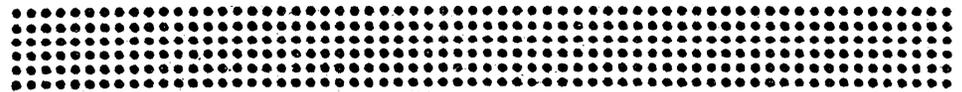


RITMICA



apostila de rítmica níveis de 1 a 4

GLORIA PEREIRA DA CUNHA GRAMANI e JOSÉ EDUARDO CIOCCHI GRAMANI

FUNDAÇÃO DAS ARTES DE SÃO CAETANO DO SUL

ESCOLA DE MÚSICA . AGOSTO 1977

COORDENAÇÃO AMILSON GODOY

A matéria "Rítmica" do curso de Formação Musical da Fundação das Artes de São Caetano do Sul, propõe-se a desenvolver a sensibilidade do ritmo através de exercícios de percepção rítmica (leituras, ditados, memória e interiorização) e exercícios de percepção corporal (relaxamentos, reação, coordenação motora, etc.).

Nesta matéria, o instrumento principal para a realização das leituras e exercícios é o corpo, mas o aluno deverá adaptar o exercício (com o auxílio do professor, se necessário) para o seu instrumento musical; o pianista deverá, portanto, realizar os exercícios de preferência com as duas mãos e com os dedos; o cantor deverá utilizar sempre a voz; o violinista trabalhará com as duas mãos e com os dedos da mão esquerda, etc.

A duração do curso de Formação Musical e da matéria rítmica é de 8 semestres (8 níveis).

A primeira apostila de rítmica foi feita em 1975 pelo professor José Eduardo Ciochi Gramani, e alguns dos exercícios contidos nela surgiram de idéias de Maria Amália Martins Del Picchia, primeira professora de rítmica da Fundação.

Visando um maior aproveitamento de tempo nas aulas em classes de mais de 15 alunos, ampliei a apostila detalhando a realização dos exercícios, adicionando outros e indicando o livro "Guia Teorico-Pratica, para la enseñanza del dictado musical", de Pozzoli, Editora Ricordi, como complemento do estudo.

Esta apostila é, portanto, uma compilação da vivência da matéria rítmica dentro da Fundação das Artes

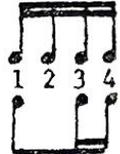
gloria pereira da cunha gramani
agosto . 1977

nível 1

EXERCÍCIO UM

Os grupos abaixo devem ser estudados em três fases: a) separadamente, b) um em seguida ao outro e c) alternando-os indistintamente. O estudo de cada fase será feito da seguinte maneira:

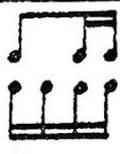
1. Contando cada semicolcheia e batendo palmas no ritmo do grupo. Ex. grupo C

	voz
	palmas

2. Batendo palmas nas semicolcheias e cantando o ritmo do grupo. Ex:

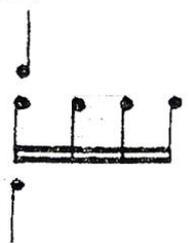
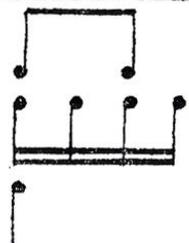
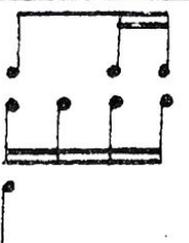
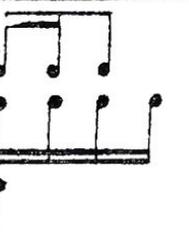
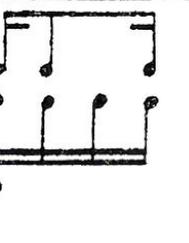
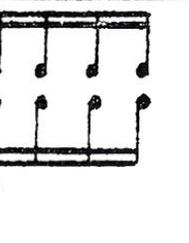
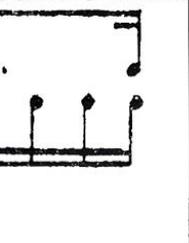
	voz
	palmas

3. Idem ao 2º e marcando a semínima com o pé. Ex:

	voz
	palmas
	pé

4. Batendo palmas nas semínimas e cantando o ritmo do grupo. Ex:

	voz
	palmas

A	B	C	D	E	F	G	H
							

EXERCÍCIO DOIS - LEITURA A DUAS VOZES:

Não estude as vozes separadamente. Procure observar o relacionamento entre a voz de cima e a voz de baixo, (ataques simultâneos).
Estudar os exercícios seguintes batendo palmas na voz de cima, e os pés alternados na voz de baixo. Contar os tempos.

A

B

Você deve ter observado que os exercícios acima seguem um padrão, ou seja, uma ordem nos compassos:

|| 4 | 4 | 3 | 3 | 2 | 2 | 4 ||
|| 4 | 4 | 4 | 4 | 4 | 4 | 4 ||

sendo que em um compasso a voz de cima realiza um agrupamento rítmico e na de baixo marca o tempo e vice-versa no compasso seguinte.

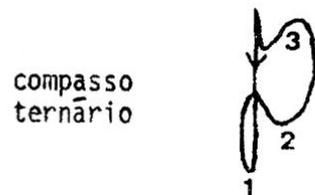
Você deve estudar o mesmo tipo de exercício com os outros agrupamentos. Tente não escrever o exercício, mas, baseado na estrutura dos compassos, resolver o problema na cabeça, o que exige mais concentração do que se o exercício estivesse escrito.

OUTROS AGRUPAMENTOS:

C D E F

EXERCÍCIO TRÊS - ESTUDAR A 19, 29 e 39 SÉRIE DO "GUIA TEÓRICO-PRÁTICO" (POZZOLI) DA SEGUINTE MANEIRA:

1. Cantando as semicolcheias e batendo palmas no ritmo
2. Cantando o ritmo e marcando com palmas as semicolcheias
3. Cantando os tempos e batendo palmas no ritmo
4. Cantando o ritmo e marcando os tempos com palmas
5. Batendo palmas no ritmo e marcando com pés alternados o tempo
6. Cantar o ritmo marcando os compassos



EXERCÍCIO QUATRO - A série que se segue deve ser estudada cantando-se o ritmo, marcando as semicolcheias com as palmas e marcando a semínima com os pés batendo alternadamente.

1. Estudar cada coluna repetindo o grupo em que tiver dificuldades
2. Realizar uma coluna seguida da outra sem interrupção
3. Realizar todos os grupos "1", em seguida todos os grupos "2", etc.
4. Realizar um grupo atrás do outro, sem ordem pré-estabelecida

	A	B	C	D	E	F
1						
2						
3						
4						
5						
6						

EXERCÍCIO CINCO - Leituras a uma voz. Devem ser realizadas à primeira vista, sem parar, marcando o compasso. Encontrando dificuldades, você deverá reestudar os exercícios anteriores.

A. $\frac{2}{4}$ 

B. $\frac{3}{4}$ 

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

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

E. $\frac{4}{4}$ 

F. $\frac{4}{4}$  D.C.

G. $\frac{2}{4}$ 

H. $\frac{4}{4}$ 

I. $\frac{3}{4}$ 

J. $\frac{2}{4}$ 

EXERCÍCIO SEIS - Leitura a uma voz, distribuída em duas vozes. O estudo será feito da seguinte maneira:

- 1. Falando com a sílaba "tum" para a voz de baixo e a sílaba "ta" para a voz de cima.
- 2. Batendo palmas na voz de cima e pés na voz de baixo.
- 3. Sentado no chão, voz de cima mão direita batendo na coxa, voz de baixo mão esquerda batendo no chão.

A

B

C

D

4/4

A1

A2

A3

A4

A5

A6

3/4

B1

B2

B3

B4

B5

B6

4/4

C1

C2

C3

C4

C5

C6

4/4

D1

D2

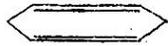
D3

D4

D5

D6

EXERCÍCIO SETE - IMPROVISAÇÃO

Nos exercícios que se seguem, você encontrará um ritmo escrito e quando houver o sinal  você deverá improvisar rítmicamente. O exercício deve ser estudado da seguinte maneira:

1. Duas pessoas realizam o exercício. Uma fará a voz de cima e a outra a de baixo. Ambas devem marcar o compasso.
2. Só uma pessoa realiza o exercício, mas transforma-o em uma voz apenas, eliminando as notas longas quando imprevista. Você deve marcar o compasso. Ex:

Exercício 1:  ... etc.

3. O exercício é realizado por uma só pessoa e da maneira indicada. Use combinações de vozes diferentes. Ex: voz de cima palmas e voz de baixo pés; voz de cima voz e voz de baixo palmas, etc.

A

B

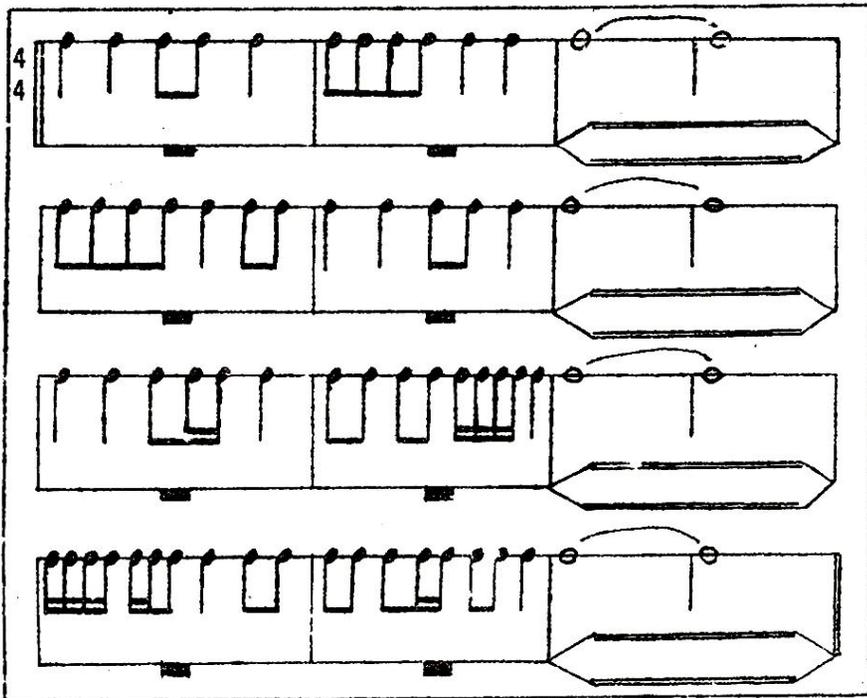


Diagram A shows four staves of musical notation. Each staff begins with a vertical line and the number '4' on both sides, indicating a 4/4 time signature. The notation consists of rhythmic patterns of notes and rests. The first two staves have a diamond symbol at the end of the first measure. The third and fourth staves have diamond symbols at the end of the second and third measures, respectively. The diamond symbols are empty, indicating where improvisation should occur.

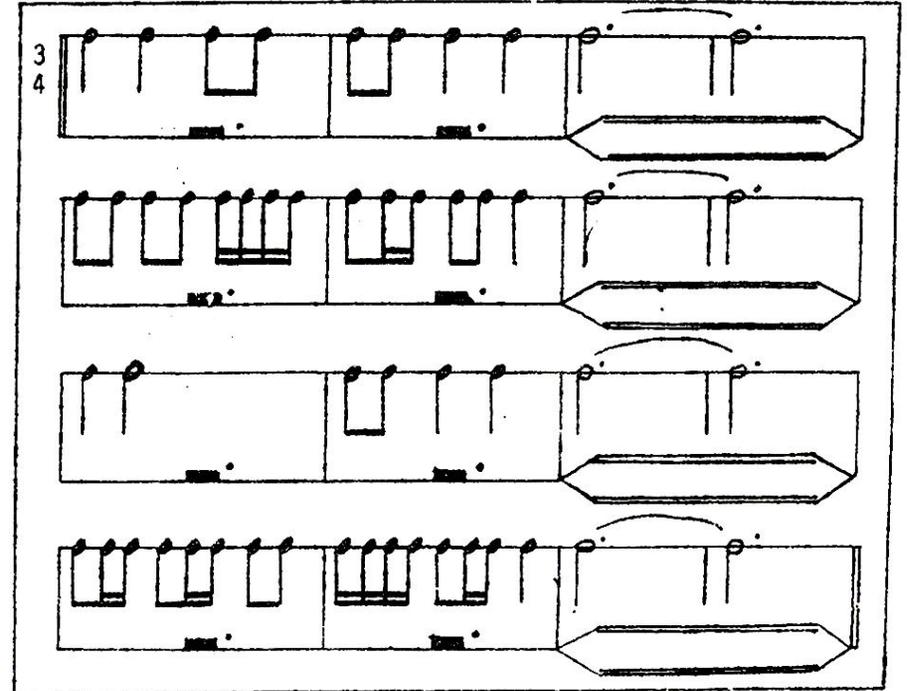
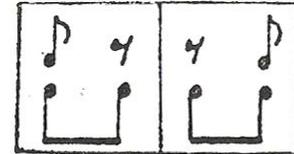


Diagram B shows four staves of musical notation. Each staff begins with a vertical line and the numbers '3' and '4' on the left side, indicating a 3/4 time signature. The notation consists of rhythmic patterns of notes and rests. The first two staves have a diamond symbol at the end of the first measure. The third and fourth staves have diamond symbols at the end of the second and third measures, respectively. The diamond symbols are empty, indicating where improvisation should occur.

EXERCÍCIO OITO - Estude os grupos separadamente das seguintes formas:

1. Bater o ritmo base e cantar o ritmo de cima
2. Idem, marcando a semínima com os pés



EXERCÍCIO NOVE - Leitura a duas vozes. Estude como no exercício dois (pág. 2)

A

B

C

D

E

F

G

H

I

A B C

EXERCÍCIO DEZ - Estude os grupos ao lado, como no exercício oito (pág. 7)

EXERCÍCIO ONZE - Leitura a duas vozes. Estudar como no exercício dois (pág. 2)

A

D

B

E

C

F

G

H

EXERCÍCIO DOZE - Estudar a 49 e 59 série do "Guia Teórico e Prático"(Pozzoli), como no exercício três (pág.3)

nível 2

EXERCÍCIO UM - Estudar os grupos abaixo como no exercício oito (pág.7)

- Estude cada grupo separadamente e depois estude os que tiverem o mesmo ritmo base
- Estude depois um seguido do outro

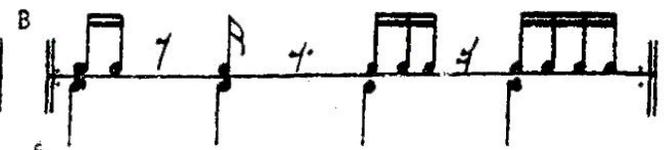
A grid of 13 musical groups, labeled A through M. Each group consists of a staff with musical notation. Groups A through G are in 2/4 time and feature a consistent rhythmic pattern of eighth notes. Group H is in 3/4 time and features a different rhythmic pattern. Groups I through M are in 2/4 time and feature a consistent rhythmic pattern of eighth notes, similar to groups A through G.

EXERCÍCIO DOIS - Leitura a duas vozes.

A grid of 10 musical groups, labeled A through J. Each group consists of two staves of musical notation. The groups are arranged in two columns of five. Each group features a consistent rhythmic pattern of eighth notes across both staves, with some groups including rests or specific articulation marks.

EXERCÍCIO TRES - Leitura a duas vozes.

A 

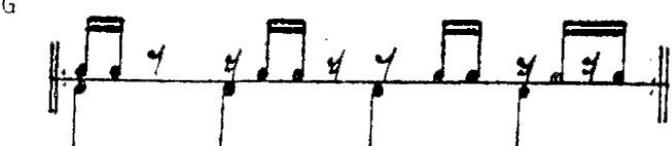
B 

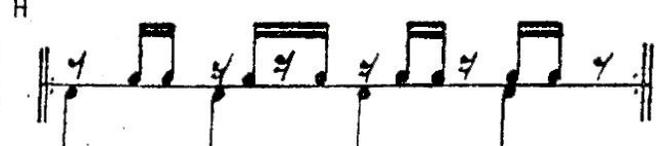
C 

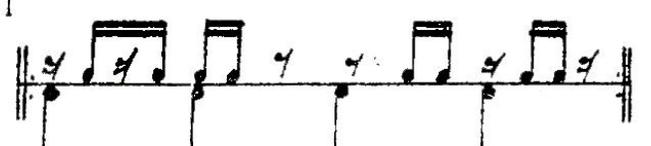
D 

E 

F 

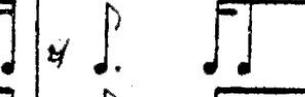
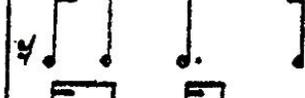
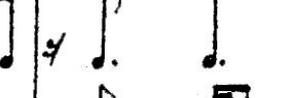
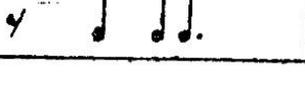
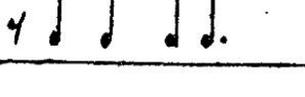
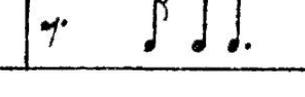
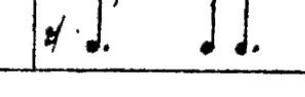
G 

H 

I 

EXERCÍCIO QUATRO - A série abaixo deve ser estudada como a do exercício quatro (pág. 3)

----- Reestude colocando uma ligadura entre a primeira parte do grupo e a segunda. Ex: grupo 1  etc.

	A	B	C	D	E	F
1						
2						
3						
4						
5						
6						

EXERCÍCIO CINCO - Estudar a 6ª e 7ª série do "Guia teórico e prático" (Pozzoli) como no exercício três (pág.3)

EXERCÍCIO SEIS - LEITURAS A UMA VOZ

Exercise Six consists of four staves of musical notation, labeled A, B, C, and D. Above the staves, there are two bracketed sections labeled '1' and '2'.
 Staff A: 2/4 time signature. Melody starts with a quarter note, followed by eighth notes, and ends with a double bar line and repeat sign.
 Staff B: 2/4 time signature. Melody starts with a quarter note, followed by eighth notes, and ends with a double bar line and repeat sign.
 Staff C: 3/4 time signature. Melody starts with a quarter note, followed by eighth notes, and ends with a double bar line and repeat sign.
 Staff D: 4/4 time signature. Melody starts with a quarter note, followed by eighth notes, and ends with a double bar line and repeat sign.

EXERCÍCIO SETE - Improvisação. Os exercícios abaixo devem ser estudados como o exercício sete (pág.6))

A

Exercise A shows four staves of improvisation exercises. Each staff contains rhythmic patterns with fingerings (e.g., 1, 2, 3, 4) and rests. The patterns are contained within rectangular boxes that have a trapezoidal shape at the end, suggesting they are meant to be played on a fretted instrument like a guitar.

B

Exercise B shows four staves of improvisation exercises, similar to exercise A. Each staff contains rhythmic patterns with fingerings (e.g., 1, 2, 3, 4) and rests. The patterns are contained within rectangular boxes that have a trapezoidal shape at the end.

EXERCÍCIO OITO - Os grupos abaixo devem ser estudados como os do exercício um (pág.1)

A B C D E F G H I J K L

A grid of 12 musical exercises, labeled A through L. Each exercise is presented on a single staff. The exercises show a progression of rhythmic patterns, starting with simple quarter notes and moving towards more complex eighth and sixteenth note groupings. The patterns are contained within a rectangular frame.

EXERCÍCIO NOVE - Leitura a duas vozes. Estudo e observações iguais ao do exercício dois (pág. 2). O exercício deve ser feito com os outros agrupamentos do exercício oito (acima).

A musical exercise for two voices, consisting of three staves. The top two staves are for the voices, and the bottom staff is for the accompaniment. The exercise shows rhythmic patterns for each part, with vertical lines indicating the start and end of phrases. The patterns are contained within a rectangular frame.

EXERCÍCIO DEZ - Estudar a série 89, 99 e 109 do "Guia teórico-prático" (Pozzoli) de maneira semelhante ao exercício 3 (pág.3).

EXERCÍCIO ONZE - A série que se segue deve ser estudada como a do exercício quatro (pág. 3). Reestude colocando uma ligadura entre a primeira e a segunda parte dos grupos.

	A	B	C	D	E	F
1						
2						
3						
4						
5						
6						

EXERCÍCIO DOZE - Leituras a uma voz, marcando os compassos.

A $\frac{9}{8}$

B $\frac{9}{8}$

C $\frac{6}{8}$

EXERCÍCIO TREZE - Estude os grupos ao lado da seguinte forma:
 1. Batendo o ritmo base e cantando o de cima
 2. Idem marcando a semínima pontuada com o pé

EXERCÍCIO QUATORZE - Estudar a 119 série do "Guia teōrico-prático" (Pozzoli).

EXERCÍCIO QUINZE - Leitura a duas vozes

A

B

EXERCÍCIO DEZESSEIS - Leitura a duas vozes. Estude separadamente o primeiro e o segundo compasso, depois o terceiro e o quarto depois o quinto e o sexto, finalmente estude o sétimo compasso sozinho. Feito isto, estude o exercício inteiro. Distribua as duas vozes entre pés, palmas, mão direita e mão esquerda.

A

The image shows two staves of musical notation for exercise A. The top staff begins with a treble clef and a double bar line. It contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, 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EXERCÍCIO DEZESSETE - Leitura a duas vozes. Estude como nos exercícios anteriores

A

O exercício deve ser feito com outros agrupamentos:

B

C

D

EXERCÍCIO DEZOITO - LEITURAS

A

E

I

B

F

J

C

G

K

D

H

L

nível 3

EXERCÍCIO UM - A série abaixo deve ser estudada como a do exercício quatro (pág. 10)

	A	B	C	D	E	F
1						
2						
3						
4						
5						
6						

EXERCÍCIO DOIS: Leituras a duas vozes.

A

B

C

Section C consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic pattern of eighth and sixteenth notes. The second and third staves continue the melodic and harmonic development, with the third staff ending with a double bar line.

D

Section D consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes. The second and third staves continue the piece, with the third staff ending with a double bar line.

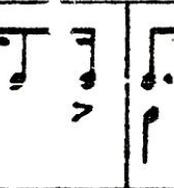
E

Section E consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by a rhythmic pattern of eighth and sixteenth notes. The second and third staves continue the piece, with the third staff ending with a double bar line.

F

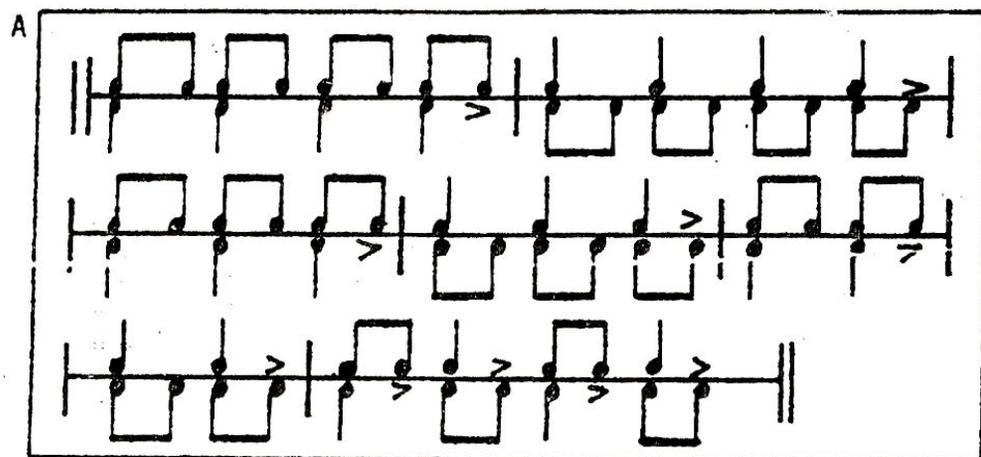
Section F consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes. The second and third staves continue the piece, with the third staff ending with a double bar line.

EXERCÍCIO TRES - Estudar os grupos abaixo separadamente, distribuindo as duas vozes entre pés, palmas e voz, de maneiras diversas. Exagere o acento até incorporá-lo.

A	B	C	D	E	F	G	H	I	J	K	L
											

EXERCÍCIO QUATRO - Leitura a duas vozes. Estude como no exercício 4 (pág. 3)

A



B



C

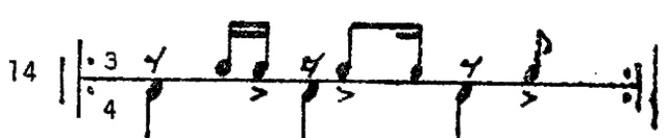


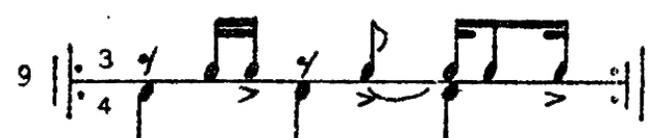
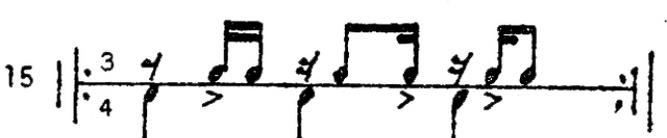
D

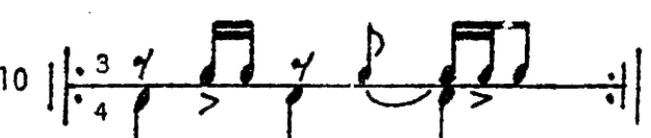


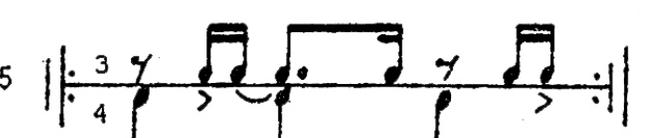
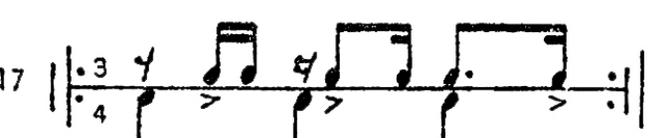
EXERCÍCIO CINCO - Células acentuadas a duas vozes. Estude primeiro sem os acentos, distribuindo as duas vozes entre pés, palmas e voz. Reestude cada célula com os acentos pedidos.

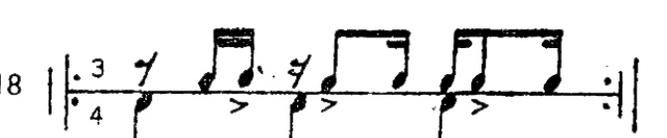
1^a  7  13 

2  8  14 

3  9  15 

4  10  16 

5  11  17 

6  12  18 

19 | $\frac{3}{4}$ γ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ ||

26 | $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ ||

33 | $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ ||

20 | $\frac{3}{4}$ γ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ ||

27 | $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ ||

34 | $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ ||

21 | $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ ||

28 | $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ ||

35 | $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ ||

22 | $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ ||

29 | $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ ||

36 | $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ ||

23 | $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ ||

30 | $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ ||

37 | $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ ||

24 | $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ ||

31 | $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ ||

38 | $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ ||

25 | $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ ||

32 | $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ ||

39 | $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ ||

40 | 4/4 | G4 A4 B4 C5 |

41 | 4/4 | G4 A4 B4 C5 |

42 | 4/4 | G4 A4 B4 C5 |

43 | 4/4 | G4 A4 B4 C5 |

44 | 4/4 | G4 A4 B4 C5 |

45 | 4/4 | G4 A4 B4 C5 |

EXERCÍCIO SEIS: LEITURAS

A 3/4 | G4 A4 B4 C5 |

B 4/4 | G4 A4 B4 C5 |

C 2/4 | G4 A4 B4 C5 |

EXERCÍCIO SETE - Os grupos abaixo devem ser estudados de maneira semelhante aos do exercício um (pág.1).

A	B	C	D	E	F	G	H
A	B	C	D	E	F	G	H

EXERCÍCIO OITO - Estude a 19, 29 e 39 série do "Guia teórico-prático" (Pozzoli), fazendo um acompanhamento, um ostinato com as seguintes células:

A B C D para compasso ternário. Distribua as duas vezes em pés, palmas e voz.

EXERCÍCIO NOVE - Estudar os grupos abaixo como no exercício 13 (pág.14).

A	B	C	D	E	F	G	H	I

EXERCÍCIO DEZ - Estudar a 129 série do "Guia teórico-prático" (Pozzoli).

A

Two staves of music. The top staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef and a key signature of one flat. The music consists of rhythmic patterns of eighth and sixteenth notes, with some rests and dynamic markings.

B

Two staves of music. The top staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef and a key signature of one flat. The music consists of rhythmic patterns of eighth and sixteenth notes, with some rests and dynamic markings.

C

Two staves of music. The top staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef and a key signature of one flat. The music consists of rhythmic patterns of eighth and sixteenth notes, with some rests and dynamic markings.

D

Two staves of music. The top staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef and a key signature of one flat. The music consists of rhythmic patterns of eighth and sixteenth notes, with some rests and dynamic markings.

EXERCÍCIO DOZE - Leitura a duas vozes

A

F

B

G

C

H

D

I

E

J

EXERCÍCIO TREZE: LEITURAS

A

4
2

Musical notation for exercise A, system 1. It consists of two staves. The top staff has a treble clef and a 4/2 time signature. It contains eight measures of music with various note values and rests. The bottom staff has a bass clef and contains two measures of music, ending with a double bar line.

B

3
4

Musical notation for exercise B, system 1. It consists of two staves. The top staff has a treble clef and a 3/4 time signature. It contains eight measures of music with various note values and rests. The bottom staff has a bass clef and contains four measures of music, ending with a double bar line.

C

3
4

Musical notation for exercise C, system 1. It consists of two staves. The top staff has a treble clef and a 3/4 time signature. It contains eight measures of music with various note values and rests. The bottom staff has a bass clef and contains four measures of music, ending with a double bar line.

Musical staff 1: Treble clef, 4/4 time signature. The melody consists of eighth notes with various triplet and 7-note groupings. The bass line features a steady eighth-note accompaniment.

Musical staff 2: Treble clef, 4/4 time signature. The melody continues with eighth notes and includes several triplet markings. The bass line has a more complex rhythmic pattern with some sixteenth notes.

Musical staff 3: Treble clef, 4/4 time signature. The melody features eighth notes and includes a 7-note grouping. The bass line continues with eighth notes and some triplet markings.

Musical staff 4: Treble clef, 4/4 time signature. The melody consists of eighth notes with triplet and 7-note groupings. The bass line has a steady eighth-note accompaniment.

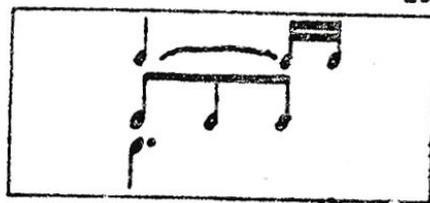
RÍTMO PARA ACOMPANHAMENTO

A diagram showing a rhythmic accompaniment pattern on a staff. It consists of a series of eighth notes with stems pointing down, followed by a double bar line.

nível 4

EXERCÍCIO UM: Os grupos abaixo devem ser estudados em três fases:

- 1º- ritmo de cima com voz, colcheias com palmas e pés marcando a semínima pontuada. Ex:
- 2º- ritmo base (de baixo) com palmas e o de cima com voz
- 3º- idem com pés, marcando a semínima pontuada



A B C D

OBS: O ritmo do grupo D também pode ser escrito desta maneira:

EXERCÍCIO DOIS - Estudo e observações semelhantes aos do exercício dois (pág.2)

A.

OUTROS AGRUPAMENTOS:

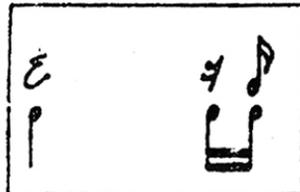
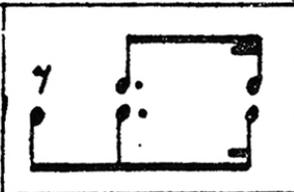
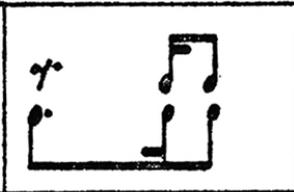
B.

C.

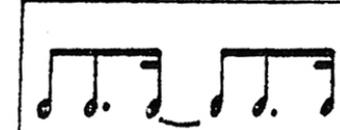
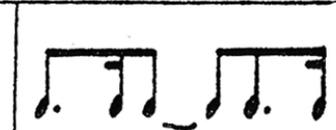
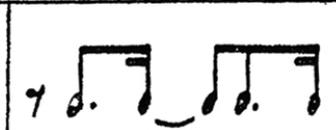
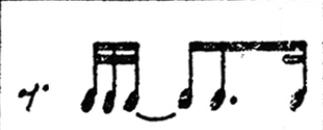
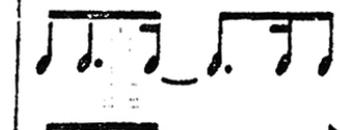
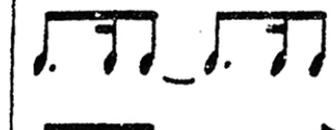
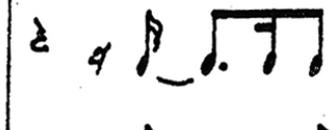
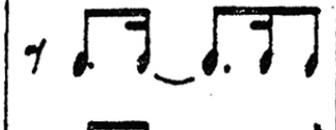
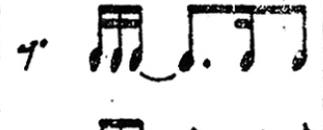
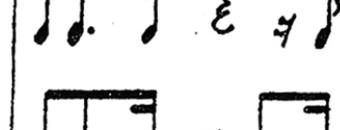
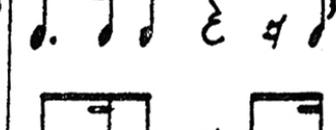
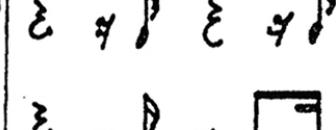
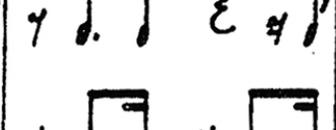
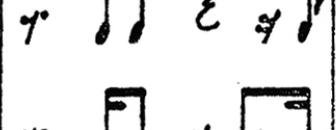
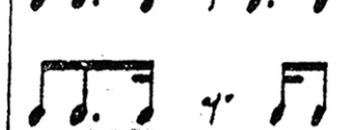
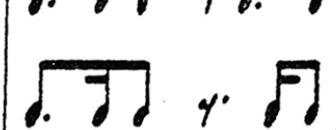
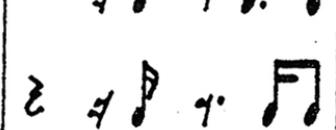
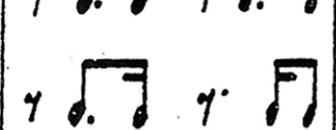
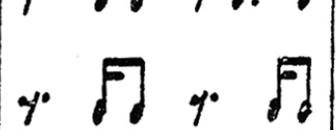
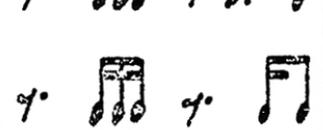
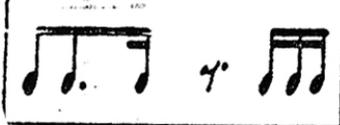
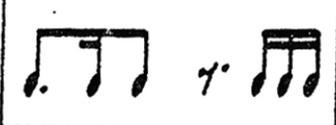
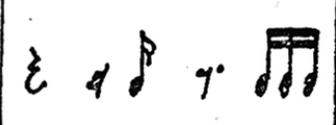
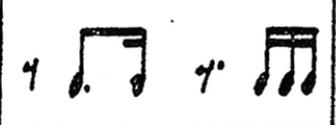
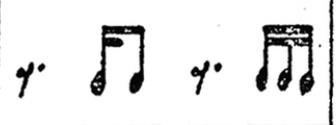
D.

EXERCÍCIO TRÊS - Estude a 139 série do "Guia teórico-prático (Pozzoli)"

EXERCÍCIO QUATRO - Os grupos abaixo devem ser estudados como os do exercício um, (pág. 29,

A	B	C	D
			

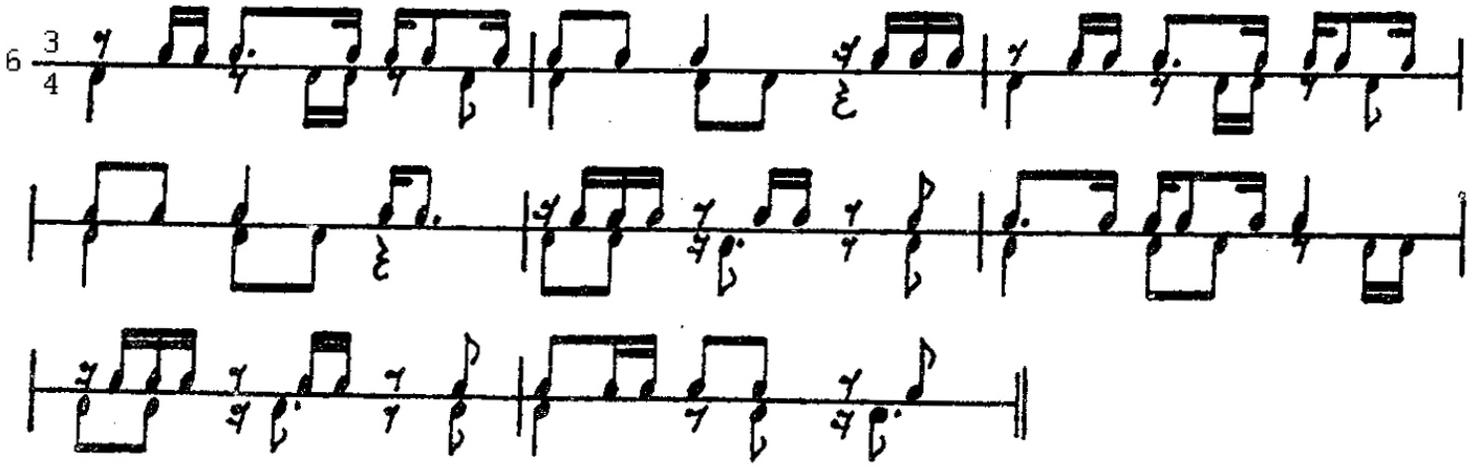
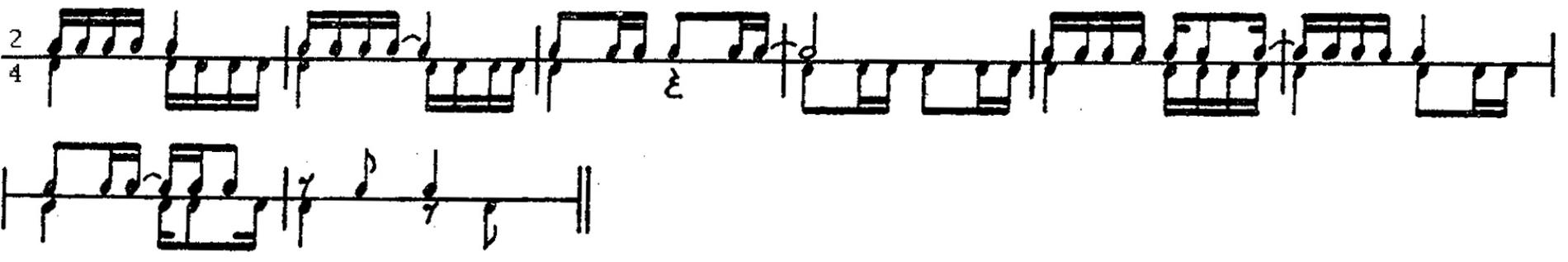
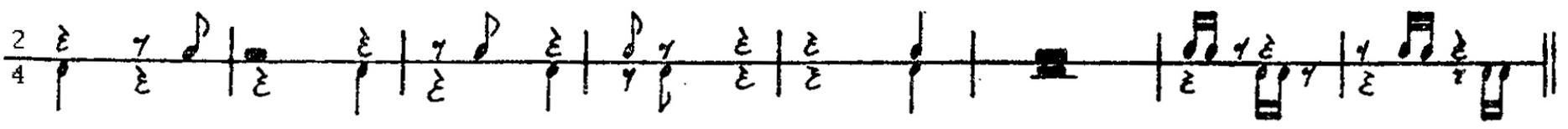
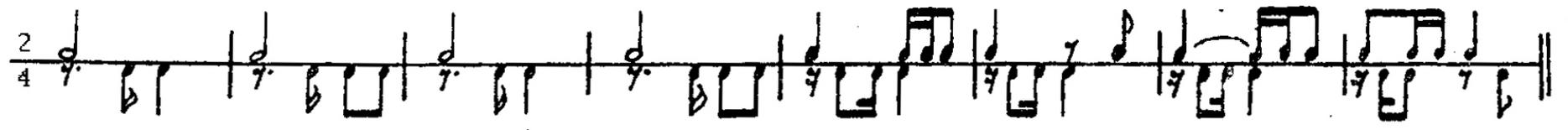
EXERCÍCIO CINCO - A série que se segue deve ser estudada como a do exercício quatro (pág. 3)

A	B	C	D	E	F
					
					
					
					
					

EXERCÍCIO SEIS - Estude a 15ª série do "Guia prático-teórico" (Pozzoli)

EXERCICIO SETE - LEITURAS

A musical score for a piano exercise. The score is written on seven staves. The first two staves are marked with a treble clef and a common time signature. The first staff begins with a double bar line and a repeat sign. The music consists of rhythmic patterns of eighth and sixteenth notes, often beamed together. The second staff continues these patterns. The third and fourth staves feature more complex rhythmic figures, including triplets and sixteenth-note runs. The fourth staff includes a dynamic marking 'p' (piano) and a crescendo hairpin leading to a 'f' (forte) marking. The fifth staff starts with a measure number '12' and a repeat sign. The sixth and seventh staves continue the piece with various rhythmic textures and phrasing. The score concludes with a double bar line and repeat signs.



EXERCÍCIO OITO - Células a duas vozes. Distribua as vozes entre pés e palmas e palmas e voz.

The image displays 18 numbered musical staves, arranged in a 6x3 grid. Each staff is in 4/4 time and contains a rhythmic exercise. The exercises are as follows:

- Staff 1: Four groups of eighth notes, each with a bracket above it.
- Staff 2: Four groups of eighth notes, each with a bracket above it labeled '5'.
- Staff 3: Two groups of eighth notes with brackets above them, followed by two groups of eighth notes with brackets above them labeled '5'.
- Staff 4: Two groups of eighth notes with brackets above them, followed by two groups of eighth notes with brackets above them labeled '5'.
- Staff 5: Two groups of eighth notes with brackets above them, followed by two groups of eighth notes with brackets above them labeled '5'.
- Staff 6: Two groups of eighth notes with brackets above them, followed by two groups of eighth notes with brackets above them labeled '5'.
- Staff 7: Four groups of eighth notes, each with a bracket above it labeled '3'.
- Staff 8: Four groups of eighth notes, each with a bracket above it labeled '5'.
- Staff 9: Four groups of eighth notes, each with a bracket above it labeled '5'.
- Staff 10: Four groups of eighth notes, each with a bracket above it labeled '5'.
- Staff 11: Four groups of eighth notes, each with a bracket above it labeled '5'.
- Staff 12: Four groups of eighth notes, each with a bracket above it labeled '5'.
- Staff 13: Four groups of eighth notes, each with a bracket above it labeled '5'.
- Staff 14: Four groups of eighth notes, each with a bracket above it labeled '5'.
- Staff 15: Four groups of eighth notes, each with a bracket above it labeled '5'.
- Staff 16: Four groups of eighth notes, each with a bracket above it labeled '5'.
- Staff 17: Four groups of eighth notes, each with a bracket above it labeled '5'.
- Staff 18: Four groups of eighth notes, each with a bracket above it labeled '5'.

Musical score for the first system, measures 25-30. It consists of eight staves of music. The notation includes eighth and sixteenth notes, often grouped with beams and slurs. Measure numbers 25, 26, 27, 28, 29, and 30 are indicated on the left side of the staves.

Musical score for the second system, measures 31-36. It consists of eight staves of music. The notation includes eighth and sixteenth notes, often grouped with beams and slurs. Measure numbers 31, 32, 33, 34, 35, and 36 are indicated on the left side of the staves.

Musical score for the third system, measures 37-44. It consists of eight staves of music. The notation includes eighth and sixteenth notes, often grouped with beams and slurs. Measure numbers 37, 38, 39, 40, 41, 42, 43, and 44 are indicated on the left side of the staves.

EXERCÍCIO DEZ - LEITURAS

The image shows a musical score for Exercise 10, titled "EXERCÍCIO DEZ - LEITURAS". It is divided into two systems, A and B, each consisting of three staves. The time signature is 4/4. System A includes a treble clef and a common time signature. The first staff of system A starts with a treble clef and a 4/4 time signature. The music consists of eighth and sixteenth notes, with some triplets and accents. System B also starts with a treble clef and a 4/4 time signature. It features more complex rhythmic patterns, including sixteenth notes and triplets, with fingerings (3, 5, 6) and accents (>) indicated. The score ends with a double bar line and a circled cross symbol.

EXERCÍCIO ONZE - Os grupos abaixo devem ser estudados de maneira semelhante à do exercício um (pág.1)

A	B	C	D	E	F	G	H
A	B	C	D	E	F	G	H
A	B	C	D	E	F	G	H
A	B	C	D	E	F	G	H

EXERCÍCIO DOZE - estudar a 2ª e 3ª série do "Guia teórico-prático" (Pozzoli), com voz e palmas, realizando um ostinato com os grupos:

1)	2)	3)	4)
----	----	----	----

EXERCÍCIO TREZE - Estudar a 4ª, 5ª, 6ª e 7ª série do "Guia teórico-prático" (Pozzoli), com voz e palmas, realizando um ostinato com os grupos:

1)	2)	3)	4)	5)	6)
----	----	----	----	----	----

ESTRUTURAS DE PULSAÇÕES

Estes exercícios utilizam basicamente mudanças de acentuações sobre um movimento rítmico regular (pulsão). O processo de realização é o seguinte:

- as pulsações () devem ser realizadas por uma mão batendo de lado, perpendicularmente sobre a palma da outra mão, portanto, sem produzir som.
- as acentuações superiores devem ser realizadas com palmas.
- as acentuações inferiores devem ser realizadas com os pés.

OBS: Não pare de bater as pulsações quando há acentuação no pé.

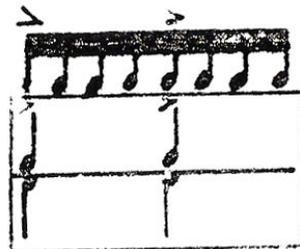
Faça diversas vezes cada estrutura até memorizar o ritmo que resulta do exercício (dentro do retângulo). Repita a mesma estrutura, agora "cantando" (utilizando a sílaba "ta") junto com as acentuações da palma, e depois com os pés. Note bem: neste caso, a acentuação significa o início do som, isto é, o som deve se prolongar até a próxima acentuação.

O ritmo que resulta do exercício se encontra escrito no retângulo correspondente à estrutura realizada. Quando estiver dominando um bom número de estruturas organize frases: Ex: 152 53711, etc.

É importante para boa realização das estruturas, que se trabalhe com os braços e pulsos sempre bem relaxados, lembrando que as pulsações não tem necessariamente que ser ouvidas, mas sentidas na sua mão.

Com relação aos pés, use-os sempre alternadamente

EX.:



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EXERCÍCIO QUINZE - Leitura a duas vozes

A $\frac{2}{4}$

B $\frac{2}{4}$

C $\frac{3}{4}$