

Unidade 8

A Ritmo – Revisão da métrica simples e da métrica composta

Seção A1. Módulos em métrica simples

Siga os procedimentos aprendidos nas unidades anteriores.

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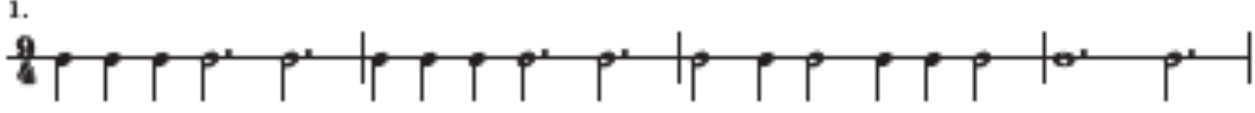
22.


23.

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Seção A2. Frases em métrica composta

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2.

Musical notation for exercise 2, consisting of two staves in 6/8 time. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line.

3.

Musical notation for exercise 3, consisting of two staves in 6/8 time. The first staff contains five measures of music, and the second staff contains three measures, ending with a double bar line.

4.

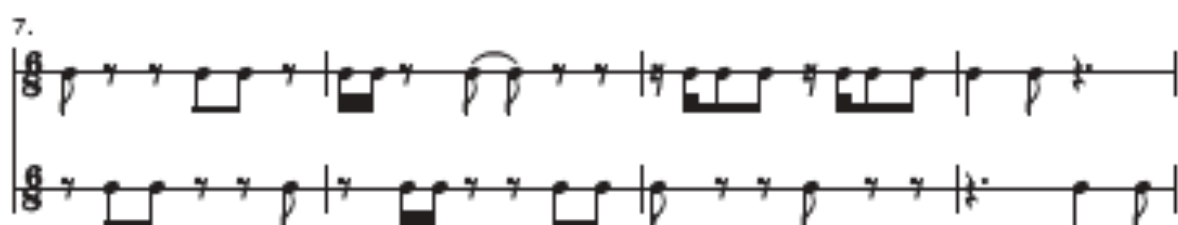
Musical notation for exercise 4, consisting of two staves in 6/8 time. The first staff contains five measures of music, and the second staff contains four measures, ending with a double bar line.

5.

Musical notation for exercise 5, consisting of three staves in 12/8 time. The first staff contains four measures, the second staff contains four measures, and the third staff contains four measures, ending with a double bar line.

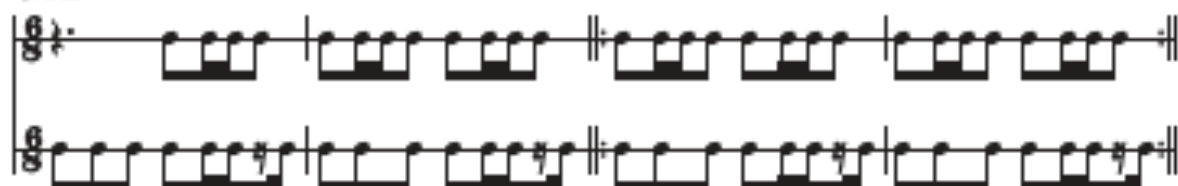
6.

Musical notation for exercise 6, consisting of two staves in 6/8 time. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line.



8. Ozezi Oke

$\lambda = 80$



The image displays four systems of musical notation, each consisting of two staves. The notation is a rhythmic exercise based on eighth notes. The first staff of each system contains a sequence of eighth notes, with some notes beamed together. The second staff contains a sequence of eighth notes, some of which are marked with a 'y' (yama) symbol, indicating a specific rhythmic pattern or accent. The notation is organized into measures by vertical bar lines, with a double bar line at the end of each system.

Adaptação da peça *The Music of Samsara*, pp. 91-92, que integra o livro tradicional *Rhythms of the Beat Drum*, de John Amira e Steven Corradini (Crown Point, Ind. White Cliff Media Company, 1992).

Seção A3. Criando uma frase coerente em métrica simples ou composta

Retorne à seção A1 e selecione três ou quatro modelos rítmicos. Organize-os de maneira que possa ser criada uma frase coerente com quatro compassos.

Escreva sua frase na linha a seguir:



B Modelos diatônicos e fragmentos melódicos para o canto de intervalos – Novo intervalo: 7M

Seção B1. Modelos diatônicos

As passagens presentes nesta seção estão relacionadas a composições de Verdi, Stravinsky, Wagner, Bach e Beethoven, com ênfase no intervalo de sétima menor (7m). Os fragmentos musicais que correspondem a estes exercícios são apresentados na próxima seção.

O primeiro modelo, apresentado a seguir, está relacionado ao primeiro fragmento melódico (Bach), o segundo modelo, escrito em modo maior, refere-se aos fragmentos 2 e 3, originários de obras de Wagner. Cante o primeiro modelo nas tonalidades relacionadas por terça menor ascendente à tonalidade do modelo dado (por exemplo, Dó menor, Mi \flat menor, Fá \sharp menor e Lá menor). Depois, cante o modelo seguinte em tonalidades relacionadas por terça menor descendente (por exemplo, Mi \flat maior, Dó maior, Lá maior e Fá \sharp maior).

The image shows two staves of musical notation. The first staff is in C minor (Cm) and contains three measures: C \flat 4, D \flat 4, E \flat 4, F \flat 4, G \flat 4, A \flat 4, B \flat 4, C \flat 5. The second staff is in E minor (Em) and contains three measures: E \flat 4, F \flat 4, G \flat 4, A \flat 4, B \flat 4, C \flat 5, D \flat 5, E \flat 5. Below the notes are the syllables 'dó ré dó si dó ré dó si' with '(ré)' written below the second and seventh notes. The third staff is in F# minor (F#m) and contains three measures: F \sharp 4, G \sharp 4, A \sharp 4, B \sharp 4, C \sharp 5, D \sharp 5, E \sharp 5, F \sharp 5. The fourth staff is in E major (E \flat M) and contains three measures: E4, F4, G4, A4, B4, C5, D5, E5. The fifth staff is in C major (CM) and contains three measures: C4, D4, E4, F4, G4, A4, B4, C5. The sixth staff is in A major (AM) and contains three measures: A4, B4, C5, D5, E5, F5, G5, A5. Labels Cm, Em, F#m, E \flat M, CM, and AM are placed below their respective staves.

Ao sobrepormos três terças menores, formamos uma tetráde diminuta. Ao justapormos duas tetrádes diminutas adjacentes, formamos uma escala octatônica, que alterna segundas maiores e menores. Observe o modelo apresentado a seguir.

The image shows a single staff of musical notation for an octatonic scale. The notes are: C \flat 4, D \flat 4, E \flat 4, F \flat 4, G \flat 4, A \flat 4, B \flat 4, C \flat 5. Below the notes are labels for the intervals: 2M, 2m, 2M, 2m, 2M, 2m, 2M. A note '(enarmônico)' is placed below the 2m interval between G \flat 4 and A \flat 4. The title 'Escala octatônica' is written above the staff.

Acompanhe dois modelos que introduzem o intervalo de sétima maior (7M), formado pelo movimento ascendente entre mi \flat e ré, por exemplo. Esse material prepara para a leitura dos fragmentos melódicos de números 5-7, na próxima seção.

The image shows two staves of musical notation. The first staff is in E major (E \flat M) and contains three measures: E4, F4, G4, A4, B4, C5, D5, E5. The second staff is also in E major (E \flat M) and contains three measures: E4, F4, G4, A4, B4, C5, D5, E5. A line connects the notes C5 and D5 in the second staff, with the label '7M' written below it.

Os dois próximos modelos trazem o intervalo de sétima maior (7M) e preparam para a leitura dos fragmentos melódicos de números 8 e 9, na próxima seção. Observe que o segundo modelo constitui quase o retrógrado do primeiro.



Nosso dois últimos modelos são bastante semelhantes aos anteriores, mas estão escritos em tonalidades menores. Com o intuito de enfatizar o relacionamento por tonalidade relativa, escolhemos Dó menor, para os que preferem o trabalho pela tonalidade paralela, apresentamos Mi♭ menor. Esses modelos preparam para a leitura dos fragmentos melódicos de números 10, 10a, 11 e 11a, na próxima seção.



Seção B2. Fragmentos melódicos em Dó menor, Mi♭ maior e Mi♭ menor

1. *Presto* Bach, *Requiem n. 6: Credo* (transposto)

Wagner, *O Crepúsculo dos Deuses*, ato III, cena 3 (transposto)

2. *Vortigee Zetzmaer, festerlich*

Wagner, *O Crepúsculo dos Deuses*, ato III, cena 1 (transposto)

3. *Lobhaft*

4. *Festerlich* Wagner, *O Crepúsculo dos Deuses*, ato III, cena 2 (transposto)

5. Verdi, *Aida*, ato IV (transposto)



6. Stravinsky, *Farrukh*, ato III: Valsa (Balatina e Moura), cena 3 (transposto)



Farrukh (Stravinsky) © Copyright 1912 by Hawkes & Son (London) Ltd. Copyright renewed.
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7. Beethoven, *Sonata para Piano*, op. 10, n. 3, I (transposto)



8. Bach, *Suite Francesa* n. 6: *Allemande* (transposto)



9. Bach, *Invenção* n. 2: *Rondeau*



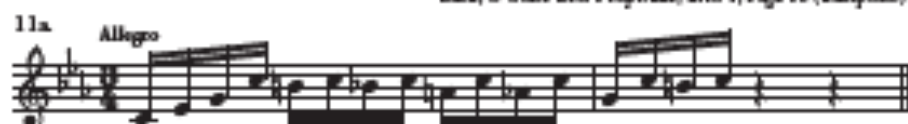
10a. Bach, *Suite Francesa* n. 3: *Sarabande* (transposto)



10b. Bach, *Suite Francesa* n. 3: *Sarabande* (transposto)



Bach, *O Crase Sem Temperado*, livro 1, *Fuga 10* (transposto)



11b. Bach, *O Crase Sem Temperado*, livro 1, *Fuga 10* (transposto)



12a. *Allegro* Bach, *A Arte da Fuga*, Contraponto n. 9 (transposto)

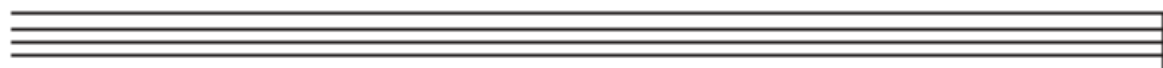
12b. *Allegro* Bach, *A Arte da Fuga*, Contraponto n. 9 (transposto)

13a. *Andante* Bach, *Sixte Angles*, n. 5: Gigue (transposto)

13b. *Andante* Bach, *Sixte Angles*, n. 5: Gigue (transposto)

Seção B3. Criando uma melodia coerente

Retorne à seção B2 e selecione dois ou três segmentos dentre os diversos fragmentos melódicos, cujas características permitam a formação de uma melodia coerente. Dependendo de suas escolhas, poderão ser necessárias mudanças métricas ou rítmicas em alguns segmentos.



Seção B4. Improvisação

O modo para vocalização exposto abaixo foi introduzido na unidade 7-B4 e agora será expandido, através da inclusão de todas as inversões do acorde V^7 . A memorização desses padrões lhe será bastante útil.

7 8

AbM: V_3^6 I

2 1

FM: V_3^4 I

2 3

FM: V_3^2 I⁶



Considere o modelo expandido de vocalização exposto anteriormente, como base para uma improvisação. Comece usando fragmentos da ópera *A Flauta Mágica*, que aparecem na unidade 7-B4 e continue seu "roteiro" usando o modelo expandido de vocalização. Após haver estabelecido as progressões harmônicas para a sua improvisação, tente ornamentar essas harmonias através da divisão das colcheias em semicolcheias e procure usar a maior quantidade de graus conjuntos possível. Mostramos abaixo um exemplo que tomou por base a segunda melodia cantada por Monostatos:



C Melodias (maior e menor): 7m

Seção C1. Melodias extraídas de óperas compostas por Verdi, Puccini, Haendel e Pergolesi

As melodias presentes nesta seção são originárias de óperas compostas por Verdi, Puccini, Händel e Pergolesi.





4. Allegro giusto $\text{♩} = 100$ Verdi, *Aida*: ato III: Dueto de Aida e Amnasso
 Cambiòle dolcissimo
 Amnasso



5. Allegro giusto $\text{♩} = 100$ Verdi, *Aida*: ato III: Dueto de Aida e Radames
 Radames



6. Andantino ingenuo $\text{♩} = 120$ Puccini, *Gianni Schicchi*: O Mio Bambino Caro, 3-40 (transcrito)
 dolce
 Lauretta



7. Largo Handel, *Julius Caesar*, ato I
 Cleopatra



8. *Andante* $\text{♩} = 60$ Verdi, *Amleto*, ato II, R-85



Etio

Verdi, *Amleto*, ato II, R-85

9. *Allegro giusto* $\text{♩} = 108$



Etio

10. *Allegro assai* G. B. Pergolesi, *La Serva Padrona*, ato I, Aria



Uberto
Pasdophe

Seção C2. Passagens extraídas de Cantatas compostas por J. S. Bach

As melodias presentes nesta seção são procedentes de Cantatas compostas por J. S. Bach.

1. $\text{♩} = 60$ Cantata BWV 4



2. $\text{♩} = 88$ Cantata BWV 5



3. $\text{♩} = 88$ Cantata BWV 46



4. *Canção BWV 42*

5. *Canção BWV 71*

6. *Canção BWV 75*

7. *Canção BWV 89*

8. *Canção BWV 144*

9. *Canção BWV 189*

10. *Canção BWV 197*

D Melodias (maior e menor): 7m

Seção D1. Canções folclóricas originárias de Northern Woods, nos Estados Unidos e do Haiti, além de melodias extraídas de obras instrumentais compostas por Bach e Bruckner

As seis primeiras melodias desta seção são originárias de coleções de canções folclóricas de Northern Woods, nos Estados Unidos, e do Haiti. Enfatizam alguns dos padrões rítmicos mais complicados apresentados até o presente momento. As melodias de números 7-12 foram compostas por Bach e são da literatura para instrumentos de teclas. As duas últimas melodias são do segundo movimento da *Sinfonia n. 5*, de Bruckner.

A justaposição de passagens compostas por Bruckner às oriundas da *Arte da Fuga*, de Bach, assim como o subseqüente repertório da parte E, evidencia a homenagem prestada por Bruckner a esta monumental obra de Bach.

1. *Driving Saw-Log on the River*

Driving Saw-Log on the River (Lento, 56 bpm)

The score consists of four staves of music in 3/4 time. The melody is written on a single treble clef staff. The music is in a minor key and features a steady, rhythmic pattern of eighth and quarter notes, with some rests and ties. The tempo is marked as 'Lento' with a metronome marking of 56.

Driving Saw-Log on the River da *Lumbering Song from the Northern Woods* de Edith Fowke, transcrita por Norman Caden. Publicado para a American Folklore Society by the University of Texas Press, Austin e London, Copyright 1970 by the American Folklore Society Memoir Series, Wm. Hugh Jansen, General Editor, vol. 55, 1970.

2. *Save Your Money While You're Young*

Save Your Money While You're Young (Lento, 76 bpm)

The score consists of three staves of music in 3/4 time. The melody is written on a single treble clef staff. The music is in a minor key and features a steady, rhythmic pattern of eighth and quarter notes, with some rests and ties. The tempo is marked as 'Lento' with a metronome marking of 76.

Save Your Money While You're Young da *Lumbering Song from the Northern Woods* de Edith Fowke, transcrita por Norman Caden. Publicado para a American Folklore Society by the University of Texas Press, Austin e London, Copyright 1970 by the American Folklore Society Memoir Series, Wm. Hugh Jansen, General Editor, vol. 55, 1970.

3. *Haiti, Sa, Jacques parot*

Haiti, Sa, Jacques parot (Lento, 76 bpm)

The score consists of one staff of music in 3/4 time. The melody is written on a single treble clef staff. The music is in a minor key and features a steady, rhythmic pattern of eighth and quarter notes, with some rests and ties. The tempo is marked as 'Lento' with a metronome marking of 76. There are triplets indicated by the number '3' above and below the notes.

4. *Haiti, Fei Oyeon*

Haiti, Fei Oyeon (Lento, 76 bpm)

The score consists of two staves of music in 3/4 time. The melody is written on a single treble clef staff. The music is in a minor key and features a steady, rhythmic pattern of eighth and quarter notes, with some rests and ties. The tempo is marked as 'Lento' with a metronome marking of 76.

5. Hakt, *Assato ob!*

6. Hakt, *Ma frei*

Bach, *Drei Menuets aus dem Klavierbüchlein für W. F. Bach, BWV 841: Menuet I*

7.

Bach, *Overture, BWV 810: Cigar*

8.

Bach, *Overture, BWV 810: Trio*

9.

Bach, *Overture, BWV 810: Basses*

10.

Bach, *A Arte da Fuga: Contraponto XIII, Tema*

11.

Exercise 11 consists of two staves of music. The first staff contains a melodic line with several triplet markings (indicated by a '3' above the notes) and slurs. The second staff shows a more complex rhythmic pattern, possibly a counterpoint or accompaniment, also featuring triplet markings.

Bach, *A Arte da Fuga: Contraponto XIII: Inverso* (transposto duas oitavas abaixo)

12.

Exercise 12 consists of two staves of music. The first staff contains a melodic line with several triplet markings and slurs. The second staff shows a more complex rhythmic pattern, possibly a counterpoint or accompaniment, also featuring triplet markings.

13. *Sehr langsam*
ad lib Bruckner, *Sinfonia n. 5, II*

Exercise 13 is a single staff of music for oboe. It begins with the tempo marking 'Sehr langsam' and 'ad lib'. The music consists of a series of notes with slurs, indicating a slow and expressive passage.

14. *Sehr langsam* Bruckner, *Sinfonia n. 5, II*

Exercise 14 is a single staff of music for cello. It begins with the tempo marking 'Sehr langsam'. The music consists of a series of notes with slurs, indicating a slow and expressive passage.

E Canto conjunto

Seção E1. Canto conjunto, com leitura em claves familiares

1. *Adagio* Haydn, *Grave in A minor*

Exercise 1 consists of three staves of music. The first two staves are empty, while the third staff contains a melodic line with circled numbers 1 and 7 above specific notes, indicating a reading exercise.

A musical score for guitar, consisting of two systems of three staves each. The first system includes circled numbers 1, 5, and 13. The second system includes circled numbers 1, 3, 11, and 19. The notation includes various rhythmic values and articulation marks.

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Beck, A. Ave de Paz: Capriccio V

2.

A musical score for piano, first system, consisting of two staves. The notation includes various rhythmic values and articulation marks.

A musical score for piano, second system, consisting of two staves. The notation includes various rhythmic values and articulation marks.

3. Allegretto

Berlioz, Sonatas para Flauta, 2ª parte, WoO 50, II

A musical score for piano, third system, consisting of two staves. The notation includes various rhythmic values and articulation marks.

A piano accompaniment for a piece in B-flat major, 3/4 time. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with quarter notes and eighth notes.

* Consultar a unidade 9-B para o estudo da 5d.

4. Voz Beethoven, Canto, WoO 192

Am lon - ga, vi - ta bre - vis.

A single vocal line in B-flat major, 3/4 time. It consists of five measures with lyrics 'Am lon - ga, vi - ta bre - vis.' Circled numbers 1 through 5 are placed above the notes.

5. Voz Beethoven, Canto, WoO 193

Am lon - ga, vi - ta bre - vis.

A single vocal line in B-flat major, 3/4 time. It consists of five measures with lyrics 'Am lon - ga, vi - ta bre - vis.' Circled numbers 1 through 5 are placed above the notes.

6. Beethoven, Canto, WoO 191

① B - A - C - H

Kühl, — nicht lau, nicht lau, kühl, — nicht lau, kühl, — nicht lau.

Kül, — nicht lau, kühl, — nicht lau, nicht lau.

Kühl, — nicht lau, kühl, — nicht lau, kühl, — nicht lau.

Three vocal lines in B-flat major, 3/4 time. The first line starts with 'B - A - C - H' and has circled number 1. The second line has circled number 2. The third line has circled number 3. Each line contains the lyrics 'Kühl, — nicht lau, nicht lau, kühl, — nicht lau, kühl, — nicht lau.' with varying phrasing and accents.

Seção E2. Canto conjunto, com leitura em claves não familiares

Esta passagem constitui uma continuação do material apresentado na unidade 7-E2.

Bach, *Aleixo J. fina, walter Pireola*, BWV 227

The image displays a musical score for the piece "Aleixo J. fina, walter Pireola" by J.S. Bach, BWV 227. The score is presented in three systems, each containing four staves. The notation is in a single system with a brace on the left side, indicating it is for a four-part setting. The staves are numbered 15, 16, 17, and 18 from top to bottom. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accidentals (sharps and naturals) throughout the piece. The score is written in a clear, legible font, and the overall layout is professional and well-organized.

System 1 of a musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a variety of note values, including quarter, eighth, and sixteenth notes, with some notes beamed together. There are also rests and a few accidentals (sharps and naturals).

System 2 of a musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with similar rhythmic patterns and melodic lines, including some slurs and ties.

System 3 of a musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music concludes with various note values and rests, maintaining the overall melodic and rhythmic structure of the previous systems.

The image displays a musical score for guitar, consisting of four systems of four staves each. The notation is written in a key signature of one sharp (F#) and a 3/4 time signature. The first system shows a melodic line in the first staff, a bass line in the second, and accompaniment in the third and fourth. The second system continues the piece with similar melodic and bass lines. The third system features a more active melodic line with some chromaticism. The fourth system concludes the piece with a final melodic phrase and a sustained bass note. The notation includes various note values, rests, and phrasing slurs.

The image displays a musical score for a four-staff instrument, organized into three systems. Each system consists of four staves. The first staff in each system uses a treble clef and a key signature of one flat. The second staff uses a bass clef. The third and fourth staves use a C-clef (soprano and alto positions). The music is a single melodic line with various rhythmic values and ornaments, including mordents and grace notes. The piece concludes with a final cadence in the first system of the third system.

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