of musical notation for exercise 10. The first staff contains three measures of eighth-note patterns with accents. The second staff contains three measures of eighth-note patterns with accents, starting with a double bar line.

11



Two staves of musical notation for exercise 11. The first staff contains three measures of eighth-note patterns with accents. The second staff contains three measures of eighth-note patterns with accents, starting with a double bar line.

1

2

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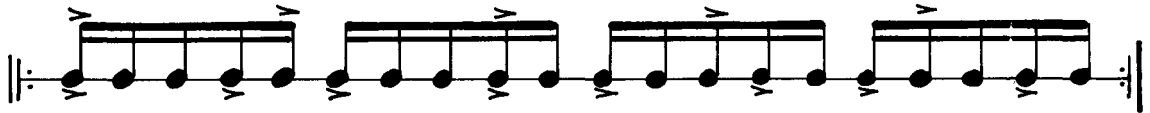
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1 



2 




3 



4 



5 



6

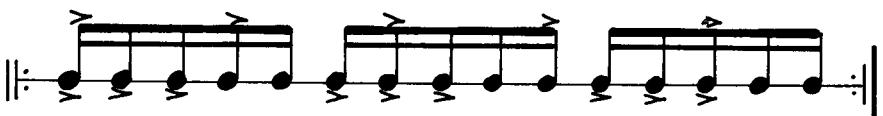
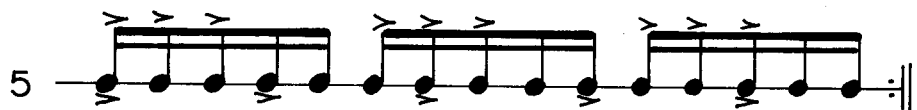
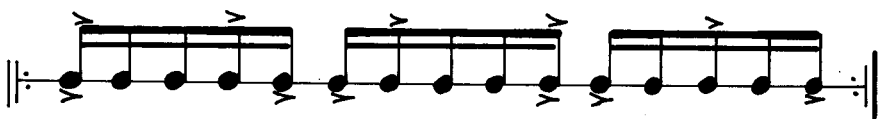
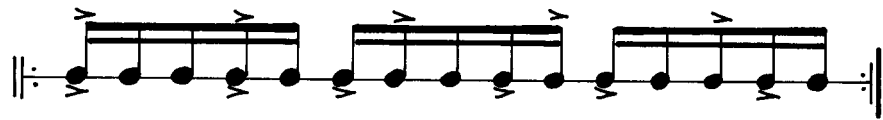
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10

The image displays five rhythmic patterns, labeled 6 through 10, on a five-line musical staff. Each pattern is presented in two rows. The first row of each pattern contains four groups of four notes, with an accent mark above each group. The second row contains four groups of four notes, with an accent mark above each group. The notes are placed on the lines and spaces of the staff, and the patterns are separated by double bar lines with repeat dots.



6

7

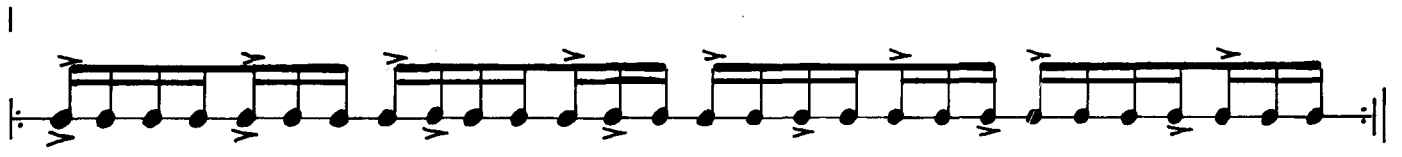
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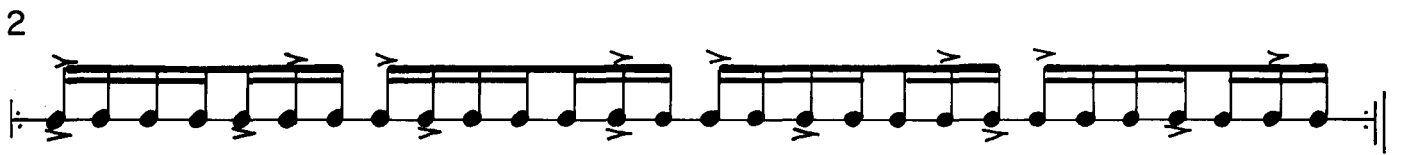
Detailed description: The image displays ten numbered musical exercises (6-10) for rhythmic training. Each exercise is presented on two staves. The notation consists of eighth notes grouped into sets of three, with slurs and accents (v) above each group. Exercise 6: The first staff has three groups of three eighth notes. The second staff has three groups of three eighth notes. Exercise 7: The first staff has three groups of three eighth notes. The second staff has three groups of three eighth notes. Exercise 8: The first staff has three groups of three eighth notes. The second staff has three groups of three eighth notes. Exercise 9: The first staff has three groups of three eighth notes. The second staff has three groups of three eighth notes. Exercise 10: The first staff has three groups of three eighth notes. The second staff has three groups of three eighth notes. Each exercise concludes with a double bar line and repeat dots.

1



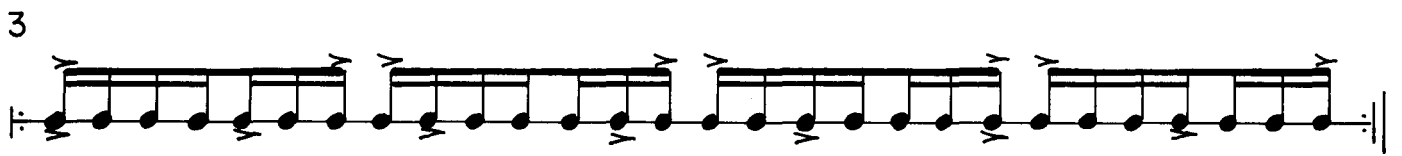
Musical notation for exercise 1, first system. It consists of two staves. The top staff has a treble clef and contains four groups of eighth notes, each with a slur and an accent (>) above it. The bottom staff has a bass clef and contains four groups of eighth notes, each with a slur and an accent (>) below it. The notes in both staves are: G4, A4, B4, C5, B4, A4, G4.

2



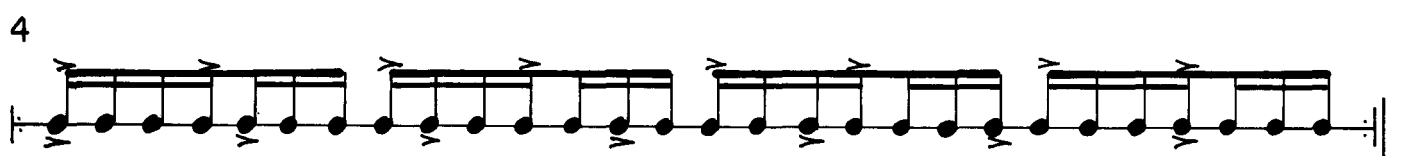
Musical notation for exercise 2, first system. It consists of two staves. The top staff has a treble clef and contains four groups of eighth notes, each with a slur and an accent (>) above it. The bottom staff has a bass clef and contains four groups of eighth notes, each with a slur and an accent (>) below it. The notes in both staves are: G4, A4, B4, C5, B4, A4, G4.

3



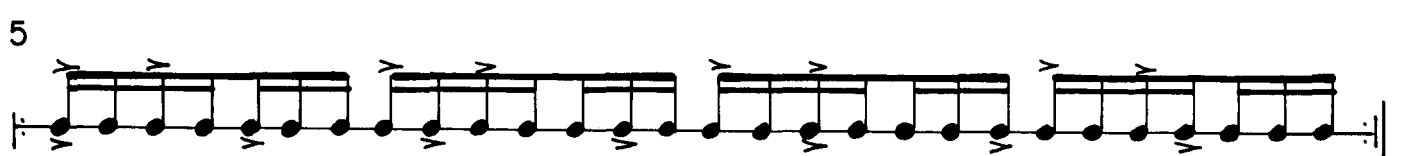
Musical notation for exercise 3, first system. It consists of two staves. The top staff has a treble clef and contains four groups of eighth notes, each with a slur and an accent (>) above it. The bottom staff has a bass clef and contains four groups of eighth notes, each with a slur and an accent (>) below it. The notes in both staves are: G4, A4, B4, C5, B4, A4, G4.

4



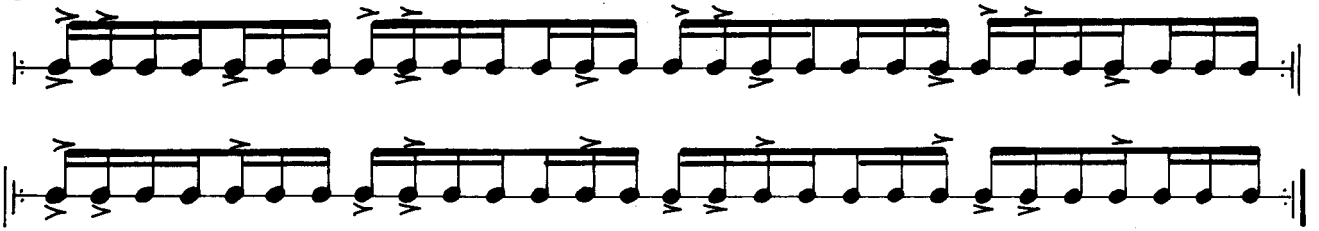
Musical notation for exercise 4, first system. It consists of two staves. The top staff has a treble clef and contains four groups of eighth notes, each with a slur and an accent (>) above it. The bottom staff has a bass clef and contains four groups of eighth notes, each with a slur and an accent (>) below it. The notes in both staves are: G4, A4, B4, C5, B4, A4, G4.

5

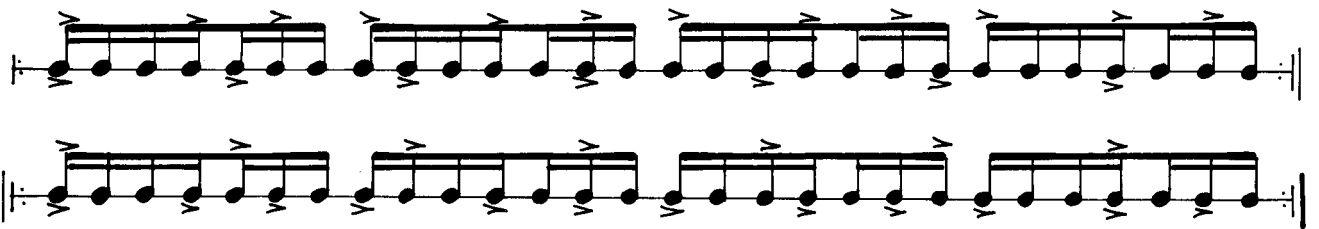


Musical notation for exercise 5, first system. It consists of two staves. The top staff has a treble clef and contains four groups of eighth notes, each with a slur and an accent (>) above it. The bottom staff has a bass clef and contains four groups of eighth notes, each with a slur and an accent (>) below it. The notes in both staves are: G4, A4, B4, C5, B4, A4, G4.

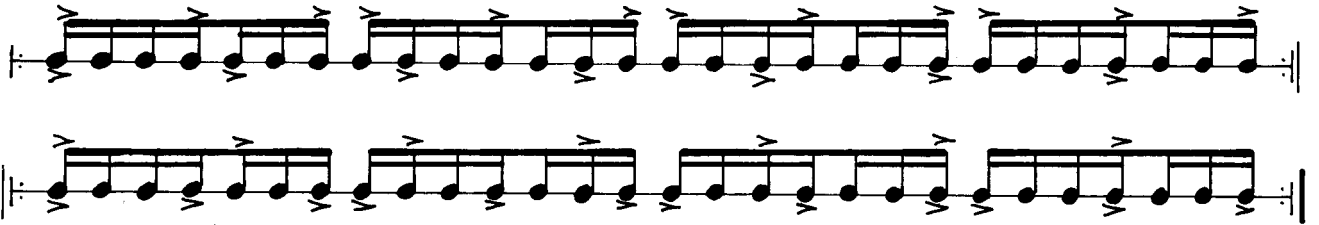
6



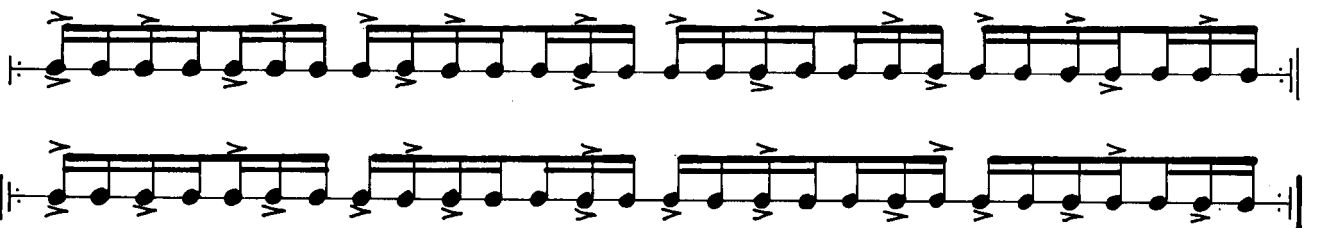
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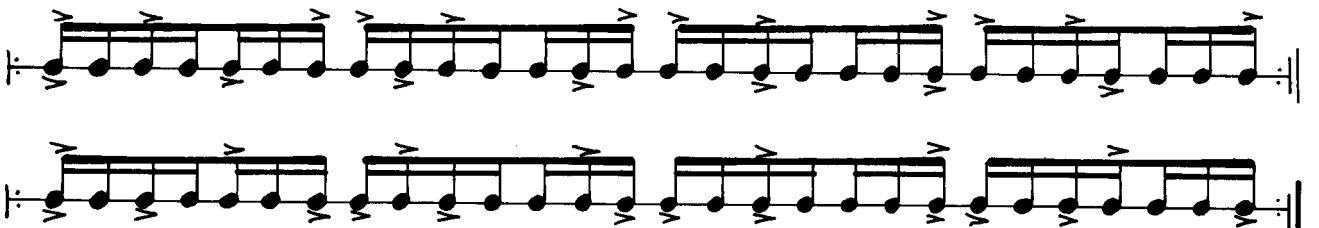
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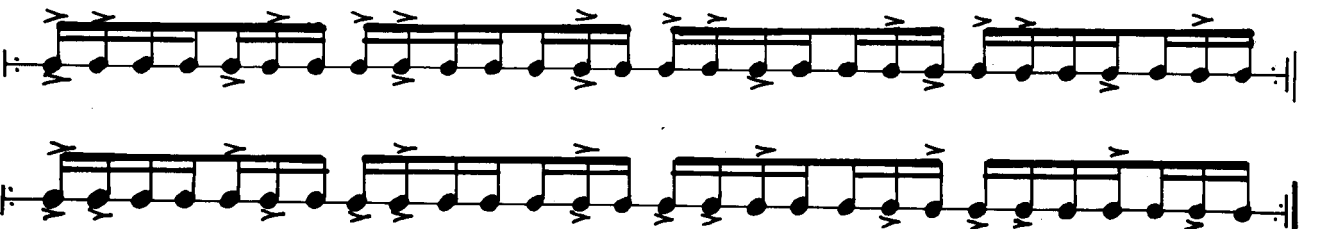
9



10



11



1

First system of musical notation for exercise 1, consisting of three measures of eighth notes with accents, ending with a repeat sign.

Second system of musical notation for exercise 1, consisting of three measures of eighth notes with accents, starting with a repeat sign and ending with a repeat sign.

2

First system of musical notation for exercise 2, consisting of three measures of eighth notes with accents, ending with a repeat sign.

Second system of musical notation for exercise 2, consisting of three measures of eighth notes with accents, starting with a repeat sign and ending with a repeat sign.

3

First system of musical notation for exercise 3, consisting of three measures of eighth notes with accents, ending with a repeat sign.

Second system of musical notation for exercise 3, consisting of three measures of eighth notes with accents, starting with a repeat sign and ending with a repeat sign.

4

First system of musical notation for exercise 4, consisting of three measures of eighth notes with accents, ending with a repeat sign.

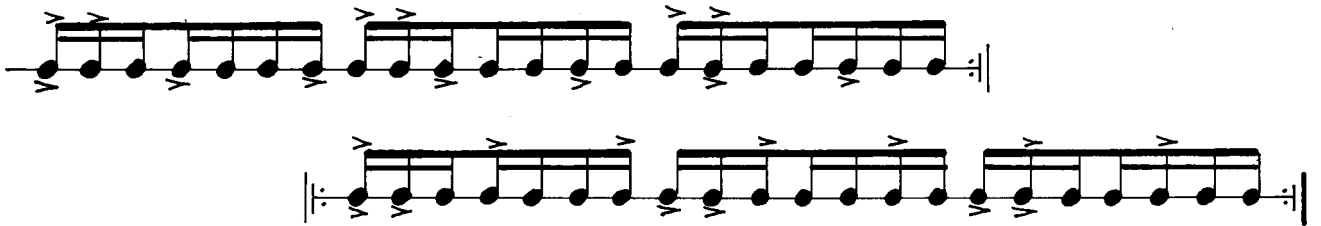
Second system of musical notation for exercise 4, consisting of three measures of eighth notes with accents, starting with a repeat sign and ending with a repeat sign.

5

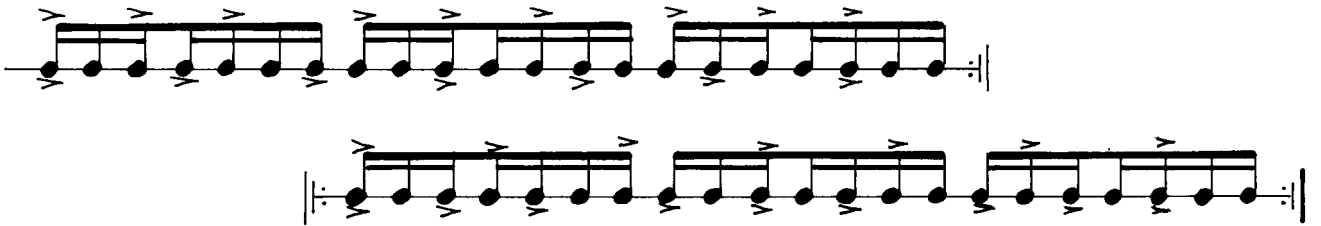
First system of musical notation for exercise 5, consisting of three measures of eighth notes with accents, ending with a repeat sign.

Second system of musical notation for exercise 5, consisting of three measures of eighth notes with accents, starting with a repeat sign and ending with a repeat sign.

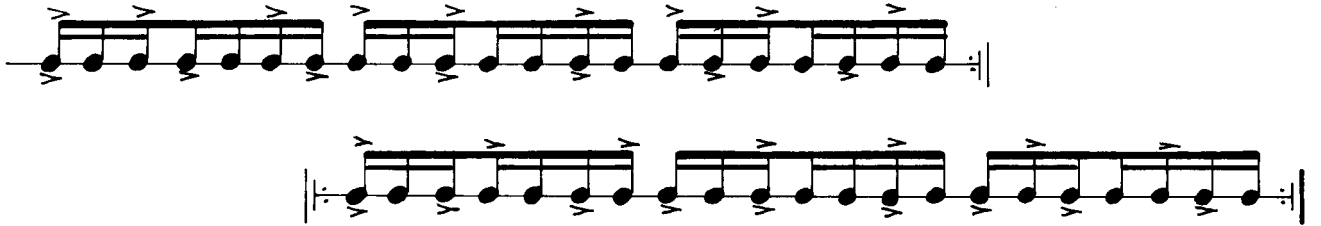
6



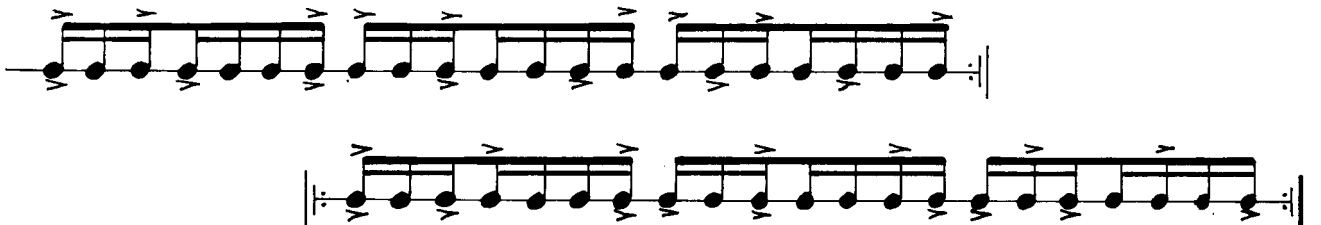
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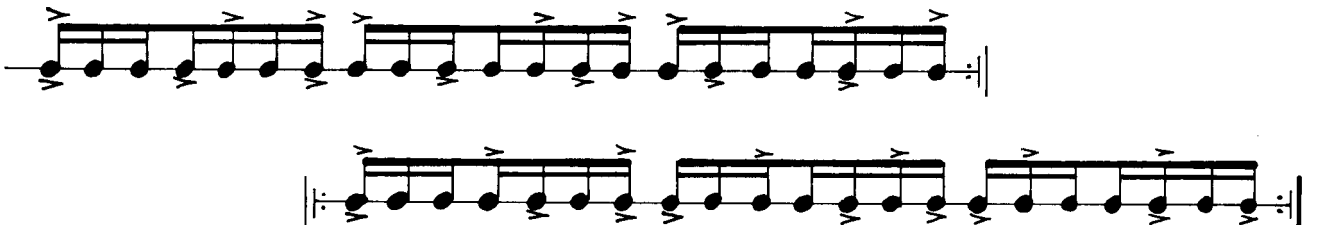
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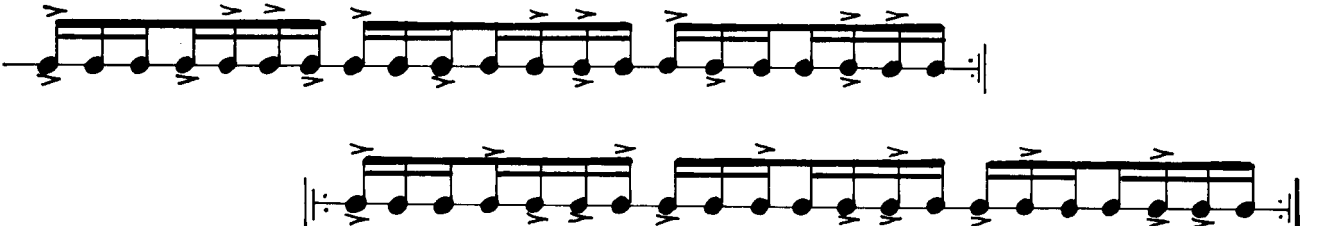
9



10



11



5(3 + 2)

O título do exercício já é bem claro: estruturas de cinco pulsações agrupadas em 2 e 3.

São seis modelos, que estão expostos com os números de 1 a 6. Cada um deles é realizado com um acompanhamento de semínimas pontuadas e de semínimas.

Como realizar:

- cantando a voz superior e batendo palmas na outra
- batendo palmas na voz superior e pés na inferior
- mão direita na voz superior e esquerda na inferior
- os mesmos invertidos
- etc...

Observação: a articulação (ligadura e *stacatto*) pode ser realizada cantando as sílabas TÁ-ra ou outras sílabas que transmitam bem a idéia musical.

O exercício: Fase 1

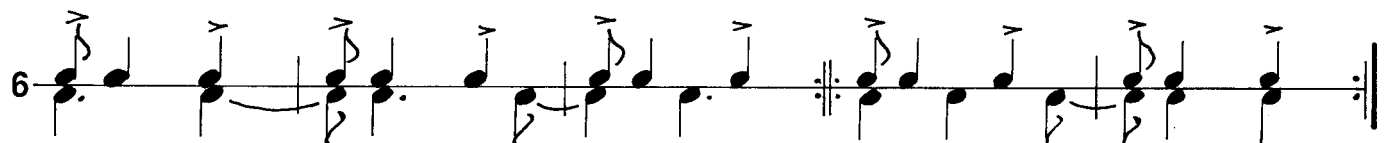
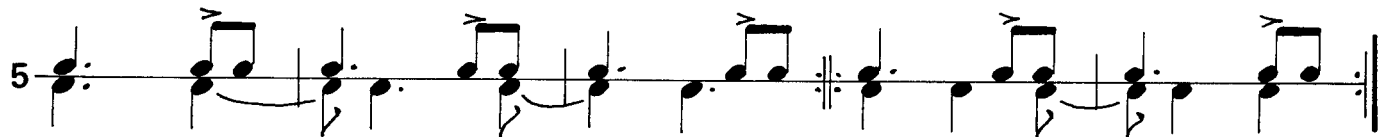
Não subordine a voz superior à inferior. Elas são independentes, cada uma com sua característica, acontecendo paralelamente. São duas linhas horizontais, paralelas. Vou insistir muito neste paralelismo, pois é a base da maioria dos exercícios deste caderno. Se deixarmos de lado esta característica, nos arriscamos a transformar os exercícios em meros quebra-cabeças aritméticos, onde vai bastar saber onde é que as duas vozes coincidem, quando “cai junto”. Se realizarmos os exercícios desta maneira pouco aproveitaremos.

Tente sentir a estrutura quinária apesar da insistente regularidade das semínimas pontuadas ou das semínimas.

Divida sua atenção: dirija mais atenção para o que estiver mais complicado e deixe o outro lado acontecer, não importa se “automaticamente” ou não.

A partir do n. 7, os “acompanhamentos” serão compostos dos dois elementos, semínima e semínima pontuada. No n. 7 teremos uma seqüência de 3 semínimas pontuadas e 4 semínimas. No n. 8, 4 semínimas pontuadas e 4 semínimas.

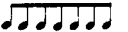


Fase 2: idem fase 1, regendo o compasso em dois movimentos: semínimas pontuadas e semínimas.



7

8

7

Nestes exercícios trabalhamos somente com um modelo rítmico (), agrupado em 4 e 3 () ou em 3 e 4 (). O acompanhamento (voz inferior) será de semínimas, semínimas pontuadas e mínimas.

Como realizar:

- voz e palmas
- palmas e pés
- mão direita e mão esquerda
- etc.

O exercício:

Se você já leu o texto do exercício 5(3+2), já deve ter idéia de quais são as intenções deste exercício (são boas!). Lembre-se de que as duas vozes têm características próprias e que a subordinação de uma à outra pode facilmente descaracterizar as duas.

Divida sua atenção.

Sinta a estrutura de 7 colcheias como um todo.

Uma idéia: realize o exercício como está escrito e acrescente um acento (com pé, ou mão) no início de cada compasso.

Isto vai ajudá-lo a sentir a estrutura de 7 como um todo.

O exercício pode ser ampliado, utilizando o esquema dos 6 modelos do exercício 5(3+2). Assim, você pode transformar o exercício n. 1 em, por ex.:

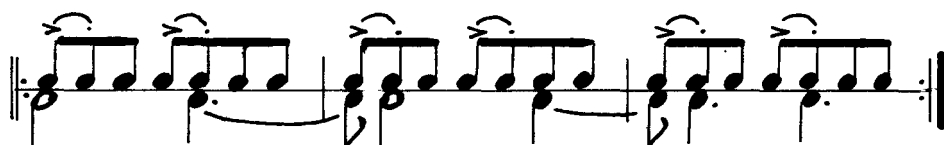
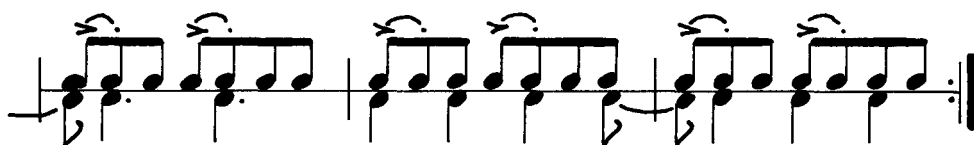
 , ou  , ou  , etc.

1-

2-

3-

4-



9-

10-

6 a 2 e a 3(1)

O exercício está montado sobre uma série de semicolcheias, na qual intervêm pausas em número crescente. Assim, no 1º compasso não há pausas, no 2º compasso há uma pausa de semicolcheia, no 3º compasso duas pausas de semicolcheias, etc.

Como realizar:

- cantar a voz superior
- bater a voz inferior
- reger o compasso indicado

O exercício:

A série será trabalhada primeiro em compasso $\frac{3}{8}$ (exercício *b*), onde a voz inferior vai marcar os três tempos do compasso (3 colcheias). Depois em compasso binário composto, onde a voz inferior marcará os dois tempos do compasso (2 colcheias pontuadas) (exerc. *c*).

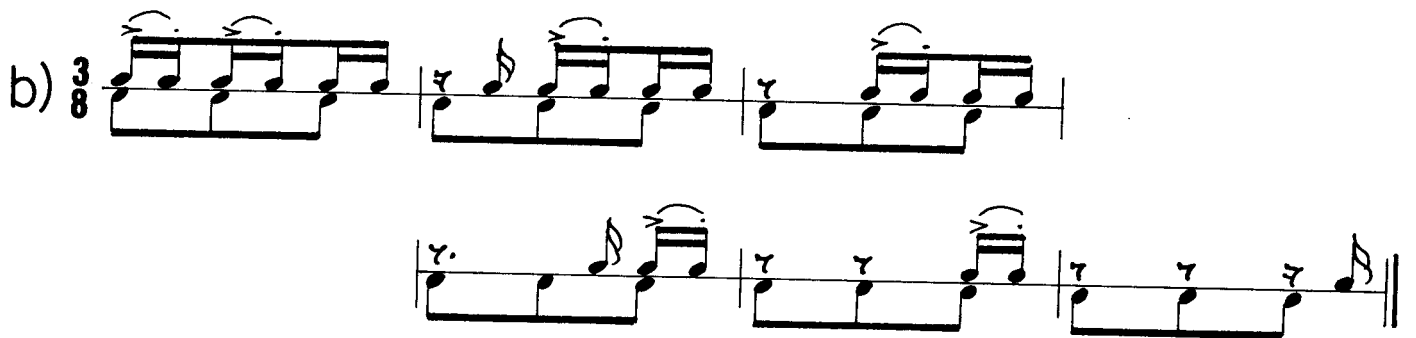
No exercício *d* você encontrará a série no compasso $\frac{3}{8}$ e a voz inferior estará se desenvolvendo dentro da idéia musical do compasso binário composto. O seu trabalho é fazer com que a série não se descaracterize, não assuma a personalidade binária.

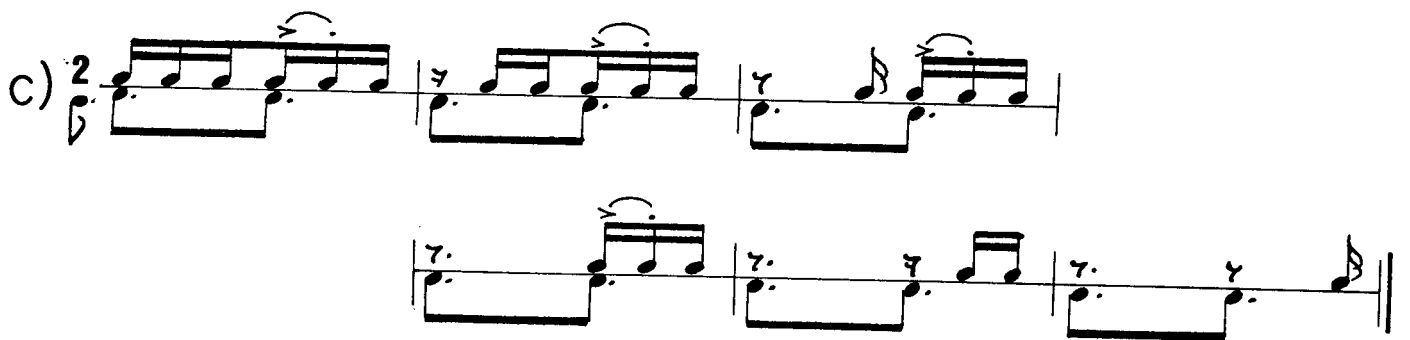
No exercício *e* a série se encontra em compasso binário composto enquanto a voz inferior é nitidamente ternária. Não mudar o caráter binário da série.

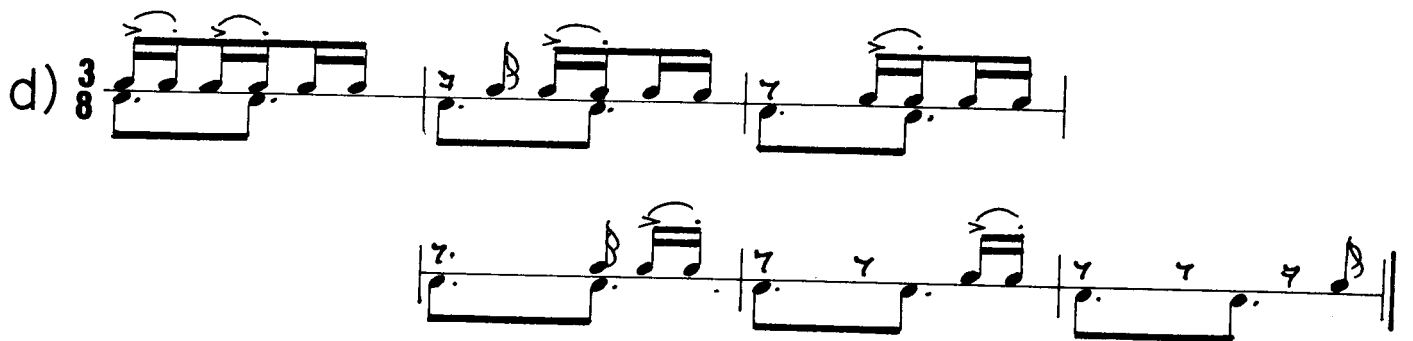
No exercício *f* a série vem escrita em $\frac{3}{8}$ e a voz inferior alterna-se, um compasso ternário e outro binário (cuidado: no sétimo compasso a voz inferior é igual à do sexto compasso). Manter acentuação e regência ternárias na voz superior durante todo o exercício.

No exercício *g* a série aparece em compasso binário composto e a voz inferior alterna-se, um compasso binário e outro ternário (cuidado: voz inferior: 7º compasso = 6º). Manter acentuação e regência binárias.

a) 

b) 

c) 

d) 

6 a 2 e a 3 (2)

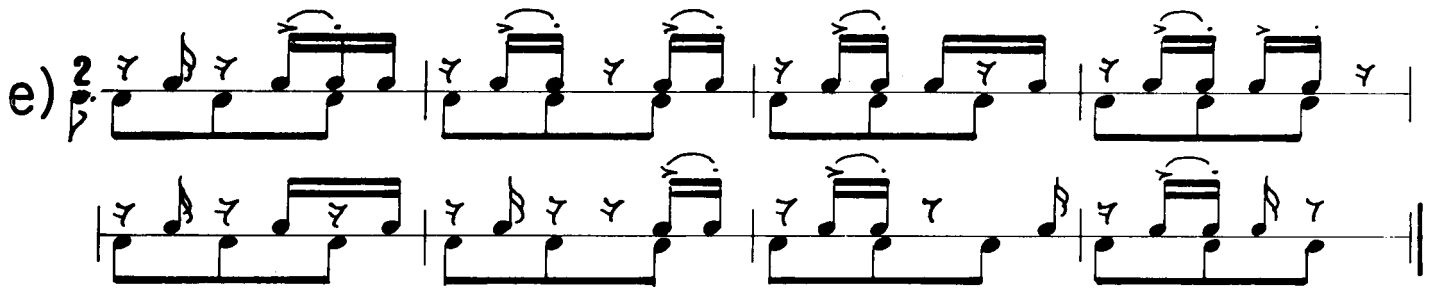
A série aqui se apresenta com duas pausas nos 4 primeiros compassos e com três pausas nos 4 compassos finais.

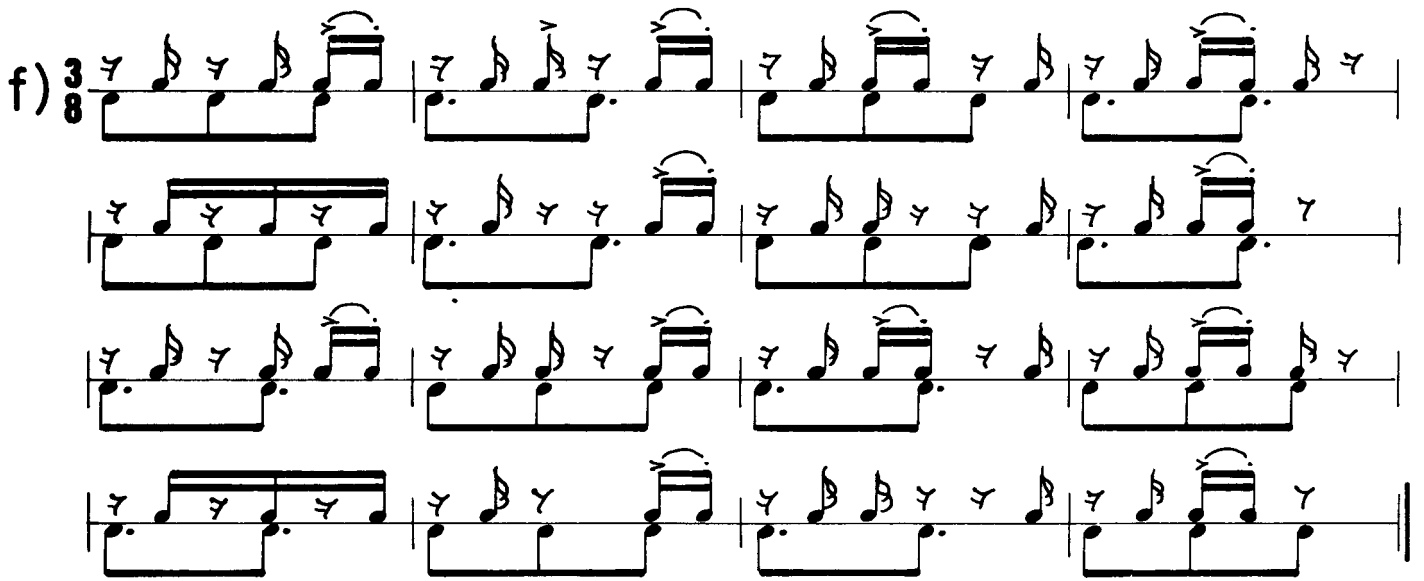
a)

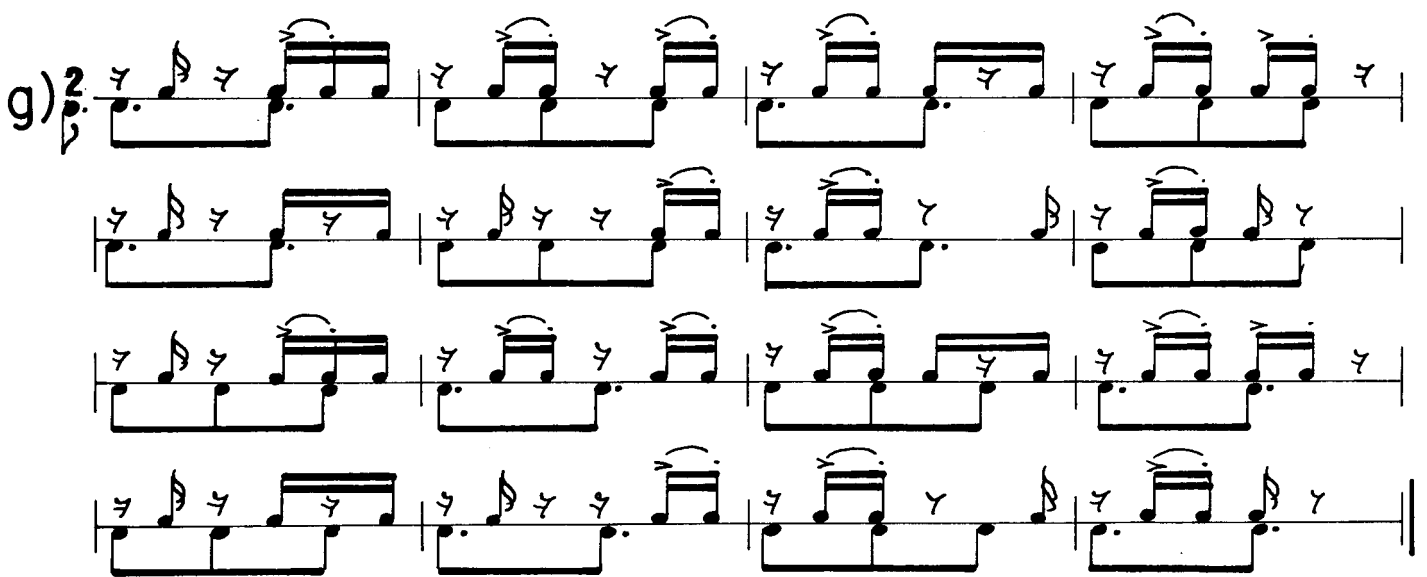
b)

c)

d)

e) 

f) 

g) 

9 Divertimentos em $\frac{2}{4}$

Como realizar:

- cantar a voz superior
- bater com uma das mãos a voz inferior
- reger $\frac{2}{4}$

Exercício preparatório:

- cante 24 semicolcheias, acentuando de três em três e marcando com a mão os acentos.



- a seguir, mude a acentuação: acentue a cada quatro semicolcheias, mantendo a mão batendo a cada três.



Observação importante: não mude o andamento das semicolcheias quando trocar as acentuações.

- acentuando a voz a cada 4 e a mão a cada 3, reger os acentos da voz.

A realização ideal dos exercícios se dará quando você, conscientemente, conseguir separar sua atenção em dois hemisférios. Em um deles se encontram o ritmo, os tempos do compasso e a regência; no outro, a seqüência de colcheias pontuadas, o ostinato.

Unindo estes dois hemisférios, se encontra a subdivisão, tanto da semínima quanto da colcheia pontuada: as semicolcheias, a pulsação que vai servir de medida para o ritmo, os tempos e o ostinato.

Pode-se então concluir que o centro deste globo é a seqüência de semicolcheias. É este centro que vai dar a medida para tudo o que vai acontecer no exercício.

Portanto, qualquer relação que você tenha tendência a fazer entre o ostinato de colcheias pontuadas e os tempos do compasso deve ser evitada. Isto criaria um novo ritmo, resultante desta relação, que descaracterizaria o sentido musical do exercício.

Tenha por base somente o *centro*, as semicolcheias, a medida.

1-

Musical notation for exercise 1 in 2/4 time. The first staff shows the beginning with a treble clef and a 2/4 time signature. The melody consists of eighth-note patterns. The bass line consists of quarter notes. The exercise concludes with a triplet of eighth notes in the final measure.

2-

Musical notation for exercise 2 in 2/4 time. The first staff shows the beginning with a treble clef and a 2/4 time signature. The melody consists of eighth-note patterns. The bass line consists of quarter notes. The exercise concludes with a triplet of eighth notes in the final measure.

3-

Musical notation for exercise 3 in 2/4 time. The first staff shows the beginning with a treble clef and a 2/4 time signature. The melody consists of eighth-note patterns. The bass line consists of quarter notes. The exercise concludes with a triplet of eighth notes in the final measure.

1-

2
4

2-

2
4

3-

2
4

4-

2
4

5-

2
4

6-

2
4

7-

2
4

8-

2
4

9-

2
4

12 Divertimentos em $\frac{3}{4}$

Como realizar:

- cantar a voz superior
- bater com uma das mãos a voz inferior
- reger $\frac{3}{4}$

Exercício preparatório:

- cante 12 semicolcheias, acentuando de três em três e marcando com a mão os acentos.



- a seguir, mude a acentuação: acentue a cada quatro semicolcheias, mantendo a mão batendo a cada três.



Observação importante: não mude o andamento das semicolcheias quando trocar as acentuações.

- acentuando a voz a cada 4 e a mão a cada 3, reger os acentos da voz.

A realização ideal dos exercícios se dará quando você, conscientemente, conseguir separar sua atenção em dois hemisférios. Em um deles se encontram o ritmo, os tempos do compasso e a regência; no outro, a seqüência de colcheias pontuadas, o ostinato.

Unindo estes dois hemisférios, se encontra a subdivisão, tanto da semínima quanto da colcheia pontuada: as semicolcheias, a pulsação que vai servir de medida para o ritmo, os tempos e o ostinato.

Pode-se então concluir que o centro deste globo é a seqüência de semicolcheias. É este centro que vai dar a medida para tudo o que vai acontecer no exercício.

Portanto, qualquer relação que você tenha tendência a fazer entre o ostinato de colcheias pontuadas e os tempos do compasso deve ser evitada. Isto criaria um novo ritmo, resultante desta relação, que descaracterizaria o sentido musical do exercício.

Tenha por base somente o *centro*, as semicolcheias, a medida.

BIBLIOTECA UNIVERSITÁRIA

588893

1 - $\frac{3}{4}$

Exercise 1 consists of two staves. The top staff begins with a treble clef and a $\frac{3}{4}$ time signature. It contains four measures of music, each starting with a triplet of eighth notes. The bottom staff begins with a bass clef and contains four measures of music, each starting with a quarter note. The piece concludes with a double bar line and a fermata.

2 - $\frac{3}{4}$

Exercise 2 consists of two staves. The top staff begins with a treble clef and a $\frac{3}{4}$ time signature. It contains four measures of music, each starting with a triplet of eighth notes. The bottom staff begins with a bass clef and contains four measures of music, each starting with a quarter note. The piece concludes with a double bar line and a fermata.

3 - $\frac{3}{4}$

Exercise 3 consists of two staves. The top staff begins with a treble clef and a $\frac{3}{4}$ time signature. It contains four measures of music, each starting with a triplet of eighth notes. The bottom staff begins with a bass clef and contains four measures of music, each starting with a quarter note. The piece concludes with a double bar line and a fermata.

4 - $\frac{3}{4}$

Exercise 4 consists of two staves. The top staff begins with a treble clef and a $\frac{3}{4}$ time signature. It contains four measures of music, each starting with a triplet of eighth notes. The bottom staff begins with a bass clef and contains four measures of music, each starting with a quarter note. The piece concludes with a double bar line and a fermata.

5 - $\frac{3}{4}$

6 - $\frac{3}{4}$

7 - $\frac{3}{4}$

8 - $\frac{3}{4}$

9 - $\frac{3}{4}$

Musical notation for exercise 9, measures 1-4. The piece is in 3/4 time. The first staff shows a rhythmic pattern of eighth notes and quarter notes. The second staff shows a similar pattern with some rests. The exercise ends with a double bar line.

10 - $\frac{3}{4}$

Musical notation for exercise 10, measures 1-4. The piece is in 3/4 time. The first staff shows a rhythmic pattern of eighth notes and quarter notes. The second staff shows a similar pattern with some rests. The exercise ends with a double bar line.

11 - $\frac{3}{4}$

Musical notation for exercise 11, measures 1-4. The piece is in 3/4 time. The first staff shows a rhythmic pattern of eighth notes and quarter notes. The second staff shows a similar pattern with some rests. The exercise ends with a double bar line.

12 - $\frac{3}{4}$

Musical notation for exercise 12, measures 1-4. The piece is in 3/4 time. The first staff shows a rhythmic pattern of eighth notes and quarter notes. The second staff shows a similar pattern with some rests. The exercise ends with a double bar line.

Muitos Divertimentos em $\frac{4}{4}$

Como realizar:

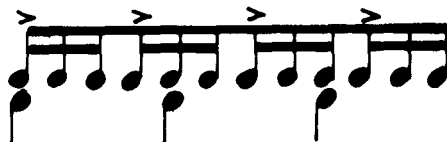
- cantar a voz superior
- bater a voz inferior com uma das mãos.
- reger o compasso $\frac{4}{4}$

Exercício preparatório:

- cante 12 semicolcheias, acentuando a cada 4 e marcando com a mão os acentos



- a seguir mude a acentuação: acentue a cada 3 semicolcheias, mantendo a mão batendo a cada 4



Observação importante: não mude o andamento das semicolcheias quando trocar as acentuações.

- acentuando a voz a cada 3 e a mão a cada 4 semicolcheias, reger os acentos da voz.

É importante lembrar das observações do exercício “12 divertimentos em $\frac{3}{4}$, que enfatizam a independência entre a voz superior e a inferior. Sentir sempre o compasso quaternário, independente do ostinato ternário que acontece na outra voz.

1- $\frac{4}{4}$

Musical notation for exercise 1 in 4/4 time. It consists of two staves. The upper staff features a continuous eighth-note accompaniment pattern. The lower staff contains a simple bass line with quarter notes.

2- $\frac{4}{4}$

Musical notation for exercise 2 in 4/4 time. It consists of two staves. The upper staff features a continuous eighth-note accompaniment pattern. The lower staff contains a simple bass line with quarter notes.

3- $\frac{4}{4}$

Musical notation for exercise 3 in 4/4 time. It consists of two staves. The upper staff features a continuous eighth-note accompaniment pattern. The lower staff contains a simple bass line with quarter notes.

4- $\frac{4}{4}$

Musical notation for exercise 4 in 4/4 time. It consists of two staves. The upper staff features a continuous eighth-note accompaniment pattern. The lower staff contains a simple bass line with quarter notes.

5- $\frac{4}{4}$

Exercise 5 consists of two staves. The top staff features a rhythmic pattern of eighth notes, starting with a quarter rest followed by eighth notes in pairs and groups of four. The bottom staff provides a simple harmonic accompaniment with quarter notes.

6- $\frac{4}{4}$

Exercise 6 consists of two staves. The top staff features a rhythmic pattern of eighth notes, starting with a quarter rest followed by eighth notes in pairs and groups of four. The bottom staff provides a simple harmonic accompaniment with quarter notes.

7- $\frac{4}{4}$

Exercise 7 consists of two staves. The top staff features a rhythmic pattern of eighth notes, starting with a quarter rest followed by eighth notes in pairs and groups of four. The bottom staff provides a simple harmonic accompaniment with quarter notes.

8- $\frac{4}{4}$

Exercise 8 consists of two staves. The top staff features a rhythmic pattern of eighth notes, starting with a quarter rest followed by eighth notes in pairs and groups of four. The bottom staff provides a simple harmonic accompaniment with quarter notes.

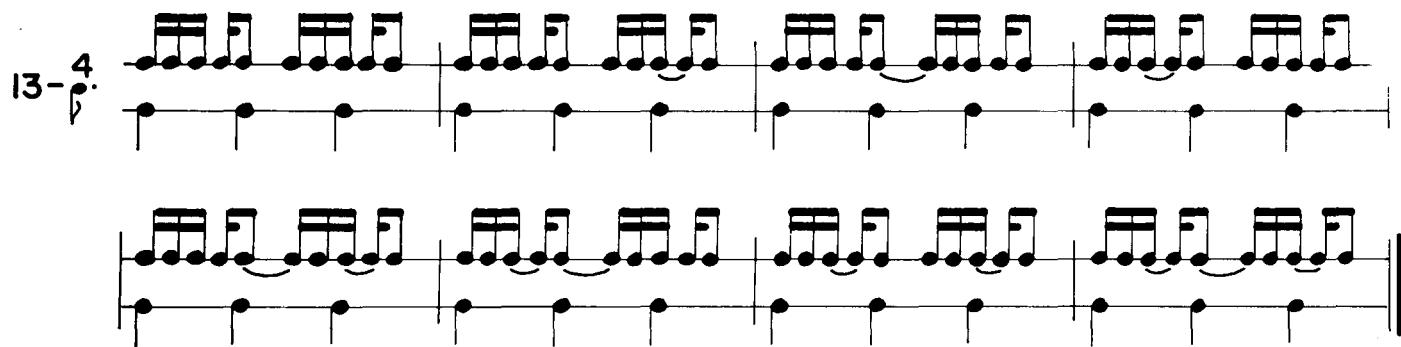
9-4

10-4

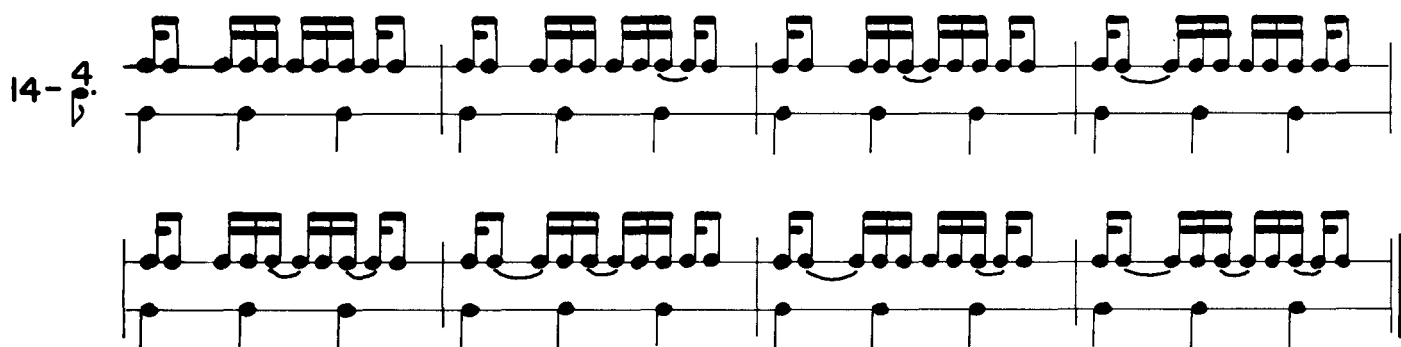
11-4

12-4

13- E^4




14- E^4



15- E^4



16- E^4



17- E^{\flat} 4/4

Exercise 17 consists of four measures. The treble clef part has a key signature of one flat and a 4/4 time signature. The melody is composed of eighth notes, often beamed in pairs. The bass line consists of quarter notes.

18- E^{\flat} 4/4

Exercise 18 consists of four measures. The treble clef part has a key signature of one flat and a 4/4 time signature. The melody is composed of eighth notes, often beamed in pairs. The bass line consists of quarter notes.

19- E^{\flat} 4/4

Exercise 19 consists of four measures. The treble clef part has a key signature of one flat and a 4/4 time signature. The melody is composed of eighth notes, often beamed in pairs. The bass line consists of quarter notes.

20- E^{\flat} 4/4

Exercise 20 consists of four measures. The treble clef part has a key signature of one flat and a 4/4 time signature. The melody is composed of eighth notes, often beamed in pairs. The bass line consists of quarter notes.

21- $\frac{4}{4}$

Musical notation for exercise 21, measures 1-4. It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. The music features eighth-note patterns in the upper voice and quarter-note accompaniment in the lower voice.

22- $\frac{4}{4}$

Musical notation for exercise 22, measures 1-4. It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. The music features eighth-note patterns in the upper voice and quarter-note accompaniment in the lower voice.

23- $\frac{4}{4}$

Musical notation for exercise 23, measures 1-4. It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. The music features eighth-note patterns in the upper voice and quarter-note accompaniment in the lower voice.

24- $\frac{4}{4}$

Musical notation for exercise 24, measures 1-4. It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. The music features eighth-note patterns in the upper voice and quarter-note accompaniment in the lower voice.

25 - $\frac{4}{4}$

Exercise 25 consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of one flat. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The second staff has a bass clef and a key signature of one flat. The bass line is: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter).

26 - $\frac{4}{4}$

Exercise 26 consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of one flat. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The second staff has a bass clef and a key signature of one flat. The bass line is: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter).

27 - $\frac{4}{4}$

Exercise 27 consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of one flat. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The second staff has a bass clef and a key signature of one flat. The bass line is: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter).

28 - $\frac{4}{4}$

Exercise 28 consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of one flat. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The second staff has a bass clef and a key signature of one flat. The bass line is: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter).

8 Divertimentos em $\frac{7}{16}$

Como realizar:

- cantar a voz superior
- bater a voz inferior com uma das mãos
- reger o compasso $\frac{7}{16}$ (dois impulsos) com a outra mão

Observação importante: não mude a acentuação da célula rítmica em função do ostinato da outra voz.

1 - $\frac{7}{16}$

2 - $\frac{7}{16}$

3 - $\frac{7}{16}$

4 - $\frac{7}{16}$

5 - $\frac{7}{16}$

6 - $\frac{7}{16}$

7 - $\frac{7}{16}$

8 - $\frac{7}{16}$

8 Divertimentos em $\frac{2}{8}$

Como realizar:

- cantar a voz superior
- bater a voz inferior com uma das mãos (grave – punho; agudo – ponta dos dedos)
- reger o compasso $\frac{2}{8}$

Observação importante: não mude a acentuação da célula rítmica em função do ostinato da outra voz.

1 - $\frac{2}{8}$

Musical notation for exercise 1, first system. It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The time signature is 2/8. The music features a rhythmic pattern of eighth notes and quarter notes with slurs and ties.

2 - $\frac{2}{8}$

Musical notation for exercise 2, first system. It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The time signature is 2/8. The music features a rhythmic pattern of eighth notes and quarter notes with slurs and ties.

3 - $\frac{2}{8}$

Musical notation for exercise 3, first system. It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The time signature is 2/8. The music features a rhythmic pattern of eighth notes and quarter notes with slurs and ties.

4 - $\frac{2}{8}$

Musical notation for exercise 4, first system. It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The time signature is 2/8. The music features a rhythmic pattern of eighth notes and quarter notes with slurs and ties.

5 - $\frac{2}{8}$

Musical notation for exercise 5, consisting of two staves. The top staff features a sequence of eighth-note chords, and the bottom staff features a sequence of eighth notes. Both parts are in 2/8 time and end with a double bar line.

6 - $\frac{2}{8}$

Musical notation for exercise 6, consisting of two staves. The top staff features a sequence of eighth-note chords, and the bottom staff features a sequence of eighth notes. Both parts are in 2/8 time and end with a double bar line.

7 - $\frac{2}{8}$

Musical notation for exercise 7, consisting of two staves. The top staff features a sequence of eighth-note chords, and the bottom staff features a sequence of eighth notes. Both parts are in 2/8 time and end with a double bar line.

8 - $\frac{2}{8}$

Musical notation for exercise 8, consisting of two staves. The top staff features a sequence of eighth-note chords with a '4' above each chord, and the bottom staff features a sequence of eighth notes. Both parts are in 2/8 time and end with a double bar line.

Pavanas I e II

Como realizar:

- cantar a voz superior
- bater a voz inferior com uma das mãos (grave – punho, agudo – ponta dos dedos)
- reger com a outra mão o compasso $\frac{2}{4}$

O ostinato é formado por dois valores: semínimas e colcheias pontuadas, e variações. É imprescindível que se sinta o “balanço” do ostinato, e se guie somente por ele para a realização do exercício.

Pode-se, em fase inicial, fazer o exercício sem regência:

- cantar a voz superior
- voz inferior: grave – pés
agudo – palmas

Também é interessante fazer o exercício sem a voz superior:

- contar em voz alta os tempos do compasso $\frac{2}{4}$
- bater o ostinato com mão ou pés e palmas.

2
4

The musical score is written in 2/4 time and consists of eight systems of two staves each. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line and repeat dots.

2
4

The musical score is written in 2/4 time and consists of eight systems, each with two staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first system begins with a treble clef and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, often grouped in beamed patterns. There are several instances of trills and slurs. The score is divided into measures by vertical bar lines, with repeat signs (double dots) appearing in the second, fourth, and sixth systems. The piece concludes with a double bar line at the end of the eighth system.

Alternando I,II,III,IV,V

ALTERNANDO I

Como realizar:

- cantar a voz superior
- bater a voz inferior com uma das mãos
- reger as mudanças de compasso com a outra mão

ALTERNANDO II

Como realizar:

- cantar a voz superior
- bater a voz inferior com uma das mãos
- reger as mudanças de compasso com a outra mão

Observação: no exercício Alternando II – b – as pausas dos compassos $\frac{2}{4}$ deverão ser contadas em voz alta.

- em – b1 –, improvisar nos compassos $\frac{6}{8}$
- em – b2 –, improvisar nos compassos $\frac{2}{4}$

ALTERNANDOS III e IV

Como realizar:

Exercício – a –

- bater o ostinato com uma das mãos (grave – punho; agudo – ponta dos dedos)
- reger com a outra mão as mudanças de compasso, contando em voz alta os tempos.

Exercício – b –

- cantar a voz superior
- bater a voz inferior com uma das mãos (punho e ponta)
- reger as mudanças de compasso com a outra mão.

ALTERNANDO V

Como realizar:

- cantar a voz superior
- bater o ostinato com uma das mãos (grave – punho; agudo – ponta dos dedos)
- reger com a outra mão as mudanças de compasso

Observação: reger $\frac{6}{8}$ a dois.

regem $\frac{5}{8}$ em 2 movimentos: semínima e semínima pontuada.

a) $\frac{6}{8}$ $\frac{2}{4}$

Exercise a) consists of three staves of music. The first staff is in 6/8 time and contains four measures of eighth-note pairs with a fermata over the first note of each pair. The second staff is in 2/4 time and contains four measures of quarter notes with a fermata over the first note of each measure. The third staff is in 6/8 time and contains four measures of eighth-note pairs with a fermata over the first note of each pair.

b) $\frac{6}{8}$ $\frac{2}{4}$

Exercise b) consists of six staves of music. The first two staves are in 6/8 time and contain eighth-note patterns with a fermata over the first note of each measure. The next two staves are in 2/4 time and contain quarter-note patterns with a fermata over the first note of each measure. The final two staves are in 6/8 time and contain eighth-note patterns with a fermata over the first note of each measure.

a)

Exercise a) consists of three staves of music. The first staff is in 6/8 time, with a 2/4 time signature indicated above the staff. The music features eighth-note patterns in the upper voice and quarter notes in the lower voice. The second and third staves continue the exercise with similar rhythmic patterns.

b)

bl - improvisar b2 - improvisar

Exercise b) consists of six staves of music. The first staff is in 6/8 time, with a 2/4 time signature indicated above the staff. The music is divided into two sections: 'bl - improvisar' and 'b2 - improvisar'. The first section features eighth-note patterns in the upper voice and quarter notes in the lower voice. The second section features quarter notes in the upper voice and quarter notes in the lower voice.

a)

Exercise a) consists of five staves of music. Each staff begins with a 3/4 time signature. The notation includes eighth notes, quarter notes, and rests. The time signature changes to 2/4 in the second measure of each staff. The first staff ends with an ellipsis (...).

b)

Exercise b) consists of five staves of music. Each staff begins with a 3/4 time signature. The notation includes quarter notes, eighth notes, and rests. The time signature changes to 2/4 in the second measure of each staff. The first staff ends with an ellipsis (...).

First musical staff with two systems. The first system has a 3/4 time signature. The second system has a 2/4 time signature. The third system has a 3/8 time signature. The fourth system has a 3/4 time signature. The notation includes eighth notes, quarter notes, and beamed eighth notes.

Second musical staff with two systems. The first system has a 3/4 time signature. The second system has a 2/4 time signature. The third system has a 3/8 time signature. The fourth system has a 3/4 time signature. The notation includes eighth notes, quarter notes, and beamed eighth notes.

Third musical staff with two systems. The first system has a 3/4 time signature. The second system has a 2/4 time signature. The third system has a 3/8 time signature. The fourth system has a 3/4 time signature. The notation includes eighth notes, quarter notes, and beamed eighth notes.

Fourth musical staff with two systems. The first system has a 3/4 time signature. The second system has a 2/4 time signature. The third system has a 3/8 time signature. The fourth system has a 3/4 time signature. The notation includes eighth notes, quarter notes, and beamed eighth notes.

Fifth musical staff with two systems. The first system has a 3/4 time signature. The second system has a 2/4 time signature. The third system has a 3/8 time signature. The fourth system has a 3/4 time signature. The notation includes eighth notes, quarter notes, and beamed eighth notes.

Sixth musical staff with two systems. The first system has a 3/4 time signature. The second system has a 2/4 time signature. The third system has a 3/8 time signature. The fourth system has a 3/4 time signature. The notation includes eighth notes, quarter notes, and beamed eighth notes.

6 8 5 6 5

5 6 5 6

5 6 5 6

6 8 5

6 5 6 5

5 6 5 6

5 6 5 6

6 8 5

Leituras com Ostinato Rítmico

São leituras rítmicas com acompanhamento de um ostinato. As frases contêm muita mudança de compasso, e aí está o maior interesse – a contraposição do ostinato a estas mudanças, sem mudar o caráter da frase rítmica, sem subordinar a voz superior ao ostinato.

Como realizar:

Cântar, bater e reger.

Canto – voz superior

Mão esquerda (ou direita) – voz inferior. O ostinato vai aparecer normalmente em dois planos: grave e agudo. Realize com uma só mão, utilizando o punho para os graves e a ponta dos dedos para os agudos.

Mão direita (ou esquerda) – reger a voz superior.

O exercício:

Nestes exercícios vamos ter que falar novamente no paralelismo. Não deve haver subordinação da frase rítmica ao ostinato. São duas idéias horizontais, que acontecem paralelamente. Não tente “encaixar” uma voz na outra. São dois acontecimentos independentes, cada um com sua personalidade.

Faça com que a mão que esteja regendo seja a peça fundamental do exercício. Ela deve comandar a voz, e não o contrário.

Observações e sugestões:

Você pode começar a estudar excluindo uma voz. Por exemplo:

- 1) voz e ostinato (bom)
- 2) voz e regência (fácil)
- 3) ostinato e regência (o mais importante)

É muito interessante que você escreva em um papel todas as fórmulas de compasso da leitura, e estude regendo e contando os tempos destes compassos e batendo o ostinato. Assim você não será tentado a subordinar um ao outro. Por exemplo: Fífrilim:

2 2 3 2 2 2 2 3 2 3 2 3 2 3 2 3 3 2 3 2
4 4 8 4 4 4 4 8 4 8 4 8 4 8 4 8 8 4 8 4 etc.

Outra sugestão é que se copie a frase rítmica (sem o ostinato) e se estude cantando, batendo o ostinato (sem ler, somente sentindo sua regularidade) e regendo os compassos.

Outras sugestões:

- coloque uma melodia na frase rítmica.
- realize com 2, 3 ou mais pessoas, distribuindo as vozes.
- modifique o ostinato.
- etc.

A finalidade principal dos exercícios é conseguir realizar musicalmente a idéia rítmica, desvinculando-a o mais possível da regularidade do ostinato.

Os ostinatos estarão sempre marcando algum compasso regular. A frase da voz superior deve “pairar” sobre o ostinato, livre, com sua própria personalidade.

FIFRILIM

A palavra é de Guimarães Rosa, significando “coisinha pouca”, pouca coisa.

O ostinato é bem simples, composto somente de semínimas alternando-se entre grave e agudo, algo como dominante e tônica.

A frase rítmica, com características de uma pequena marcha, é quebrada por intervenções em compasso ternário, voltando a marcha em relação diferente com o ostinato.

É uma peça de realização fácil, e o resultado bem agradável, balanceado. Coisinha à toa...

Observação: quando você estiver realizando o exercício em andamento próximo de Allegro, reger o $\frac{3}{8}$ em 1.

Para estudar contando os tempos dos compassos, regendo os compassos e batendo o ostinato:

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

The first system of music consists of two staves. The upper staff begins with a treble clef and a 2/4 time signature. It contains four measures: the first two measures feature eighth-note triplets, the third measure has a quarter note, and the fourth measure has a half note. The lower staff has a bass clef and contains four measures of quarter notes, each aligned with a measure in the upper staff.

The second system of music consists of two staves. The upper staff begins with a treble clef and a 2/4 time signature. It contains five measures: the first two measures feature eighth-note triplets, the third measure has a quarter note, the fourth measure has a quarter note, and the fifth measure has a quarter note. The lower staff has a bass clef and contains five measures of quarter notes, each aligned with a measure in the upper staff.

The third system of music consists of two staves. The upper staff begins with a treble clef and a 2/4 time signature. It contains five measures: the first measure has a quarter note, the second measure has a quarter note, the third measure has a quarter note, the fourth measure has a quarter note, and the fifth measure has a quarter note. The lower staff has a bass clef and contains five measures of quarter notes, each aligned with a measure in the upper staff.

The fourth system of music consists of two staves. The upper staff begins with a treble clef and a 2/4 time signature. It contains five measures: the first measure has a quarter note, the second measure has a quarter note, the third measure has a quarter note, the fourth measure has a quarter note, and the fifth measure has a quarter note. The lower staff has a bass clef and contains five measures of quarter notes, each aligned with a measure in the upper staff.

The fifth system of music consists of two staves. The upper staff begins with a treble clef and a 2/4 time signature. It contains five measures: the first measure has a quarter note, the second measure has a quarter note, the third measure has a quarter note, the fourth measure has a quarter note, and the fifth measure has a quarter note. The lower staff has a bass clef and contains five measures of quarter notes, each aligned with a measure in the upper staff.

The first system of music consists of two staves. The upper staff begins with a treble clef and a 3/8 time signature. It contains a quarter note with a fermata, followed by a quarter rest, and then a quarter note. The time signature changes to 2/4 for the next two measures, each containing a quarter note. The time signature returns to 3/8 for the final two measures, each containing a quarter note. The lower staff contains a half note, a quarter note, and a quarter note.

The second system of music consists of two staves. The upper staff begins with a treble clef and a 3/8 time signature. It contains a quarter note with a fermata, followed by a quarter rest, and then a quarter note. The time signature changes to 2/4 for the next two measures, each containing a quarter note. The time signature returns to 3/8 for the final two measures, each containing a quarter note. The lower staff contains a half note, a quarter note, and a quarter note.

The third system of music consists of two staves. The upper staff begins with a treble clef and a 3/8 time signature. It contains a quarter note with a fermata, followed by a quarter rest, and then a quarter note. The time signature changes to 2/4 for the next two measures, each containing a quarter note. The time signature returns to 3/8 for the final two measures, each containing a quarter note. The lower staff contains a half note, a quarter note, and a quarter note.

The fourth system of music consists of two staves. The upper staff begins with a treble clef and a 2/4 time signature. It contains a quarter note with a fermata, followed by a quarter rest, and then a quarter note. The time signature changes to 3/8 for the next two measures, each containing a quarter note. The time signature returns to 2/4 for the final two measures, each containing a quarter note. The lower staff contains a half note, a quarter note, and a quarter note.

The fifth system of music consists of two staves. The upper staff begins with a treble clef and a 2/4 time signature. It contains a quarter note with a fermata, followed by a quarter rest, and then a quarter note. The time signature changes to 3/8 for the next two measures, each containing a quarter note. The time signature returns to 2/4 for the final two measures, each containing a quarter note. The lower staff contains a half note, a quarter note, and a quarter note. The system ends with an ellipsis (...).

TAMBALEIO

A palavra aparece em um dos livros de Guimarães Rosa. O seu significado não sei, mas me dá idéia de dança, balanço.

O ostinato, composto de uma semínima e duas colcheias, deve ser realizado com um grande acento na semínima (forte) e as colcheias em um plano bem inferior de intensidade (piano).

As intervenções em $\frac{3}{8}$ deslocam os apoios do compasso $\frac{2}{4}$ para novas relações com o ostinato.

É importante que nos compassos onde aparecem pausas na voz você continue a sentir interiormente o compasso $\frac{2}{4}$, principalmente o seu tempo forte.

Para estudar batendo o ostinato e regendo a seqüência de mudanças de compasso, contando os tempos:

2	2	2	3	2	3	2	2	2	2
4	4	4	8	4	8	4	4	4	4
2	3	2	2	2	2	2	3	3	2
4	8	4	4	4	4	4	8	8	4
2	2	2	2	2	3	2	3	3	2
4	4	4	4	4	8	4	8	8	4

- inverter as mãos

The first system consists of two staves. The top staff begins with a treble clef and a 2/4 time signature. It contains a whole rest, followed by a quarter rest, and then two eighth notes. A 3/8 time signature change occurs at the start of the fourth measure, which contains a beamed eighth-note triplet. The system concludes with a 2/4 time signature. The bottom staff starts with a bass clef and a 2/4 time signature, containing a quarter note, followed by two eighth-note pairs, and a quarter note. A 3/8 time signature change occurs at the start of the fourth measure, which contains a beamed eighth-note triplet. The system concludes with a 2/4 time signature.

The second system consists of two staves. The top staff begins with a treble clef and a 2/4 time signature, containing a quarter note, a quarter rest, and a quarter note. A 3/8 time signature change occurs at the start of the second measure, which contains a beamed eighth-note triplet. The system concludes with a 2/4 time signature. The bottom staff starts with a bass clef and a 2/4 time signature, containing a quarter note, followed by two eighth-note pairs, and a quarter note. A 3/8 time signature change occurs at the start of the second measure, which contains a beamed eighth-note triplet. The system concludes with a 2/4 time signature.

The third system consists of two staves. The top staff begins with a treble clef and a 2/4 time signature, containing a whole rest, followed by a quarter note with a fermata, and then a quarter note. A 3/8 time signature change occurs at the start of the fourth measure, which contains a beamed eighth-note triplet. The system concludes with a 2/4 time signature. The bottom staff starts with a bass clef and a 2/4 time signature, containing a quarter note, followed by two eighth-note pairs, and a quarter note. A 3/8 time signature change occurs at the start of the fourth measure, which contains a beamed eighth-note triplet. The system concludes with a 2/4 time signature.

The fourth system consists of two staves. The top staff begins with a treble clef and a 2/4 time signature, containing a quarter note, a quarter rest, and a quarter note. A 3/8 time signature change occurs at the start of the second measure, which contains a beamed eighth-note triplet. The system concludes with a 2/4 time signature. The bottom staff starts with a bass clef and a 2/4 time signature, containing a quarter note, followed by two eighth-note pairs, and a quarter note. A 3/8 time signature change occurs at the start of the second measure, which contains a beamed eighth-note triplet. The system concludes with a 2/4 time signature.

The first system of musical notation consists of two staves. The top staff begins with a treble clef and contains two measures of music. The first measure has a 3/8 time signature and contains two eighth notes. The second measure has a 2/4 time signature and contains a pair of beamed eighth notes. The bottom staff begins with a bass clef and contains two measures. The first measure has a 3/8 time signature and contains two eighth notes. The second measure has a 2/4 time signature and contains a pair of beamed eighth notes. Vertical bar lines separate the measures.

The second system of musical notation consists of two staves. The top staff begins with a treble clef and contains four measures of music. The first two measures contain whole notes, and the last two measures contain pairs of beamed eighth notes. The bottom staff begins with a bass clef and contains four measures of music. The first two measures contain pairs of beamed eighth notes, and the last two measures contain whole notes. Vertical bar lines separate the measures.

The third system of musical notation consists of two staves. The top staff begins with a treble clef and contains three measures of music. The first measure has a 3/8 time signature and contains two eighth notes, with a 'γ' symbol above the second note. The second measure has a 2/4 time signature and contains a pair of beamed eighth notes. The third measure has a 3/8 time signature and contains two eighth notes. The bottom staff begins with a bass clef and contains three measures. The first measure has a 3/8 time signature and contains two eighth notes. The second measure has a 2/4 time signature and contains a pair of beamed eighth notes. The third measure has a 3/8 time signature and contains two eighth notes. Vertical bar lines separate the measures.

The fourth system of musical notation consists of two staves. The top staff begins with a treble clef and contains two measures of music. The first measure has a 2/4 time signature and contains a quarter note followed by a dotted quarter note. The second measure contains a quarter note followed by a wavy line. The bottom staff begins with a bass clef and contains two measures. The first measure has a 2/4 time signature and contains a pair of beamed eighth notes. The second measure contains a quarter note followed by a wavy line. Vertical bar lines separate the measures, and the system ends with a double bar line.

ALGARAVIA

Palavra de origem árabe, “linguagem confusa e ininteligível”. A leitura não é tão confusa!

Acentue sempre a colcheia grave do ostinato. Tente sentir o ostinato sempre em $\frac{2}{4}$, apesar do deslocamento da voz superior.

Subdivida o compasso $\frac{5}{8}$ em 3 e 2.

Para estudar marcando o ostinato e regendo a seqüência de mudanças de compasso, contando os tempos:

2	2	3	2	2	3	3	3	3	5
4	4	8	4	4	8	8	4	4	8
3	3	3	3	2	2	3	3	2	3
4	4	8	8	4	4	8	8	4	8
3	2	3	3	2	3	3	2	3	
8	4	8	8	4	8	8	4	8	

The first system of musical notation consists of two staves. The upper staff begins with a treble clef and a 2/4 time signature. It contains four measures of music. The first measure has a slur over two eighth notes. The second measure has a 3/8 time signature. The third measure has a 2/4 time signature and a slur over two eighth notes. The fourth measure has a 2/4 time signature. The lower staff contains four measures of music, each starting with a 7 (finger number) and a slur over two eighth notes.

The second system of musical notation consists of two staves. The upper staff begins with a treble clef and a 3/8 time signature. It contains four measures of music. The first measure has a 3/8 time signature. The second measure has a 3/4 time signature. The third measure has a 3/4 time signature. The fourth measure has a 3/4 time signature. The lower staff contains four measures of music, each starting with a 7 (finger number) and a slur over two eighth notes.

The third system of musical notation consists of two staves. The upper staff begins with a treble clef and a 5/8 time signature. It contains four measures of music. The first measure has a 5/8 time signature. The second measure has a 5/8 time signature. The third measure has a 3/4 time signature. The fourth measure has a 3/4 time signature. The lower staff contains four measures of music, each starting with a 7 (finger number) and a slur over two eighth notes.

The first system of music consists of two staves. The treble staff begins with a dotted quarter note, followed by eighth notes, and then a triplet of eighth notes. The bass staff has a dotted quarter note followed by eighth notes. Time signature changes are indicated by a 3/8 time signature in the first measure, a 2/4 time signature in the second measure, and another 2/4 time signature in the third measure. The music concludes with a double bar line.

The second system continues the piece with two staves. It features a mix of eighth and quarter notes, with some measures containing triplets. Time signature changes occur to 3/8, 2/4, and 3/8. The system ends with a double bar line.

The third system consists of two staves. The treble staff has a dotted quarter note, followed by quarter notes. The bass staff has eighth notes. Time signature changes are shown as 2/4, 3/8, and 2/4. The system concludes with a double bar line.

The fourth system consists of two staves. The treble staff has quarter notes and dotted quarter notes. The bass staff has eighth notes. Time signature changes are indicated as 2/4, 3/8, 2/4, and 3/8. The system ends with the word "etc" and a double bar line.

FANFARRA

Como realizar:

- cantar a voz superior
- bater com uma das mãos a voz inferior (punho e ponta)
- reger os compassos com a outra mão.

No primeiro trecho, todo em $\frac{3}{4}$ contraposto a uma seqüência de colcheias pontuadas, concentrar a atenção na regência, que funciona como base. Em caso de dificuldade, recorrer ao exercício preparatório de “12 divertimentos em $\frac{3}{4}$ ”.

No segundo trecho aparecem 4 compassos $\frac{5}{8}$. Reger:
2-3,3-2,2-3,3-2.

No terceiro trecho, o $\frac{3}{8}$ pode ser regido em 1.

3
4

Musical notation for the first system, featuring two staves. The top staff has a 3/4 time signature. The music consists of eighth and sixteenth notes.

(Fim)

Musical notation for the second system, including a triplet of eighth notes in the top staff and the instruction "(Fim)".

3 5 2 5 3
8 8 4 8 8

Musical notation for the third system with fingerings 3, 5, 2, 5 and a 3/8 time signature.

3 5 2 5 3
8 8 4 8 8

Musical notation for the fourth system with fingerings 3, 5, 2, 5 and a 3/8 time signature.

3 3
4 8

Musical notation for the fifth system with fingerings 3 3 and 4 8.

Musical notation for the sixth system.

Musical staff 1: A two-staff system with four measures. The top staff contains eighth-note chords and eighth-note pairs. The bottom staff contains quarter notes. Measure numbers 3, 5, 2, and 5 are written above the top staff. Time signatures 3/8, 3/8, 2/4, 3/8, and 3/8 are indicated at the beginning, between measures, and at the end.

Musical staff 2: A two-staff system with four measures, identical to staff 1. Measure numbers 3, 5, 2, and 5 are written above the top staff. Time signatures 3/8, 3/8, 2/4, 3/8, and 3/8 are indicated.

Musical staff 3: A two-staff system with four measures. The top staff features eighth-note chords and eighth-note pairs, with a fermata over the second measure. The bottom staff contains quarter notes. Measure numbers 3 and 3 are written above the top staff. Time signatures 3/4 and 3/8 are indicated.

Musical staff 4: A two-staff system with four measures, identical to staff 3. Measure numbers 3 and 3 are written above the top staff. Time signatures 3/4 and 3/8 are indicated.

Musical staff 5: A two-staff system with four measures, identical to staff 1. Measure numbers 3, 5, 2, and 5 are written above the top staff. Time signatures 3/8, 3/8, 2/4, 3/8, and 3/8 are indicated.

Musical staff 6: A two-staff system with four measures, identical to staff 1. Measure numbers 3, 5, 2, and 5 are written above the top staff. Time signatures 3/8, 3/8, 2/4, 3/8, and 3/8 are indicated. The system concludes with the text "D.C. dc" and "Fim" below the staff.

TIROLIRA

Como realizar:

- cantar a voz superior
- bater a voz inferior com uma das mãos (punho e ponta)
- reger as mudanças de compasso com a outra mão.

No primeiro trecho (4 primeiras linhas) os compassos $\frac{5}{8}$ devem ser regidos 2-3.

No segundo trecho (3 linhas seguintes) os compassos $\frac{5}{8}$ devem ser regidos: 3-2, 3-2, 2-3, 2-3, 3-2, 3-2, 2-3, 2-3.

No último trecho (3 linhas finais), reger $\frac{6}{8}$ em 2.

System 1: A three-staff musical score in 2/4 time. The top staff contains a melody with a wavy line above the first two notes and a triplet of eighth notes in the third measure. The middle and bottom staves provide harmonic accompaniment with quarter notes.

System 2: A three-staff musical score in 2/4 time. The top staff continues the melody with a wavy line and a triplet. The accompaniment in the lower staves consists of quarter notes.

System 3: A three-staff musical score in 2/4 time. The top staff features a wavy line and a triplet of eighth notes. The accompaniment in the lower staves uses quarter notes.

System 4: A three-staff musical score in 2/4 time. The top staff has a wavy line and a triplet. The accompaniment in the lower staves consists of quarter notes.

System 5: A three-staff musical score in 2/4 time. The top staff contains a melody with eighth notes and a quarter note. The middle and bottom staves provide accompaniment with eighth and quarter notes.

First system of musical notation, consisting of two staves. The upper staff contains a melody with eighth and sixteenth notes, including a slur over a pair of eighth notes. The lower staff contains a bass line with quarter and eighth notes.

Second system of musical notation, consisting of two staves. The upper staff features a melody with eighth notes and a slur. The lower staff has a bass line. A measure rest is indicated by the number '2' above the staff, and a '4' below it. The system concludes with a double bar line and a '3' above the staff.

Third system of musical notation, consisting of two staves. The upper staff has a melody with eighth notes and slurs. The lower staff has a bass line. Measure rests are indicated by '3' above and '8' below, '2' above and '4' below, and '5' above and '8' below. The system ends with a double bar line and a '3' above the staff.

Fourth system of musical notation, consisting of two staves. The upper staff has a melody with eighth notes and slurs. The lower staff has a bass line. Measure rests are indicated by '3' above and '8' below, '2' above and '4' below, and '5' above and '8' below. The system ends with a double bar line and a '6' above the staff.

Fifth system of musical notation, consisting of two staves. The upper staff has a melody with eighth notes and slurs. The lower staff has a bass line. The system is enclosed in a repeat sign with double bar lines at both ends. A '6' is written above the first measure.

The musical score for "PIRILÂPSIAS" is written in 2/4 time and consists of eight systems of two staves each. The notation includes various rhythmic patterns, fingerings, and articulation marks. The first system begins with a 2/4 time signature and a key signature of one flat. The melody in the upper staff features eighth and sixteenth notes, often beamed together. Fingerings (1-2, 1-2, 1-2, 1-2) are indicated above several notes. The bass line in the lower staff consists of quarter notes. The second system continues the melody with a triplet of eighth notes and a 3/4 time signature change. The third system features a 7/8 time signature change and a fermata over the final note. The fourth system starts with a 3/4 time signature and includes a 7/8 time signature change. The fifth system has a 2/4 time signature and a 3/4 time signature change. The sixth system begins with a 2/4 time signature and includes a 7/8 time signature change. The seventh system continues with a 2/4 time signature and a fermata. The eighth system concludes with a 3/4 time signature change and a final triplet of eighth notes.

Exercícios sobre Ostinato em Estilo bem Brasileiro

Leituras 1 e 2

Como realizar:

- cantar a voz superior
- bater a voz inferior (grave – pés; agudo – palmas)

ou

- cantar voz superior
- bater voz inferior com uma das mãos (punho e ponta)
- reger o compasso

ou

- em dois grupos ou duas pessoas

1A

2/4

1B

2/4

1C

2/4

1D

2/4

2A

Exercise 2A is written in 2/4 time. It consists of two systems of two staves each. The first system has four measures. The second system has four measures, with the first measure containing a fermata over the first staff. The notation includes eighth and sixteenth notes, rests, and slurs.

2B

Exercise 2B is written in 2/4 time. It consists of two systems of two staves each. The first system has four measures. The second system has four measures, with the first measure containing a fermata over the first staff. The notation includes eighth and sixteenth notes, rests, and slurs.

2C

Exercise 2C is written in 2/4 time. It consists of two systems of two staves each. The first system has four measures. The second system has four measures, with the first measure containing a fermata over the first staff. The notation includes eighth and sixteenth notes, rests, and slurs.

2D

Exercise 2D is written in 2/4 time. It consists of two systems of two staves each. The first system has four measures. The second system has four measures, with the first measure containing a fermata over the first staff. The notation includes eighth and sixteenth notes, rests, and slurs.

Sambas

SAMBA I

Mantenha sempre a acentuação correta na voz superior. Não adapte as acentuações ao ritmo que está acontecendo na voz inferior.

A voz inferior realiza a marcação básica de samba: colcheia pontuada e semicolcheia. O ideal é que se acentue a colcheia pontuada a cada dois grupos rítmicos, pensando em compasso $\frac{2}{4}$

2 5
4 16

The first system of musical notation consists of two staves. The top staff contains a melody of eighth and sixteenth notes, with some notes beamed together. The bottom staff contains a bass line with eighth and sixteenth notes, often beamed in pairs. The time signature is 2/4, and the key signature has one flat (B-flat). The system is divided into four measures.

The second system of musical notation continues the melody and bass line from the first system. It consists of two staves with the same rhythmic and melodic patterns, divided into four measures.

The third system of musical notation continues the melody and bass line. It consists of two staves with the same rhythmic and melodic patterns, divided into four measures.

The fourth system of musical notation concludes the melody and bass line. It consists of two staves with the same rhythmic and melodic patterns, divided into four measures. The system ends with a double bar line.

SAMBA II

Manter a acentuação da voz superior independente das vozes inferiores.

Ao “acompanhamento”, agora, é acrescentada uma voz que realiza o contratempo em relação à marcação de colcheia pontuada e semicolcheia; seria o que realiza o Ximbau na bateria (pé esquerdo).

Faça os contratempos com a mão direita e o ostinato com a mão esquerda. Inverta.

Será bom começar estudando as duas vozes inferiores para tomar bastante consciência do ritmo base. Estude depois a voz superior e o ostinato de colcheia pontuada e semicolcheia. Depois faça a voz superior e os contratempos. Finalmente junte todas as vozes.

Já deu para perceber que Samba é simplesmente um título, não? Ou será que dá para dançar?

2 5
4 16

The first system of music consists of four measures. The top staff features eighth-note patterns with accents and slurs. The middle staff contains eighth notes with rests. The bottom staff shows a bass line with eighth notes and rests. The time signature is 2/4, and the measure numbers 5 and 16 are indicated on the left.

The second system of music consists of four measures, continuing the rhythmic patterns from the first system. It features similar eighth-note figures in the top and bottom staves, and eighth notes with rests in the middle staff.

The third system of music consists of four measures, maintaining the established rhythmic structure. The notation includes eighth notes, rests, and slurs across the three staves.

The fourth system of music consists of four measures, concluding the piece. The notation follows the same rhythmic patterns as the previous systems, ending with a double bar line.

SAMBA III

Este samba é realmente difícil de dançar. O ostinato na voz inferior obedece agora aos compassos da voz superior, $\frac{2}{4}$ e $\frac{5}{16}$. A única voz que permanece regular é a central, que faz os contratempos, agora relacionados a uma voz “oculta” que estaria realizando os tempos regulares no compasso $\frac{2}{4}$.

A primeira fase de estudo deve ser o “acompanhamento”, como está escrito nos oito primeiros compassos. Para a voz inferior utilize punho e ponta dos dedos. Os contratempos devem ser realizados de preferência com um som bem diferenciado da voz inferior, estalando os dedos da outra mão, ou batendo com um lápis sobre a mesa, etc.. Tente sentir o compasso $\frac{2}{4}$ constante, para conseguir realizar bem os contratempos.

A seguir talvez seja interessante estudar a voz superior e os contratempos, lembrando que as acentuações não devem sofrer nenhuma modificação em função da constância dos contratempos.

Finalmente realize as três vozes simultâneas. Perceba a relação da voz superior com a inferior. Sinta o compasso binário da voz central.

Se você toca bateria poderá realizar o exercício da seguinte maneira: voz superior, prato (mão direita); voz central, ximbau; voz inferior, bumbo; e ainda sobra uma mão para você criar à vontade!

2 5
4 16

SAMBA IV

Este samba é dividido em dois exercícios. O primeiro apresenta os elementos que vão compor o acompanhamento. Então teremos a frase rítmica realizada com acompanhamento de semínimas e depois acompanhada por colcheias pontuadas. Não modifique a acentuação da frase em função do acompanhamento. Cante a voz superior e bata a voz inferior. Quando estiver realizando bem naturalmente o exercício, acrescente a outra mão, regendo os compassos.

No segundo exercício, os dois acompanhamentos acontecem simultâneos à voz superior. O resultado será a frase da voz superior acompanhada de um polirritmo (4 x 3). Mas, tente não se basear na relação polirrítmica para realizar o acompanhamento. Baseie-se somente na regularidade das duas seqüências, de semínimas e de colcheias pontuadas. Cante a voz superior, bata com a mão direita a voz central e com a mão esquerda a voz inferior. Inverta as mãos.

2 3
4 8

The first system consists of three staves of music. The top staff contains a melodic line with eighth and sixteenth notes, including triplets and slurs. The middle and bottom staves provide harmonic accompaniment with chords and single notes. The system concludes with a double bar line.

23
48

The second system consists of three staves of music. The top staff continues the melodic line with similar rhythmic patterns. The middle and bottom staves continue the harmonic accompaniment. The system concludes with a double bar line.

SAMBA V

Este exercício deve ser realizado a três vozes: cantar a voz superior, bater a voz inferior e reger os compassos.

Na primeira parte o problema enfocado com maior ênfase é a síncopa. Não deve haver subordinação da voz superior à voz inferior. Evite cantar *Ta-á*, acentuando a chegada do som ao tempo forte. Se você fizer assim estará descaracterizando a síncopa.

A segunda parte, escrita em compasso $\frac{3}{4}$ apresenta uma relação polirrítmica: você estará cantando e regendo em compasso ternário, enquanto a voz inferior se apresenta em caráter quaternário. Tente sentir os dois compassos, ternário e quaternário, como duas idéias independentes, cada um com sua personalidade. Não “encaixe” um no outro, pois o resultado seria pouco verdadeiro musicalmente.

2 3
4 8

23
48

2
4

Fim

ao sc

4

D.C. do
Fim

Melodia em $\frac{6}{8}$

Apesar do compasso $\frac{6}{8}$, esta melodia está toda escrita em subdivisão quinária.

Como realizar:

- Cante a melodia (com o nome das notas ou só a altura) e marque com a mão (palmas, instrumento, lápis) a subdivisão do compasso $\frac{6}{8}$ (seis colcheias).
- Toque ao piano, com a mão esquerda tocando as colcheias do compasso $\frac{6}{8}$.
- Cante e se acompanhe ao piano, violão, etc..

O exercício:

O importante no exercício é não tentar “encaixar” o 5 dentro do 3. Você deve se basear somente nos dois tempos do compasso. Distribua as 5 semicolcheias dentro de cada semínima pontuada, sentindo o “tamanho” da semínima pontuada. A melodia é uma coisa, o acompanhamento é outra.

Se você estiver cantando e acompanhando-se ao piano ou violão, utilize-se das cifras dos acordes. Toque um ritmo de valsa. A primeira colcheia no baixo e as outras duas no acorde.

D7M / F7M / D7M / F7M / E7M / Dm7 /

E7M / Dm7 / F7M / D7M / Dm7 / E7M /

F7M / D7M / F7M / D7M / Em7 / D7M /

Em7 / D7M / F7M / D7M / Dm7 / E7M /

Valsa

Como realizar:

Exercício a)

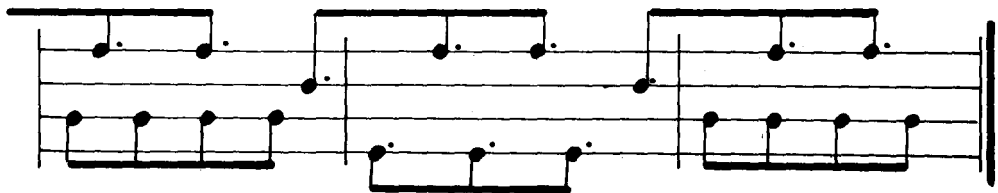
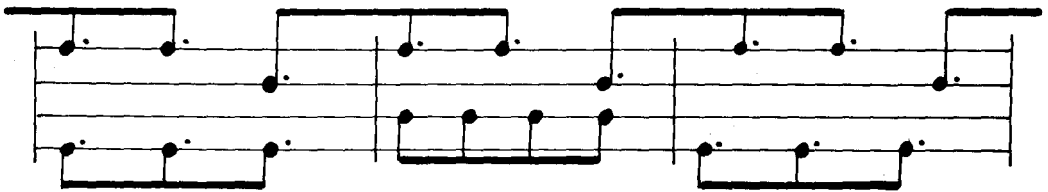
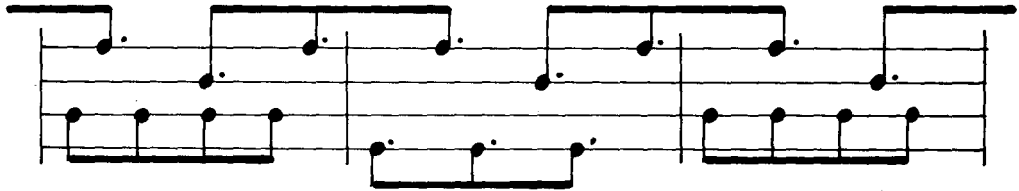
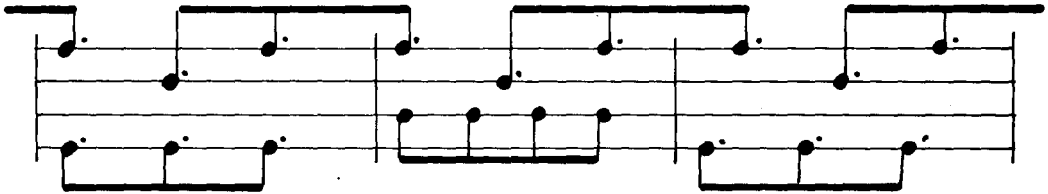
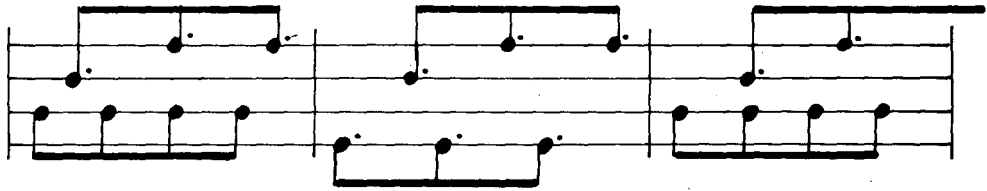
- bater a voz superior com uma das mãos utilizando dois timbres diferentes.
- bater a voz inferior com a outra mão (grave – punho; agudo – ponta dos dedos)

Exercício b)

- cantar a voz superior:
grave: TUM – agudo: TCHI
- bater a voz inferior com as duas mãos: uma bate o grave, a outra o agudo. (Estudar também com uma só mão: punho e ponta dos dedos. Neste caso, pode-se acrescentar regência da voz superior, ternário composto.)

Exercício c)

- tocar ao piano



The image displays a musical score for a waltz, page 177. The score is organized into six systems, each consisting of two staves. The notation is in treble clef and includes a key signature of one flat (B-flat). The music features a consistent melodic pattern across all systems, characterized by a series of eighth and sixteenth notes, often grouped with slurs and accents. The first system shows a clear melodic line in the upper staff and a supporting bass line in the lower staff. The second system continues this pattern, with the upper staff showing a slight variation in the melodic phrasing. The third system introduces a more complex melodic line in the upper staff, while the lower staff remains supportive. The fourth system shows a further development of the melodic theme in the upper staff. The fifth system maintains the established pattern, and the sixth system concludes the piece with a final cadence in the upper staff and a sustained bass line in the lower staff.

Leitura em $\frac{4}{8}$

Como realizar:

- a) ● cantar a voz superior
 - bater a voz inferior com pés e palmas: pés, colcheia pontuada – palmas, semicolcheias

- b) ● cantar a voz superior
 - bater a voz inferior com uma das mãos, ou dividindo a célula rítmica entre as duas mãos
 - marcar com os pés o 1º tempo de todos os compassos.

- c) ● cantar a voz superior
 - bater a voz inferior com uma das mãos
 - reger o compasso $\frac{4}{8}$

Observação: Os apoios rítmicos da voz inferior deverão recair sempre sobre as colcheias pontuadas.

The musical score is written in 4/8 time and consists of eight systems, each with two staves. The notation includes eighth notes, quarter notes, and rests. The first system shows a steady eighth-note pattern in both staves. The second system introduces quarter notes in the upper staff, with eighth-note accompaniment in the lower staff. The third system continues this pattern, with some eighth notes beamed together. The fourth system features a mix of quarter and eighth notes. The fifth system has quarter notes in the upper staff and eighth notes in the lower staff. The sixth system shows quarter notes in the upper staff and eighth notes in the lower staff. The seventh system has quarter notes in the upper staff and eighth notes in the lower staff. The eighth system concludes the piece with quarter notes in the upper staff and eighth notes in the lower staff, ending with a double bar line.

Leitura em $\frac{9}{16}$ n.º 1

Como realizar:

- cantar a voz superior
- bater a voz inferior com uma das mãos (grave – punho; agudo – ponta dos dedos)
- reger sempre ternário composto

Nesta leitura a voz superior apresenta várias subdivisões do compasso $\frac{9}{16}$: 3+3+3 (ternário composto), 2+2+2+3, 2+3+2+2, 2+2+3+2, 3+2+2+2. A voz inferior se encontra sempre dentro da subdivisão 2+2+2+3.

The image displays a musical score for a piece titled "LEITURA EM 9/16 - Nº 1". The score is written on a grand staff consisting of two staves per system. The time signature is 9/16, indicated by the numbers 9 and 16 on the left side of the first system. The music is composed of several systems, each containing three measures. The notation includes various rhythmic values such as eighth and sixteenth notes, often grouped with beams and slurs. There are also rests and dynamic markings like accents. The piece concludes with a double bar line at the end of the final system.

Leitura em $\frac{9}{16}$ n.º 2

Como realizar:

- cantar a voz superior
- bater a voz central com uma das mãos
- bater a voz inferior com os pés
- reger o compasso ternário composto

A voz superior se encontra sempre dentro da subdivisão 4+3+2. As vozes central e inferior apresentam alternância de duas idéias: ternário composto e subdivisão 4+3+2.

2- $\frac{9}{16}$

The musical score is written for two staves, with a tempo marking of 2- and a time signature of 9/16. The piece consists of 24 measures, organized into eight systems of three measures each. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The first system features a complex rhythmic pattern in the upper staff, while the lower staff has a simpler accompaniment. The second system introduces a new rhythmic motif. The third system continues with similar patterns. The fourth system shows a change in the upper staff's rhythm. The fifth system features a more active upper staff. The sixth system has a similar pattern to the second system. The seventh system shows a change in the upper staff's rhythm. The eighth system concludes the piece with a final measure in the upper staff.

Acelerando e Ralentando

Como realizar:

- cantar a voz superior
- bater a voz inferior com uma das mãos (grave – punho; agudo – ponta dos dedos)
- reger o compasso $\frac{2}{4}$

Observação:

As anotações *acelerando* e *ralentando* só terão valor para a voz superior. Os tempos do compasso (voz inferior) não deverão sofrer modificação de andamento. Observar também que, tanto o *acelerando* como o *ralentando* deverão acontecer *gradativamente*, partindo da colcheia até atingir a semicolcheia, ou, partindo da semicolcheia, atingindo a colcheia.

O exercício pode ser trabalhado modificando-se o número de compassos em *acelerando* ou *ralentando*.

2
4

acelerando

3

ralentando

acel.

3

ral.

Estudo com Mudanças de Andamento

Como realizar:

- cantar a voz superior
- bater a voz inferior com uma das mãos (grave – punho; agudo – ponta dos dedos)
- reger o compasso $\frac{2}{4}$

Observação:

As anotações “mais rápido” só terão valor para a voz superior. Os tempos do compasso (voz inferior) não deverão sofrer modificação de andamento.

2
4

mais rápido

igual

mais rápido

igual

mais rápido

igual

mais rápido

The musical score consists of eight systems of two staves each. The first system is marked "Igual" and "mais rápido". The second system is marked "igual" and features a triplet of eighth notes. The third system is marked "mais rápido" and "igual". The fourth system is marked "mais rápido". The fifth system is marked "mais rápido". The sixth system is marked "mais rápido". The seventh system is marked "mais rápido". The eighth system is marked "mais rápido". The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Ternário e Quaternário

LEITURAS Nº 1 e 2

Como realizar:

- cantar a voz superior
- bater a voz inferior com uma das mãos
- reger o compasso $\frac{3}{4}$

Os exercícios nºs 1 e 2 são iguais em termos de valores. Porém, musicalmente refletem duas idéias diferentes. No exercício nº 1 o ritmo acontece através de sín-copas, portanto a relação do ritmo com os tempos do compasso é bastante forte. Já no exercício nº 2, a idéia rítmica é *quaternária*, que se contrapõe aos três tempos do compasso. Portanto não pode haver subordinação do ritmo aos tempos; a relação deve surgir do todo (do tempo global do compasso) que neste caso é dividido em quatro partes.

É preciso respeitar a idéia quaternária. Não se deve chegar à ela partindo-se dos três tempos do compasso, pois então estaria acontecendo o ritmo do exercício nº 1, cuja idéia é ternária.

Também é desaconselhável que, para chegar-se à subdivisão quaternária em contraposição à ternária, se utilize esquemas de adição de uma subdivisão à outra, pois o ritmo gerado por esta adição estaria longe de apresentar caráter quaternário. Estes esquemas ou fórmulas talvez produzam um efeito mais imediato em termos de execução. Porém, a idéia musical geralmente é descaracterizada. São uma verdade aritmética, mas musicalmente não se pode dizer o mesmo.

O caminho mais saudável para conduzir o estudo deste problema, fora de dúvida, é sentir as duas subdivisões, 4 e 3, em relação ao todo e não uma em relação à outra.

No texto dos exercícios “12 divertimentos em $\frac{3}{4}$ ” há uma sugestão de como trabalhar este problema sem necessidade de lançar-se mão da fórmula matemática.

3
4

The first system of music consists of two staves. The top staff begins with a 3/4 time signature and contains a sequence of notes with a slur over the first three notes and a fermata over the last two. The bottom staff begins with a 4/4 time signature and contains a sequence of notes with a slur over the first four notes. Both staves end with a double bar line.

The second system of music consists of two staves. Both staves begin with a 4/4 time signature. The top staff has a slur over four notes with a fermata over the last note. The bottom staff has a slur over four notes with a fermata over the last note. Both staves end with a double bar line.

The third system of music consists of two staves. Both staves begin with a 4/4 time signature. The top staff has a slur over four notes with a fermata over the last note. The bottom staff has a slur over four notes with a fermata over the last note. Both staves end with a double bar line.

The fourth system of music consists of two staves. Both staves begin with a 4/4 time signature. The top staff has a slur over four notes with a fermata over the last note. The bottom staff has a slur over four notes with a fermata over the last note. Both staves end with a double bar line.

The fifth system of music consists of two staves. Both staves begin with a 4/4 time signature. The top staff has a slur over four notes with a fermata over the last note. The bottom staff has a slur over four notes with a fermata over the last note. Both staves end with a double bar line.

The sixth system of music consists of two staves. Both staves begin with a 4/4 time signature. The top staff has a slur over four notes with a fermata over the last note. The bottom staff has a slur over four notes with a fermata over the last note. Both staves end with a double bar line.

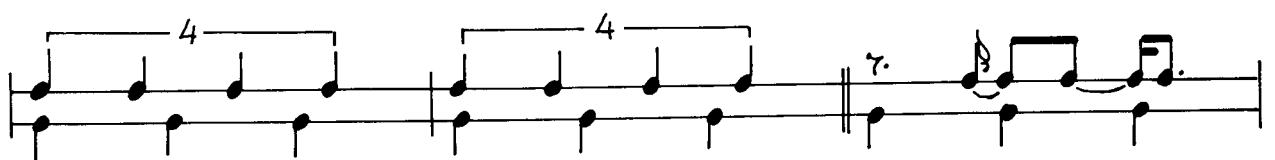
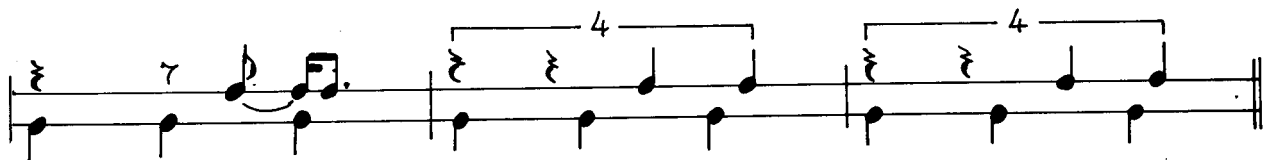
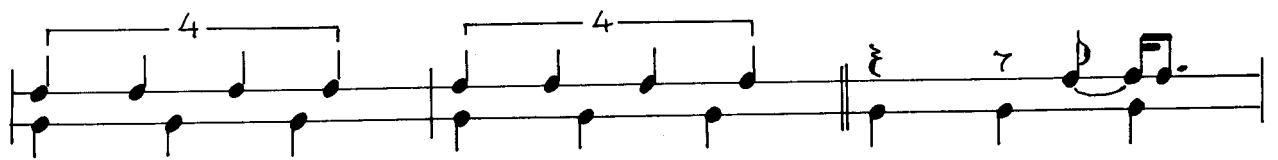
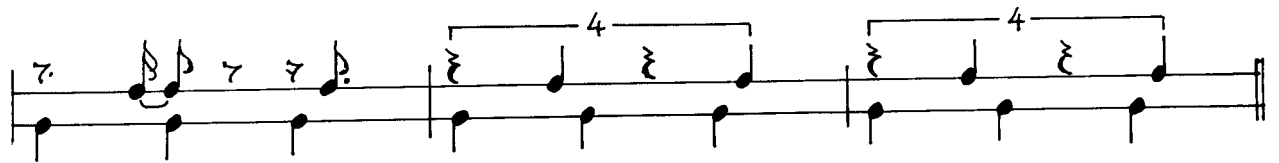
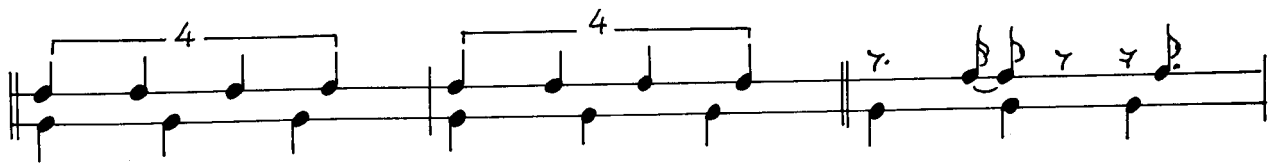
LEITURA Nº 3

Como realizar:

- cantar a voz superior
- bater a voz inferior com uma das mãos
- reger o compasso ternário

Neste exercício os ritmos aparecem alternadamente em idéia ternária e quaternária. Ao realizá-lo, o objetivo principal será sentir claramente a diferença de caráter entre as duas subdivisões. Tente sentir que a acentuação que você coloca sobre uma síncopa em relação ao 2º tempo do compasso, por exemplo, tem caráter totalmente diferente da acentuação que recai sobre o 2º tempo da subdivisão quaternária. Em outras palavras, quando você estiver cantando subdivisão quaternária, tem que estar sentindo a idéia quaternária.

3
4



LEITURAS Nºs 4 e 5

Como realizar:

- cantar a voz superior
- bater a voz inferior com uma das mãos
- reger o compasso quaternário

4 4

4 4

4 4

4 4

4 4

4 4

4 4

4 4

4 4

The musical score is written for guitar in 4/4 time. It consists of eight systems of two staves each. The notation includes various rhythmic patterns and techniques:

- System 1:** Features a 4-measure phrase with a slur over the first four notes and a '4' above it, followed by another 4-measure phrase with a slur and '4' above it.
- System 2:** Shows a 4-measure phrase with a slur and '4' above it, followed by a 4-measure phrase with a slur and '4' above it, and a final 4-measure phrase with a slur and '4' above it.
- System 3:** Includes a 4-measure phrase with a slur and '4' above it, followed by a 4-measure phrase with a slur and '4' above it, and a final 4-measure phrase with a slur and '4' above it.
- System 4:** Features a 4-measure phrase with a slur and '4' above it, followed by a 4-measure phrase with a slur and '4' above it, and a final 4-measure phrase with a slur and '4' above it.
- System 5:** Shows a 4-measure phrase with a slur and '4' above it, followed by a 4-measure phrase with a slur and '4' above it, and a final 4-measure phrase with a slur and '4' above it.
- System 6:** Includes a 4-measure phrase with a slur and '4' above it, followed by a 4-measure phrase with a slur and '4' above it, and a final 4-measure phrase with a slur and '4' above it.
- System 7:** Features a 4-measure phrase with a slur and '4' above it, followed by a 4-measure phrase with a slur and '4' above it, and a final 4-measure phrase with a slur and '4' above it.
- System 8:** Shows a 4-measure phrase with a slur and '4' above it, followed by a 4-measure phrase with a slur and '4' above it, and a final 4-measure phrase with a slur and '4' above it.

Throughout the score, there are various rhythmic notations including slurs, accents, and specific rhythmic values such as '7' and 'ξ' (xi) indicating eighth notes and accents. The piece concludes with a double bar line and repeat dots.

LEITURA Nº 6

Como realizar:

- cantar a voz superior
- bater a voz inferior com uma das mãos
- reger o compasso ternário

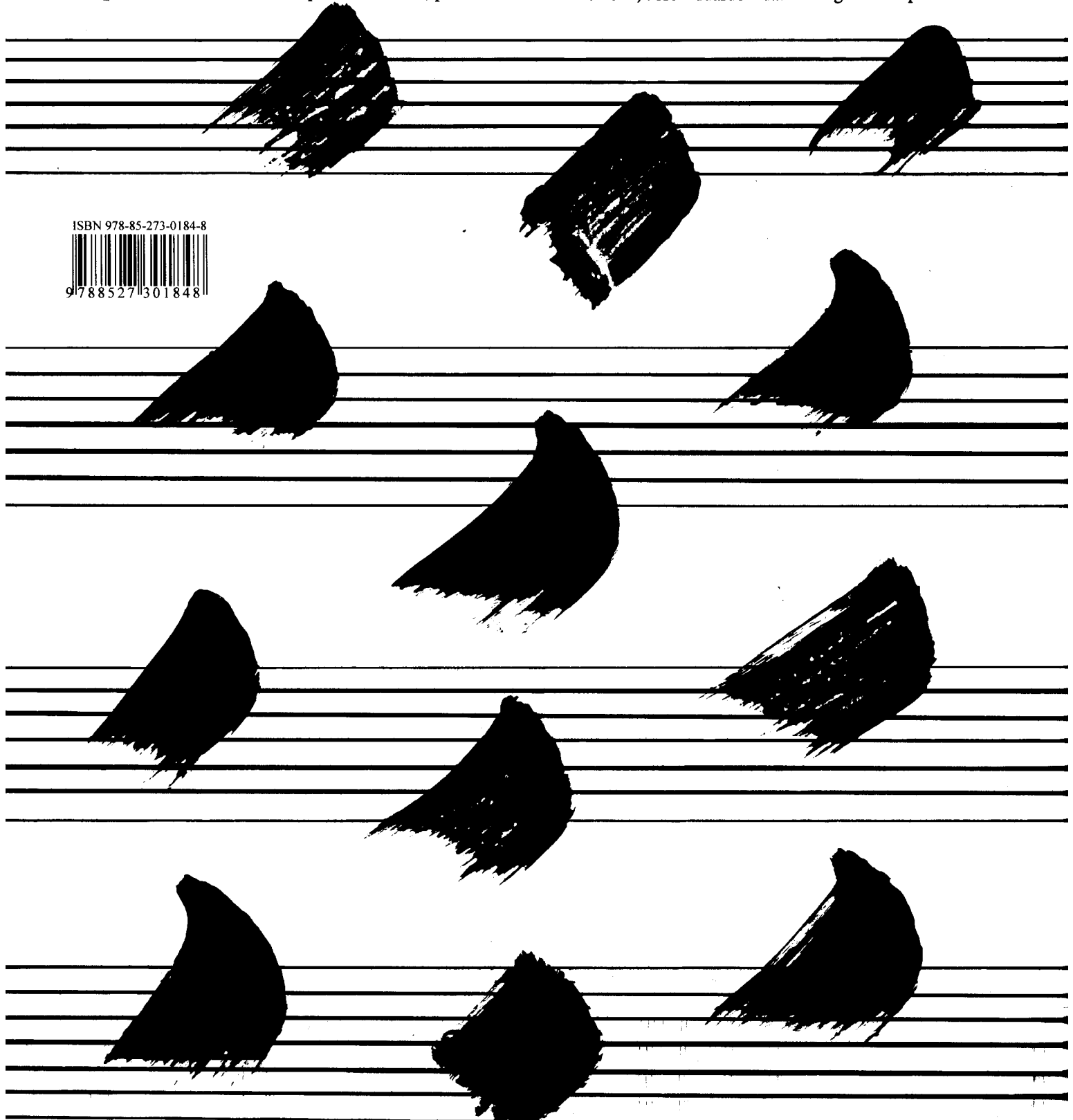
A música grafada nos apresenta apenas a superfície: alturas, durações, relações de intensidade e tentativas de transmitir uma idéia; é mais ou menos o que nos oferece um poema grafado – tudo está por acontecer. A poesia só ocorre quando as palavras suscitam alguma sensação no leitor. Este pode conhecer o significado de todas as palavras, saber lê-las, escrevê-las, porém, enquanto não conseguir captar o sentido daquela organização, ela não terá para ele significação, não atingirá sua sensibilidade. Ler um ritmo apenas considerando o seu aspecto aritmético, pensan-

do unicamente nas subdivisões, nas pulsações, equivaleria a decodificar as letras de um vocábulo, uma a uma, sem se dar conta de que termo é este, qual o seu nexa e, menos ainda, qual a sua importância no contexto em que está inserido. Infelizmente, o estudo acentadamente técnico que se faz da música, sobretudo da erudita, nos deixa, na prática, à míngua de trabalhos no campo do ritmo que o focalizem não apenas em seu aspecto métrico. Por sentir esta carência, na qualidade de professor de música da UNICAMP, José Eduardo Gramani organizou o presente livro.

ISBN 978-85-273-0184-8



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Ritmica pretende ser uma coleção de estímulos que o estudante e o leitor de música deverá responder através de sua sensibilidade fazendo intervir o racional apenas nas situações em que se apresentam dúvidas sobre a referência métrica, pois se utilizado exclusivamente como texto de leitura rítmica o aproveitamento será somente parcial: cada

exercício constante deste trabalho está aqui para ser explorado pela sensibilidade e a sua leitura poderá tornar-se valiosa se o leitor enveredar exaustivamente por este caminho, se receber o que lhe é apresentado não como compêndio de respostas e sim como um conjunto de propostas.