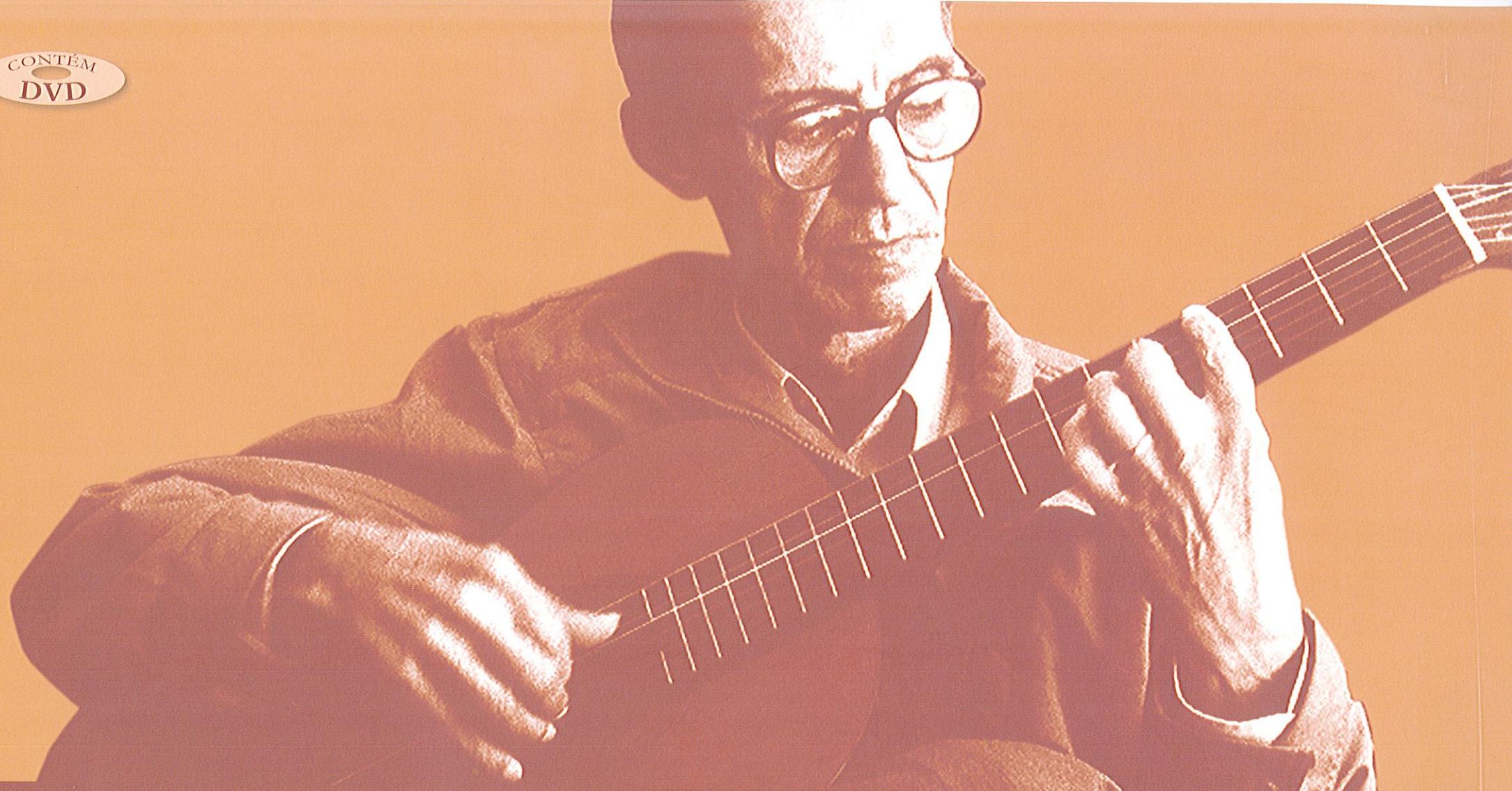


CONTÉM  
DVD



# Método Gamela

## A ARTE DO VIOLÃO SOLO

PARA INICIANTES

# Método Gamela

## A ARTE DO VIOLÃO SOLO

### PARA INICIANTES

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# Apresentação

**Nelson Faria**

Considero o Gamela um dos maiores mestres do violão brasileiro.

Com um método totalmente particular de transmitir o seu conhecimento, Gamela influenciou direta e indiretamente um sem número de violonistas no Brasil e no exterior. Seus arranjos para violão solo, além de serem de um tremendo bom gosto, são elaborados de forma a demonstrar ao estudante as variadas possibilidades harmônicas, com substituições de acordes, aplicação de inversões e colocação das notas de tensão.

Diz-se que se conhece uma árvore por seus frutos. Sempre que vou a Brasília e vejo algum novo violonista tocando bem, pergunto logo: "Você estuda ou estudou com o Gamela?" Quase sempre acerto na pergunta.

A pedagogia aplicada por Gamela neste livro faz com que mesmo o iniciante no instrumento possa tocar peças com um alto nível de elaboração. Mais do que formar o instrumentista, Gamela forma o músico, preparando-o para o mercado de trabalho com uma ferramenta fundamental: repertório

Acredito que este livro será de grande utilidade para todos nós. Eu, seu eterno aluno, estarei desfrutando nota por nota deste belo trabalho.

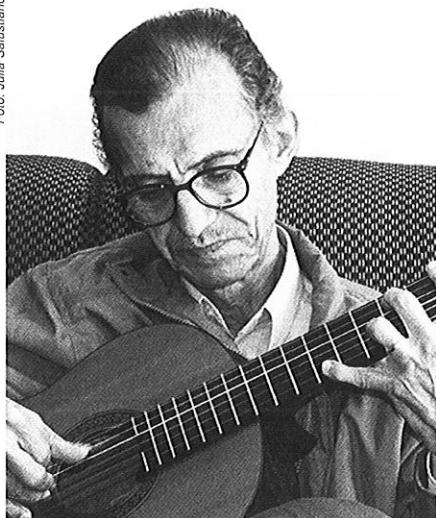
Obrigado Gamela, por colocar à nossa disposição tanta informação, com tanta generosidade.

---

*Nelson Faria é violonista, guitarrista, compositor e arranjador. Seu trabalho artístico e pedagógico é reconhecido nacional e internacionalmente. É autor de quatro livros didáticos: A Arte da Improvisação (Lumiar Editora, 1991); The Brazilian Guitar Book (Sher Music Co., 1996), publicado nos Estados Unidos pela mesma editora do Real Book e no Japão pela editora Arikita Music; Escalas, Arpejos e Acordes para Violão e Guitarra (Lumiar Editora, 1999); e Inside the Brazilian Rhythm Section (Sher Music Co., 2002), escrito em parceria com o pianista americano Cliff Korman, lançado nos EUA e Japão. O nome de Nelson Faria aparece em mais de uma centena de discos, tendo trabalhado ao lado de grandes nomes da música popular brasileira e internacional. Tem gravados cinco discos solo.*

# Gamela – O homem e a obra

Foto: Julia Salustiano



Gamela (2006)

Paulista de Barretos, nascido em 02.04.1943, Sidney Barros – ou GAMELA, como é mais conhecido – encontrou seu destino (a música) e seu instrumento (o violão) aos dezessete anos, sob a influência daquela que viria a ser uma das maiores gerações de músicos e compositores que o Brasil conheceu: a geração de Luiz Bonfá, Tom Jobim, Baden Powell, Carlos Lyra, João Gilberto e tantos outros, cujo trabalho desembocaria na criação da Bossa Nova, movimento destinado a exercer uma influência renovadora permanente na cultura popular das últimas décadas, rompendo barreiras geográficas e culturais.

Em pouco tempo, Gamela já podia exibir um currículo completo como músico e instrumentista. Iniciando-se profissionalmente na primeira *big band* de São José do Rio Preto, no início da década de 60 (ao lado do maestro José Roberto Branco), tocou em várias outras formações, tendo a oportunidade de acompanhar, profissional ou informalmente, alguns dos maiores intérpretes de nossa música, como Dalva de Oliveira, Maysa, Agostinho dos Santos, Ivon Cury, Carlos Galhardo, Nelson Gonçalves, Cauby Peixoto, Ciro Monteiro, para citar apenas alguns, e de tocar ao lado de grandes instrumentistas como Baden Powell e Maurício Einhorn.

Apesar de suas inegáveis qualidades como violonista, dono de um estilo próprio e inconfundível de interpretação, Gamela não tardaria a descobrir a sua verdadeira vocação: o ensino. Há mais de trinta anos atuando como professor em Brasília, ajudou a formar toda uma nova geração de excelentes profissionais, dentre os quais podem ser citados Nelson Faria, Lula Galvão, Tom Capone, Márcio Faraco, Cássia Eller e Genil Castro.

Nos últimos anos, Gamela tem voltado com certa regularidade aos palcos, matando a saudade de seus velhos admiradores e conquistando uma legião de novos amantes para a melhor música brasileira. Coroando mais de quatro décadas dedicados ao ensino do violão, agora oferece a todos o que antes era privilégio de poucos - o seu exclusivo sistema de aprendizado do instrumento - o Método Gamela - A Arte do Violão Solo.

M é t o d o   G a m e l a

COMO USAR

# O prazer em tocar violão

**A**prender a tocar bem o violão – um dos instrumentos mais populares no Brasil – é o desejo de milhares de pessoas. Contudo, entre a vontade e a realidade surgem inúmeros obstáculos. Em alguns casos, o que atrapalha é a falta de um bom professor, em outros, as dificuldades enfrentadas para entender a teoria musical e as incontáveis cifras que, com perdão do trocadilho, nos parecem indecifráveis. Também existem as situações nas quais nos deparamos com as nossas limitações motoras ao manusear o instrumento, somadas ao “ouvido” pouco treinado na identificação das notas e acordes. Todos esses problemas dificultam e, por muitas vezes, acabam provocando a desistência definitiva do aprendizado, relegando o violão ao lugar de peça decorativa na casa.

Somando-se a todas essas dificuldades – que não são poucas – existe uma outra que, com toda certeza, é a que faz a maior parte dos aprendizes desistir do seu objetivo: a falta de um método de aprendizado eficiente, de fácil entendimento e que ensine a tocar violão com as duas mãos. Para preencher essa lacuna e propiciar o ensino do violão de forma natural,

proporcionando o ensino musical de alta qualidade no aprendizado desse instrumento, apresentamos o **Método Gamela – A Arte do Violão Solo para Iniciantes**.

Direcionado primordialmente aos iniciantes, dos quais não se exige prévio conhecimento musical ou habilidade técnica, utiliza uma digitação simplificada, sem prejuízo da qualidade das melodias e arranjos, e evita ao máximo a utilização de pestanas e outras técnicas que poderiam oferecer maior dificuldade ao aprendiz.

O Método Gamela é totalmente inédito, revolucionário e, sobretudo, de extrema simplicidade. É o único em todo o mundo que ensina o aluno a usar a mão esquerda e a direita simultaneamente, por meio de uma escrita musical e símbolos de fácil entendimento, que integram uma metodologia pedagógica desenvolvida ao longo de mais de três décadas de ensino e pesquisas.

Pelo sistema, os alunos terão contato com exercícios especialmente criados para desenvolver e aperfeiçoar a capacidade motora e,

principalmente, despertar a sensibilidade musical e auditiva. O Método Gamela ainda apresenta arranjos originais de músicas do cantor popular nacional e internacional, que permitirão execuções surpreendentes até para os que possuem maior conhecimento musical, pois, também, é o único que ensina a arte do violão solo. Para facilitar ainda mais o aprendizado, o Método Gamela é acompanhado por DVD, onde são executados de forma rápida e lenta todos os exercícios e músicas do álbum.

Além de todas essas facilidades, o Método Gamela ainda apresenta uma vantagem adicional: ele é auto-regulável, ou seja, cada um pode estabelecer o seu próprio ritmo de estudo, de acordo com seus objetivos e com a sua disponibilidade de tempo. Sobre os resultados, o autor, Mestre Gamela, não promete milagres, mas garante que qualquer pessoa que se disponha a acompanhar sua proposta estará em condições, em prazo relativamente curto, de executar essas melodias, em harmonizações de extremo bom-gosto, preparando-se, se assim o quiser, para vôos mais altos com seu instrumento.

## Encontre o seu próprio ritmo

Para utilizar o Método Gamela não é preciso muito esforço. O próprio autor recomenda que cada pessoa encontre o seu ritmo e respeite o grau de dificuldade individual.

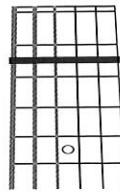
Assim, em primeiro lugar, execute os exercícios apresentados às páginas 19 a 26. Se encontrar muita dificuldade em algum, passe para o outro, até achar o que mais ofereça conforto. À medida que dominar o exercício, parte para outro, e assim sucessivamente. Não é preciso treinar mais do que meia hora por dia, inicialmente.

Quando se adquirir maior controle motor e domínio do instrumento, pode-se executar as músicas que integram o Método. Mas o uso do método não deve ser encarado de forma rígida – se houver facilidade, as músicas podem ser executadas de início, sem qualquer prejuízo ao aprendizado. “Afinal, o violão é para proporcionar prazer, aguçar a sensibilidade e elevar a alma”, ensina Mestre Gamela.

# Movimentação da mão esquerda

Os números sobre o diagrama correspondem  
aos dedos da mão esquerda:

- 1 - indicador
- 2 - médio
- 3 - anular
- 4 - mínimo



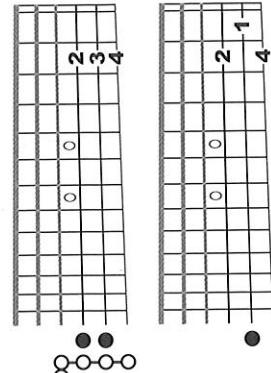
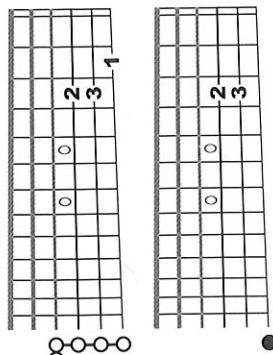
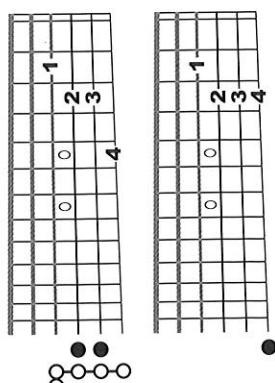
A pestana é  
representada por  
uma barra sobre o  
diagrama.

Aconselha-se que sejam sempre obedecidas as indicações sobre o posicionamento dos dedos da mão esquerda, mesmo quando as notas digitadas não são tocadas, ou quando haja uma digitação aparentemente mais "fácil".

A nota deve ser digitada porque facilita a movimentação dos dedos nas digitações posteriores ou por fazer parte do acorde que está sendo executado – mesmo sem ser tocada, ela soa em harmonia com as demais notas.

Todas as digitações propostas neste Método têm o objetivo de facilitar a movimentação da mão esquerda, portanto, devem ser sempre seguidas.

Veja, como exemplo, esta pequena seqüência, extraída da melodia *Smile*.



# Movimentação da mão direita

Os símbolos a seguir orientam a movimentação da mão direita:

○○ Os círculos brancos ligados por um traço indicam que as cordas são tocadas simultaneamente (acordes).

● ● ● Os círculos pretos indicam que as cordas serão tocadas uma de cada vez.

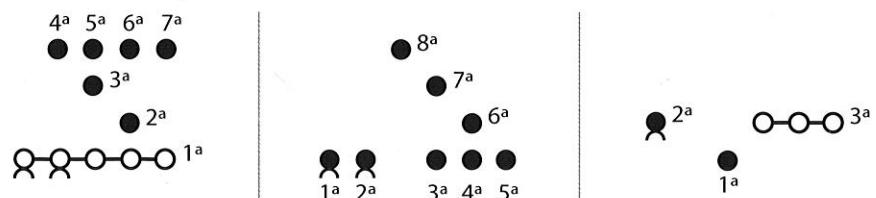
◐ Este símbolo indica que a corda será tocada somente com o polegar.

○○ Estes símbolos indicam que as cordas serão tocadas com o polegar, simultaneamente.

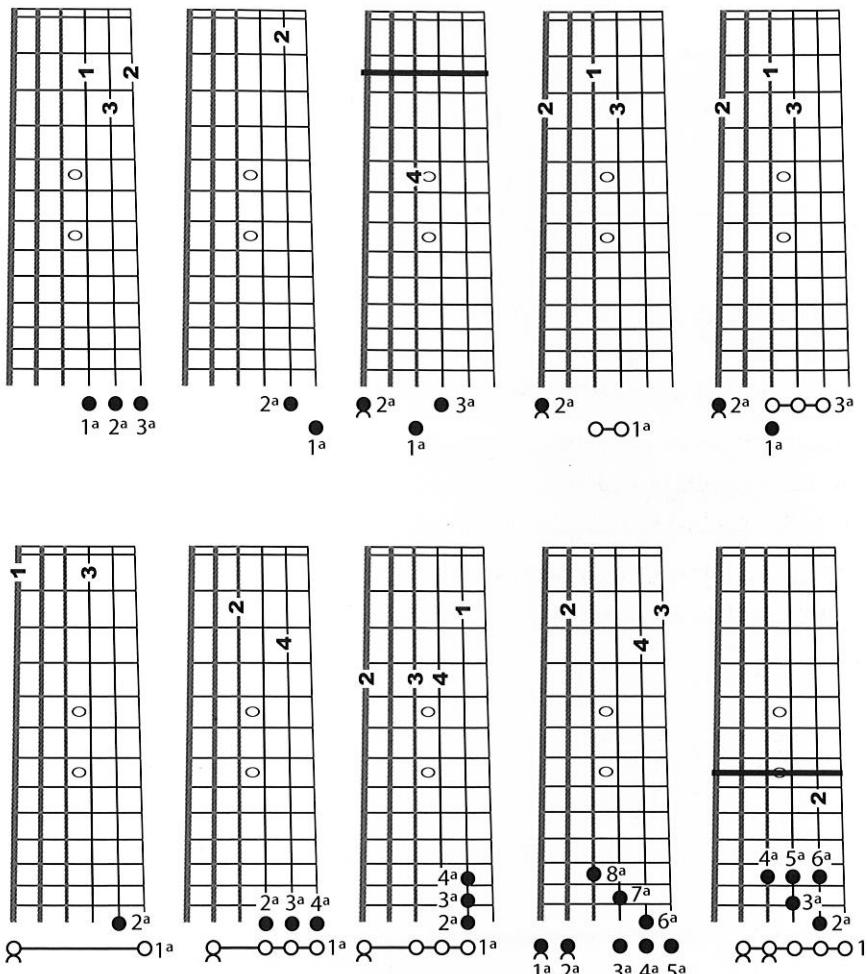
○○○○ Estes símbolos indicam que as cordas serão tocadas pelo polegar e demais dedos, simultaneamente.

◐ ● ● ● Estes símbolos indicam que as cordas serão tocadas pelo polegar e demais dedos, uma de cada vez.

**As notas serão sempre tocadas na seguinte ordem:** tocam-se primeiro as notas localizadas na parte inferior do diagrama. Depois, as notas localizadas no alinhamento imediatamente superior, e assim por diante. Dentro de cada alinhamento de notas, estas serão tocadas do grave para o agudo, conforme os exemplos abaixo.



## EXEMPLOS PARA A MÃO DIREITA



Os exemplos acima foram extraídos de várias músicas e não representam sequência harmônica ou melodia.

# M é t o d o   G a m e l a

EXERCÍCIOS E MÚSICAS

**Gamela**

Chord diagrams and fingerings:

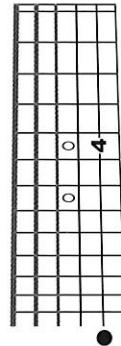
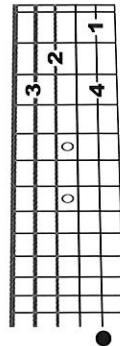
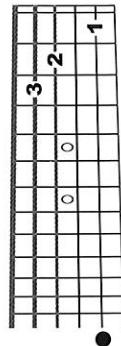
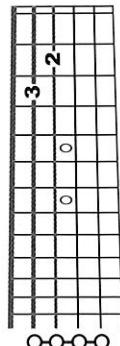
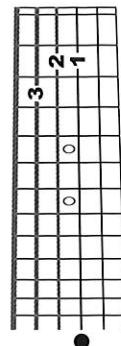
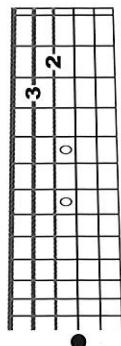
- Row 1:** C (3,2,1), Em/B (3,2,4), Am (2,1,4), (2,1,3), (2,3,1)
- Row 2:** Em (3,2,4), F/A (2,1,4), G (2,1,3), (2,3,1)
- Row 3:** C (3,2,1), G (3,2,4), C (3,2,1)

Notation below the diagrams:

- Row 1:** Treble clef, 3/4 time, C
- Row 2:** Treble clef, 3/4 time, Em
- Row 3:** Treble clef, 3/4 time, C

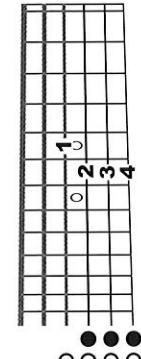
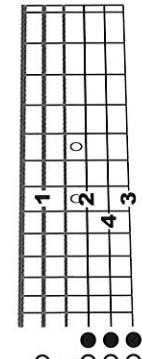
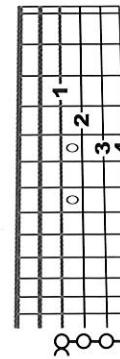
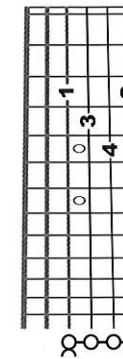
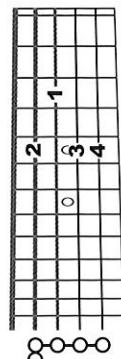
# Exercício em DÓ (II)

Gamela



2  
4

C7M



2  
4

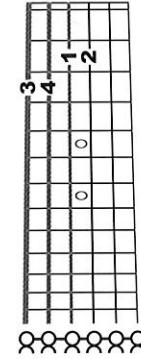
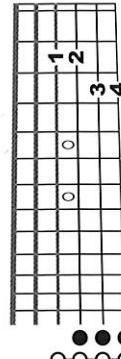
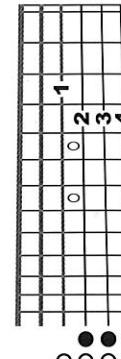
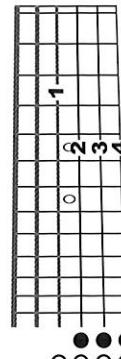
Dm7(9)

G7(13)

G7(<sup>9</sup><sub>13</sub>)

Em7

A7(<sup>b9</sup><sub>b13</sub>)



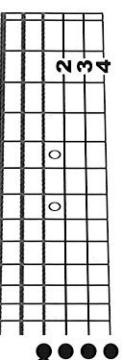
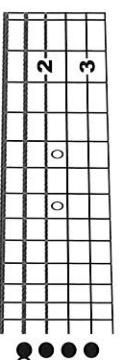
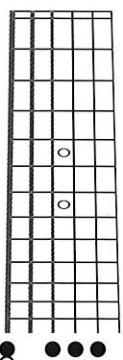
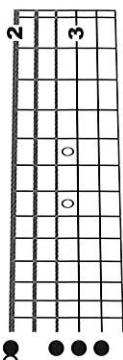
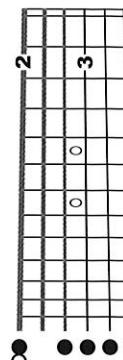
2  
4

Dm7(9)/F

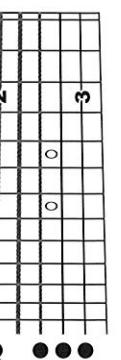
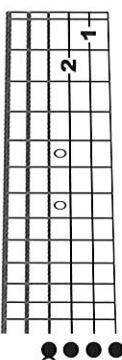
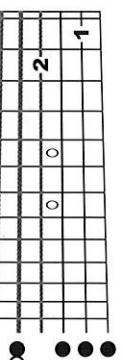
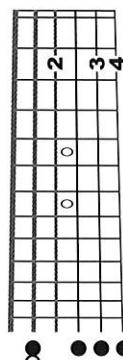
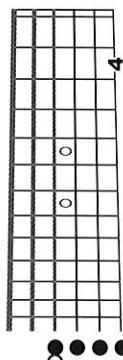
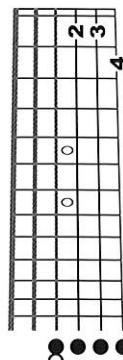
G7(<sup>b9</sup><sub>b13</sub>)

C<sup>6</sup>/E

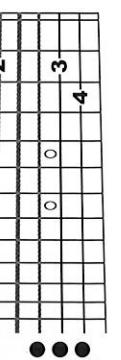
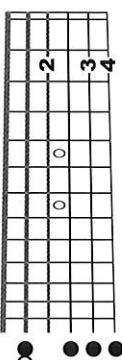
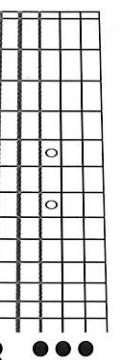
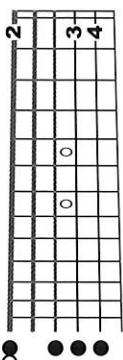
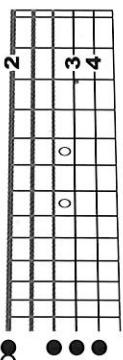
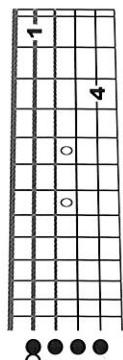
C7M(<sup>6</sup><sub>9</sub>)/G



D6/F# | E7(b9) | Em7 | A7 | D7M



E7(<sup>b</sup><sub>13</sub>) | Em7(9) | A7(13) | Am7 | D7(9) | G



Gm/Bb | D7M/F# | E7(<sup>b9</sup><sub>13</sub>) | Em7 | A7(13) | D/F# |

## Exercício em MI

## Gamelan

The figure displays six guitar chords arranged in three rows. Each row contains two chords, with each chord consisting of a fretboard diagram, a string diagram, and a musical staff.

- E7M/G#**: Fretboard shows 2-0-0-3-4. String diagram shows 2-0-0-3-4. Musical staff shows a C major chord (E-G-B).
- F#7( $b_9$ )**: Fretboard shows 2-0-0-3-4. String diagram shows 2-0-0-3-4. Musical staff shows an F#7 chord (F#-A-C-E).
- F#m7(11)**: Fretboard shows 2-0-0-3-4. String diagram shows 2-0-0-3-4. Musical staff shows an F#m7 chord (F#-A-C-E).
- B7/F**: Fretboard shows 2-0-0-3-4. String diagram shows 2-0-0-3-4. Musical staff shows a B7 chord (B-D-G-B) and an F major chord (F-A-C).
- E7M/G#**: Fretboard shows 2-0-0-3-4. String diagram shows 2-0-0-3-4. Musical staff shows an E7 chord (E-G-B-E) and a G major chord (G-B-D).
- F#7( $b_9$ )**: Fretboard shows 2-0-0-3-4. String diagram shows 2-0-0-3-4. Musical staff shows an F#7 chord (F#-A-C-E) and a B major chord (B-D-G-B).
- Bm7/F#**: Fretboard shows 2-0-0-3-4. String diagram shows 2-0-0-3-4. Musical staff shows a Bm7 chord (B-D-F#-B) and an F# major chord (F#-A-C-E).
- E7( $b_9$ )**: Fretboard shows 2-0-0-3-4. String diagram shows 2-0-0-3-4. Musical staff shows an E7 chord (E-G-B-E) and an E major chord (E-G-B-E).
- G#m7(b5)**: Fretboard shows 2-0-0-3-4. String diagram shows 2-0-0-3-4. Musical staff shows a G#m7 chord (G#-B-D-G#) and a B major chord (B-D-G-B).
- C#7/G**: Fretboard shows 2-0-0-3-4. String diagram shows 2-0-0-3-4. Musical staff shows a C#7 chord (C#-E-G-B-C#) and a G major chord (G-B-D-G).

Diagram illustrating seven guitar chords for a 4-string guitar in G major (4 sharps):

- F#m7(11)**: Fretboard diagram shows strings 2, 3, and 4 with dots at positions 2, 3, and 4 respectively. Musical staff:  $\text{G}^{\sharp} \text{ B}^{\sharp} \text{ D}^{\sharp} \text{ E}^{\sharp}$
- F#m7**: Fretboard diagram shows string 3 with a dot at position 3. Musical staff:  $\text{G}^{\sharp} \text{ B}^{\sharp} \text{ D}^{\sharp}$
- Am(6)**: Fretboard diagram shows strings 1, 2, 3, and 4 with dots at positions 1, 2, 3, and 4 respectively. Musical staff:  $\text{A} \text{ C}^{\sharp} \text{ E} \text{ G}^{\sharp}$
- Am(6)**: Fretboard diagram shows strings 1, 2, 3, and 4 with dots at positions 1, 2, 3, and 4 respectively. Musical staff:  $\text{A} \text{ C}^{\sharp} \text{ E} \text{ G}^{\sharp}$
- G#m7**: Fretboard diagram shows strings 2, 3, and 4 with dots at positions 2, 3, and 4 respectively. Musical staff:  $\text{G}^{\sharp} \text{ B}^{\sharp} \text{ D}^{\sharp} \text{ E}^{\sharp}$
- G7(9)**: Fretboard diagram shows string 3 with a dot at position 2. Musical staff:  $\text{G}^{\sharp} \text{ B}^{\sharp} \text{ D}^{\sharp} \text{ E}^{\sharp}$
- C7M**: Fretboard diagram shows string 3 with a dot at position 3. Musical staff:  $\text{C} \text{ E} \text{ G}^{\sharp} \text{ B}^{\sharp}$
- B7/F**: Fretboard diagram shows strings 1, 2, 3, and 4 with dots at positions 1, 2, 3, and 4 respectively. Musical staff:  $\text{B} \text{ D}^{\sharp} \text{ F} \text{ A}^{\sharp}$
- E(add9)**: Fretboard diagram shows strings 1, 2, 3, and 4 with dots at positions 1, 2, 3, and 4 respectively. Musical staff:  $\text{E} \text{ G}^{\sharp} \text{ B} \text{ D}^{\sharp}$
- E<sup>6</sup>/G#**: Fretboard diagram shows strings 1, 2, 3, and 4 with dots at positions 1, 2, 3, and 4 respectively. Musical staff:  $\text{E} \text{ G}^{\sharp} \text{ B} \text{ D}^{\sharp}$

# Exercício em SOL

Gamela

2  
4

G      Am7(9)      Bm7      G7M(9)/D      G<sup>6</sup>

2  
4

G7M(<sup>9</sup>)      G7M      Am7(11)      Bm7(11)      G7M(6)/D      Bm7(11)      Am7(11)      G7M

2  
4

G7M(<sup>9</sup>)      G<sup>6</sup>      G7M(9)/D      Bm7      Am7(9)

The musical score consists of two staves, each with seven measures. The top staff is in G major (two sharps) and the bottom staff is in D major (one sharp). Each measure includes a grid diagram of the Gamela instrument's keys and a corresponding musical notation below it.

**Top Staff (G major):**

- Measure 1: Grid shows notes at positions 2, 3, and 4. Below: Treble clef, 2/4 time, G/B chord.
- Measure 2: Grid shows notes at positions 2, 3, and 4. Below: G/B chord.
- Measure 3: Grid shows notes at positions 2, 3, and 4. Below: A7(<sup>b9</sup><sub>b13</sub>) chord.
- Measure 4: Grid shows note at position 3. Below: Am7 chord.
- Measure 5: Grid shows notes at positions 2 and 1. Below: Am7 chord.
- Measure 6: Grid shows note at position 1. Below: Am7 chord.
- Measure 7: Grid shows note at position 1. Below: Am7 chord.

**Bottom Staff (D major):**

- Measure 1: Grid shows notes at positions 1, 2, 3, and 4. Below: D7(<sup>b9</sup><sub>b13</sub>) chord.
- Measure 2: Grid shows note at position 4. Below: G(#11) chord.
- Measure 3: Grid shows note at position 1. Below: G(#11) chord.
- Measure 4: Grid shows note at position 3. Below: G chord.

## Exercício em LÁ

Gamelan

2/4

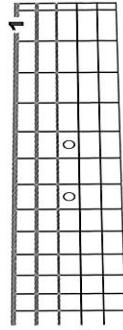
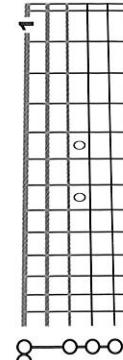
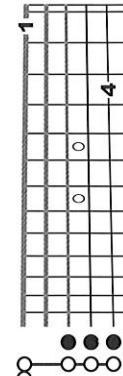
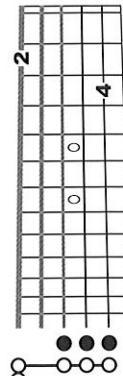
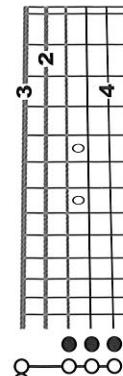
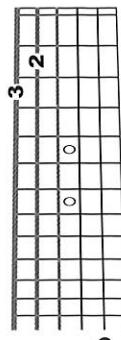
Dm6      C#7/G      F#7(<sup>b9</sup><sub>b13</sub>)      F#7(b13)      B7/F      E7(<sup>b9</sup><sub>b13</sub>)      E7(b13)

A      A<sup>6</sup>

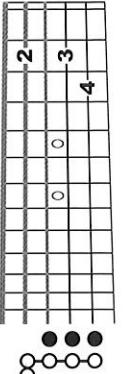
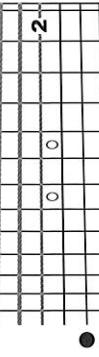
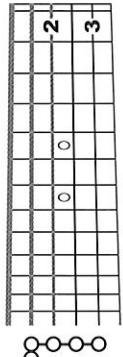
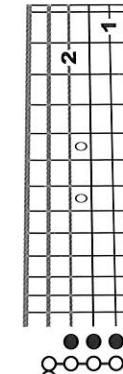
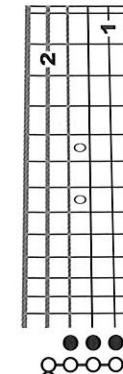
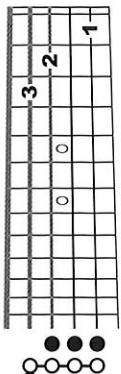
# Mulher Rendeira

ARRANJO: Gamela

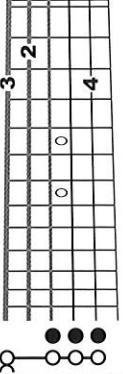
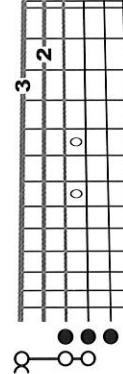
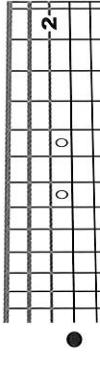
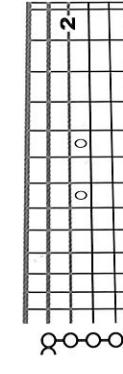
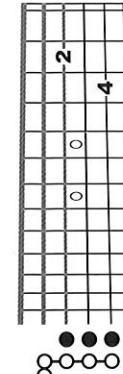
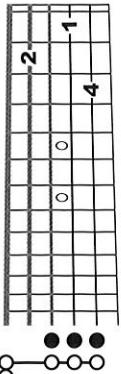
Zé do Norte



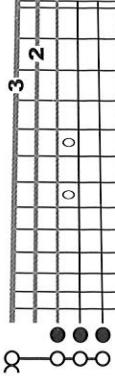
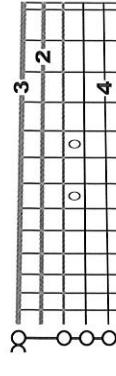
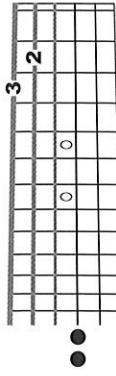
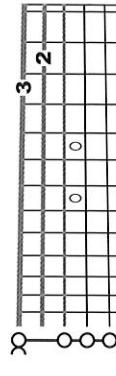
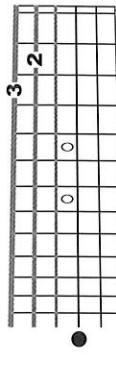
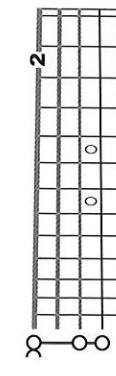
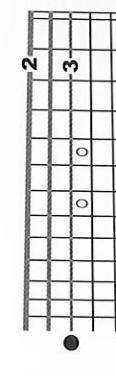
2 4 | | G | G/F# | G/F | G/F |

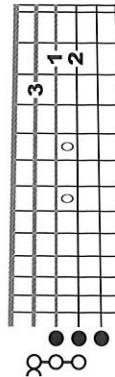
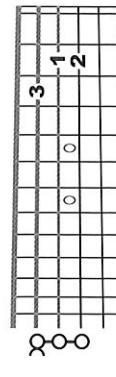
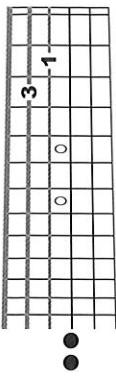
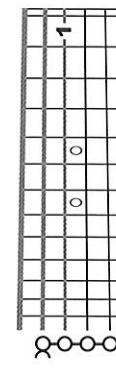
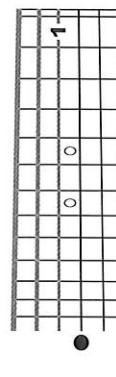
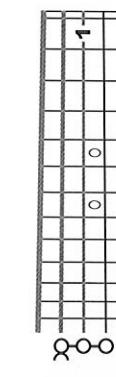
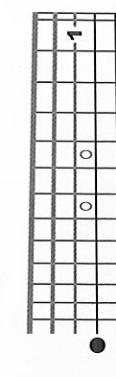


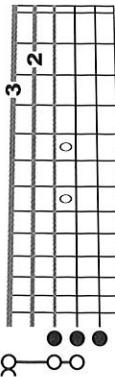
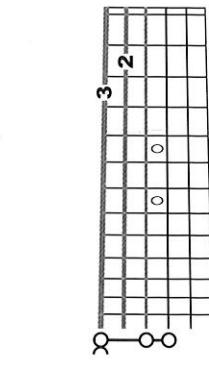
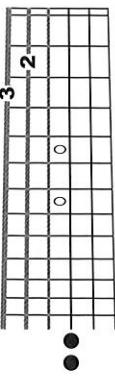
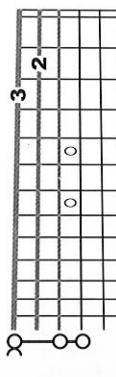
2 4 | | C | C/B | C/A | Cm/A | Bm7 |



2 4 | | E7 | Am7(11) | Cm(<sup>7M</sup><sub>6</sub>) | G | G |

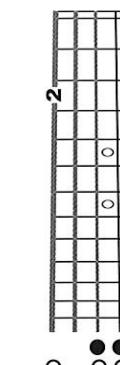
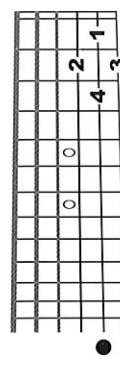
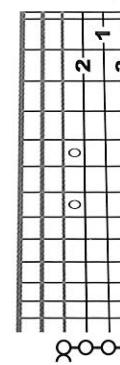
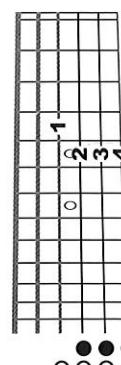
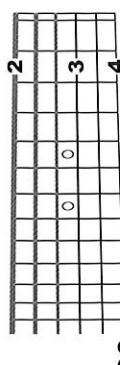
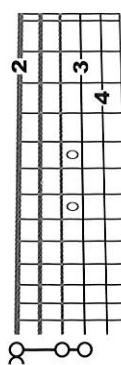
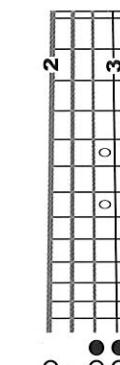
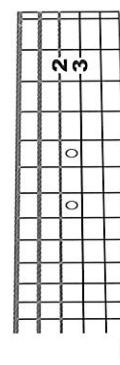
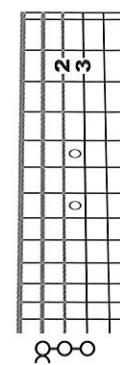
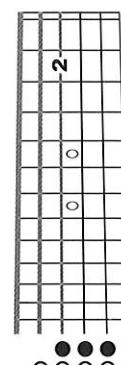
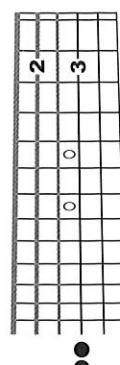
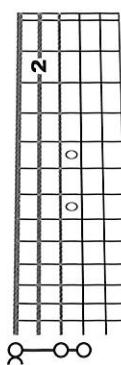
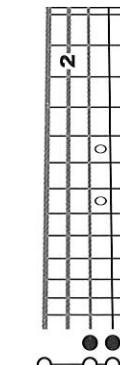
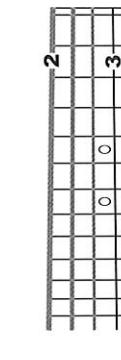
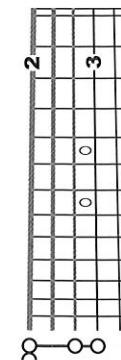
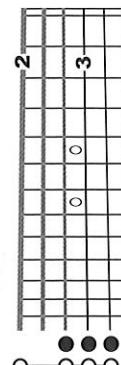
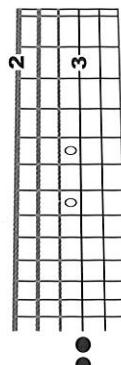
2 4                    2 4                    2 4                    2 4                    2 4                    2 4                    2 4  
G                    G                    G                    G                    G/F#  
C6                    C6                    Cm(<sup>7M</sup>)                    Cm6  
G                    G                    G                    G

1<sup>a</sup> vez                    2<sup>a</sup> vez

# Parabéns pra Você

ARRANJO: Gamela

Anônimo

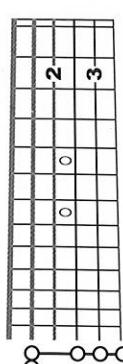
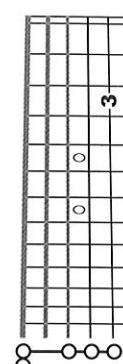
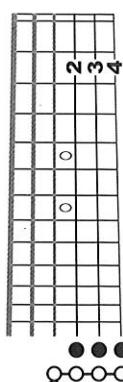
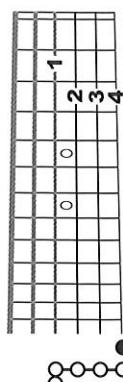
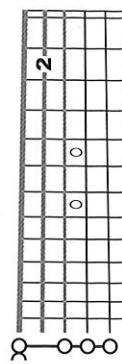


D/F#

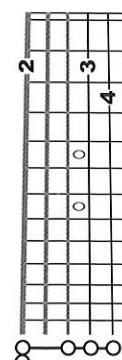
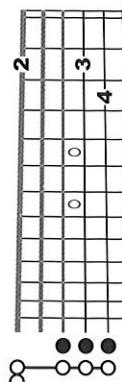
D7(9)/F#

D7

G(#11)



Musical staff in G major (two sharps) with a common time signature (2/4). Chords shown: Em7, Gm6, D7M, Em7, A7.

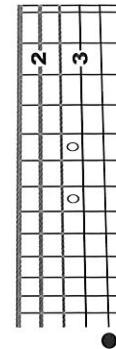
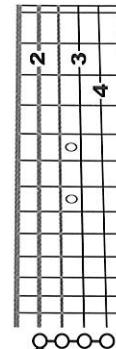
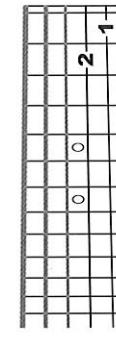
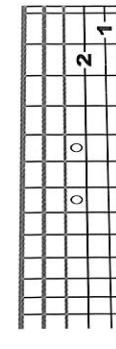
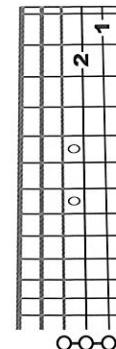
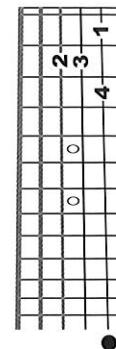
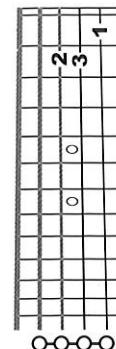
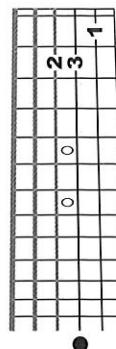


Musical staff in G major (two sharps) with a common time signature (2/4). Chords shown: D/F#, D/F#.

# Greensleeves

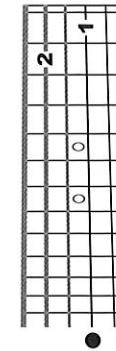
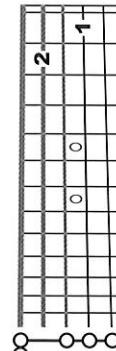
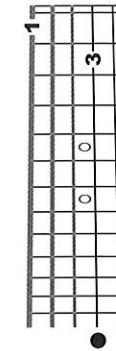
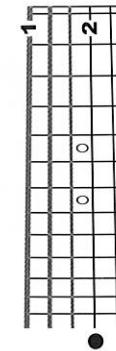
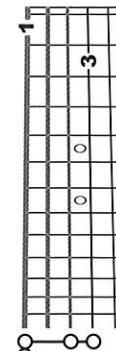
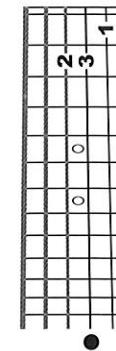
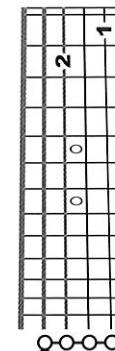
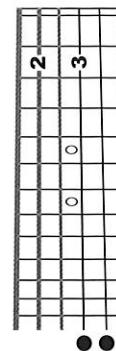
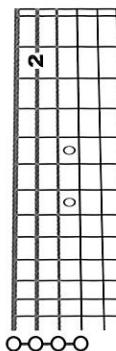
ARRANJO: Gamela

Anônimo



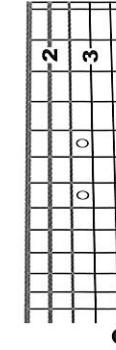
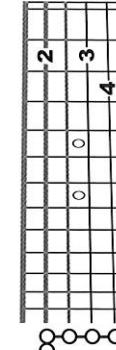
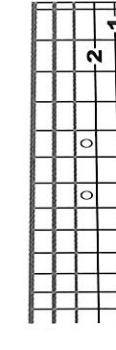
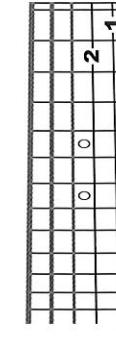
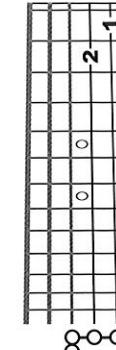
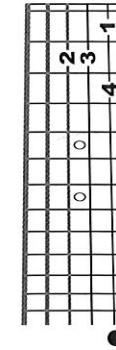
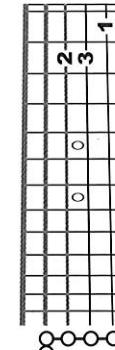
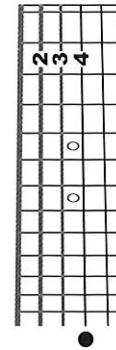
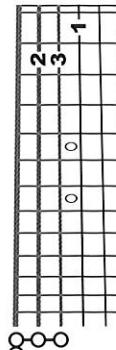
3  
4

Am D7(9) Bm7



3  
4

Em7 Am7 E7sus(b9) E7



3  
4

E Am D7(9) Bm7

The score consists of three horizontal staves, each representing a different Gamela instrument. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Each staff has four measures of music.

**Top Staff (Treble Clef):**

- Measure 1: Chords Em7, Am7, E7, Am. Fingerings: 2, 2 3, 2 1, 2 3.
- Measure 2: Chords Em7, Am7, E7, Am. Fingerings: 2 3, 2 1, 2 4, 2 3.
- Measure 3: Chords Em7, Am7, E7, Am. Fingerings: 2 3, 2 1, 2 4, 2 3.
- Measure 4: Chords Em7, Am7, E7, Am. Fingerings: 2 3, 2 1, 2 4, 2 3.

**Middle Staff (Alto Clef):**

- Measure 1: Chords Em7, Am7, D7sus, Bm7. Fingerings: 2 3 1, 2 1 4, 2 1 4, 2 1 3.
- Measure 2: Chords Em7, Am7, D7sus, Bm7. Fingerings: 2 3 1, 2 1 4, 2 1 4, 2 1 3.
- Measure 3: Chords Em7, Am7, D7sus, Bm7. Fingerings: 2 3 1, 2 1 4, 2 1 4, 2 1 3.
- Measure 4: Chords Em7, Am7, D7sus, Bm7. Fingerings: 2 3 1, 2 1 4, 2 1 4, 2 1 3.

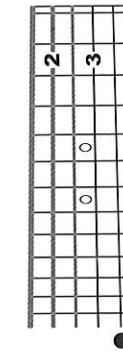
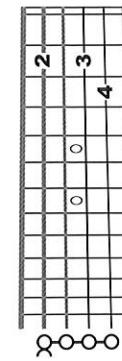
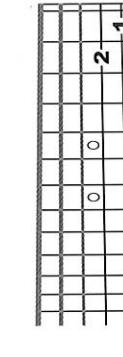
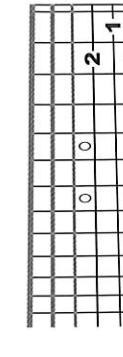
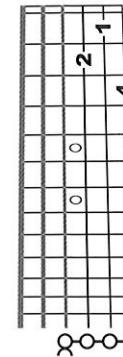
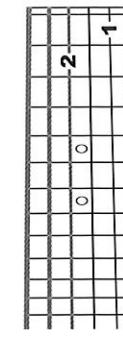
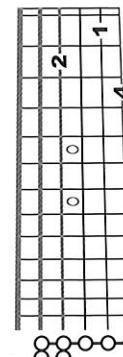
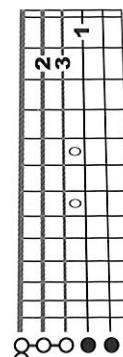
**Bottom Staff (Bass Clef):**

- Measure 1: Chords Em7, Am7, E7sus(b9), E7. Fingerings: 2, 2 3, 2 1, 1 2 3.
- Measure 2: Chords Em7, Am7, E7sus(b9), E7. Fingerings: 2, 2 3, 2 1, 1 2 3.
- Measure 3: Chords Em7, Am7, E7sus(b9), E7. Fingerings: 2, 2 3, 2 1, 1 2 3.
- Measure 4: Chords Em7, Am7, E7sus(b9), E7. Fingerings: 2, 2 3, 2 1, 1 2 3.

## Greensleeves

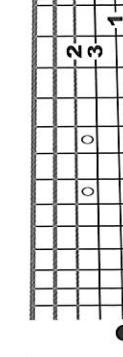
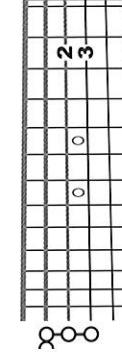
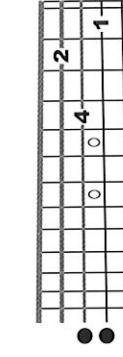
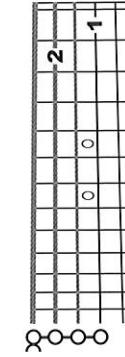
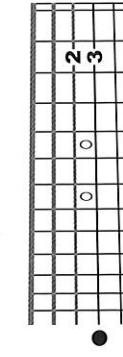
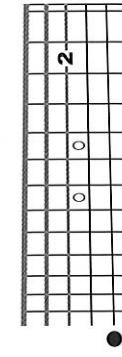
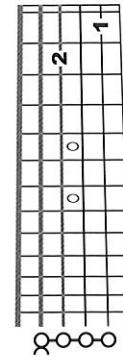
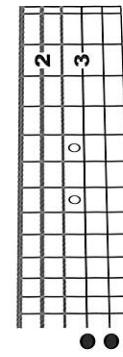
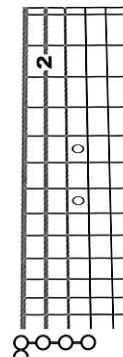
Anônimo

ARRANJO: Gamela



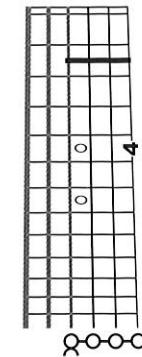
3  
4

E                    Am7                    D7sus                    Bm7



3  
4

Em7                    Am7                    E7                    Am



3  
4

A

The sheet music consists of three staves of musical notation for Gamela (Xylophone). Each staff includes a treble clef, a time signature of 2/4, and a key signature of A major (no sharps or flats).

**Staff 1:**

- Measure 1: Fingerings 2, 3, 1; Notes: Open (o), Open (o), Open (o), Closed (x), Open (o), Open (o).
- Measure 2: Fingerings 2, 3, 1; Notes: Open (o), Open (o), Open (o), Open (o), Open (o), Open (o).
- Measure 3: Fingerings 2, 3, 1; Notes: Open (o), Open (o), Open (o), Open (o), Open (o), Closed (x).
- Measure 4: Fingerings 2, 3, 1; Notes: Open (o), Open (o), Open (o), Open (o), Open (o), Open (o).
- Measure 5: Fingerings 2, 3, 1; Notes: Open (o), Open (o), Open (o), Open (o), Open (o), Open (o).
- Measure 6: Fingerings 2, 3, 1; Notes: Open (o), Open (o), Open (o), Open (o), Open (o), Open (o).
- Measure 7: Fingerings 2, 3, 1; Notes: Open (o), Open (o), Open (o), Open (o), Open (o), Open (o).
- Measure 8: Fingerings 2, 3, 1; Notes: Open (o), Open (o), Open (o), Open (o), Open (o), Open (o).

**Staff 2:**

- Measure 1: Fingerings 2, 3, 1; Notes: Open (o), Open (o), Open (o), Open (o), Open (o), Open (o).
- Measure 2: Fingerings 2, 3, 1; Notes: Open (o), Open (o), Open (o), Open (o), Open (o), Open (o).
- Measure 3: Fingerings 2, 3, 1; Notes: Open (o), Open (o), Open (o), Open (o), Open (o), Open (o).
- Measure 4: Fingerings 2, 3, 1; Notes: Open (o), Open (o), Open (o), Open (o), Open (o), Open (o).
- Measure 5: Fingerings 2, 3, 1; Notes: Open (o), Open (o), Open (o), Open (o), Open (o), Open (o).
- Measure 6: Fingerings 2, 3, 1; Notes: Open (o), Open (o), Open (o), Open (o), Open (o), Open (o).
- Measure 7: Fingerings 2, 3, 1; Notes: Open (o), Open (o), Open (o), Open (o), Open (o), Open (o).
- Measure 8: Fingerings 2, 3, 1; Notes: Open (o), Open (o), Open (o), Open (o), Open (o), Open (o).

**Staff 3:**

- Measure 1: Fingerings 2, 3, 1; Notes: Open (o), Open (o), Open (o), Open (o), Open (o), Open (o).
- Measure 2: Fingerings 2, 3, 1; Notes: Open (o), Open (o), Open (o), Open (o), Open (o), Open (o).
- Measure 3: Fingerings 2, 3, 1; Notes: Open (o), Open (o), Open (o), Open (o), Open (o), Open (o).
- Measure 4: Fingerings 2, 3, 1; Notes: Open (o), Open (o), Open (o), Open (o), Open (o), Open (o).
- Measure 5: Fingerings 2, 3, 1; Notes: Open (o), Open (o), Open (o), Open (o), Open (o), Open (o).
- Measure 6: Fingerings 2, 3, 1; Notes: Open (o), Open (o), Open (o), Open (o), Open (o), Open (o).
- Measure 7: Fingerings 2, 3, 1; Notes: Open (o), Open (o), Open (o), Open (o), Open (o), Open (o).
- Measure 8: Fingerings 2, 3, 1; Notes: Open (o), Open (o), Open (o), Open (o), Open (o), Open (o).

**Chords:**

- Am (Measure 2)
- Am (Measure 4)
- Am (Measure 6)
- Am (Measure 8)
- A7 (Measure 3)
- Dm/A (Measure 5)
- Dm/A (Measure 7)
- Dm6 (Measure 1)
- Dm6 (Measure 3)
- Dm6 (Measure 5)
- Dm6 (Measure 7)
- Bm7(b5) (Measure 8)

# Assum Preto

Luiz Gonzaga / Humberto Teixeira

ARRANJO: Gamela

2  
4

E7                    A7sus                    A7                    Dm/A

2  
4

Dm6                    Am                    Am7                    Dm6/F

2  
4

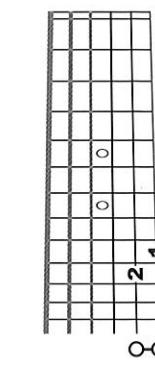
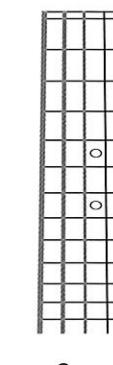
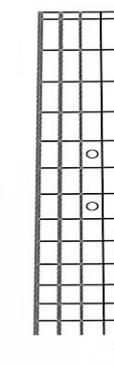
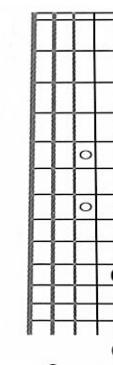
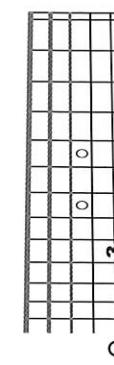
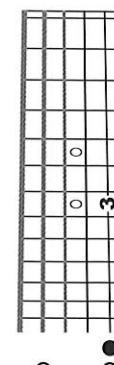
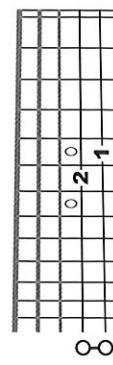
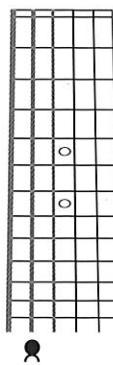
E7                    E7(b9)                    Am                    Dm6(11)

The image shows a musical score for Gamela (Xylophone) with two staves. The top staff displays seven vertical fingerboards, each with a grid of 12 positions. Fingerings are indicated above the grids: 2, 3; 2; 3, 2; 3, 2; 3, 2, 4; 3; 3, 2, 1; 2, 3; and 3, 2, 4. Below the fingerboards are corresponding note heads: open circles, solid dots, and open circles. The bottom staff is a musical score in 2/4 time with a treble clef, showing chords: Am7(b6), Dm( $\frac{6}{9}$ )/A, and Am. The score concludes with a double bar line.

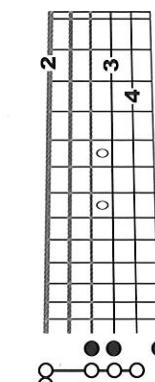
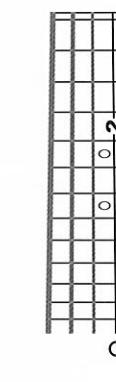
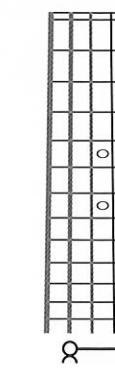
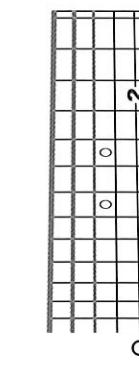
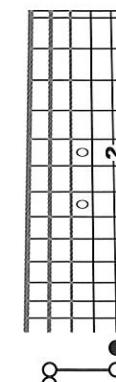
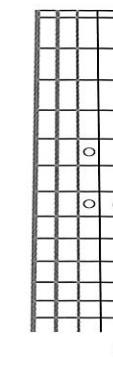
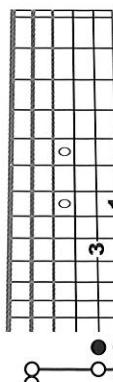
# Luar do Sertão

João Pernambuco / Catulo da Paixão Cearense

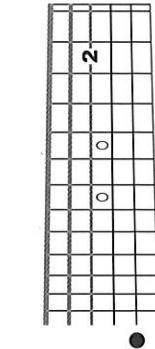
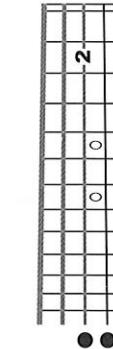
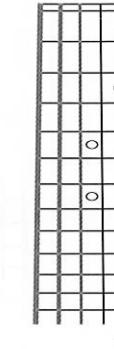
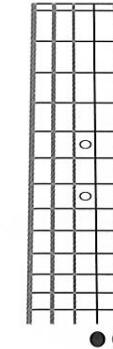
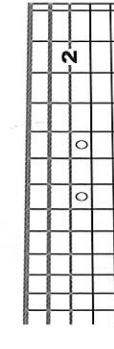
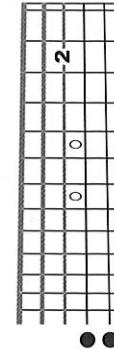
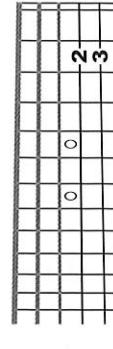
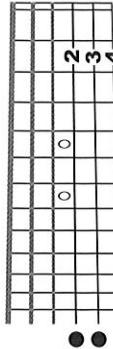
ARRANJO: Gamela



**A**      **A6**      **A**      **Bm/A**



**Bm/A**      **E/A**      **E6/A**      **D/F#**



**D7M**      **Em**      **Em/D**      **A7**

The sheet music consists of three horizontal staves, each representing a different note or chord. The first staff is in G clef, 2/4 time, and the key signature is one sharp (F#). The second staff is also in G clef, 2/4 time, and the key signature is one sharp (F#). The third staff is in G clef, 2/4 time, and the key signature is one sharp (F#).

**Staff 1 (Top):**

- A7:** Fingerings: 2, 3; 0, 0.
- D/A:** Fingerings: 2.
- D6/A:** Fingerings: 3, 0, 0, 0.
- D/F#:** Fingerings: 3, 0, 0, 0.

**Staff 2 (Middle):**

- D7M:** Fingerings: 2, 3, 4; 0, 0, 0, 0.
- Em:** Fingerings: 2, 3, 4; 0, 0, 0, 0.
- Em/D:** Fingerings: 3.
- A7:** Fingerings: 2, 3, 4.

**Staff 3 (Bottom):**

- A7:** Fingerings: 2, 3; 0, 0, 0.
- D/F#:** Fingerings: 2, 3, 4; 0, 0, 0, 0.
- D/F#:** Fingerings: 2, 3, 4; 0, 0, 0, 0.
- D/F#:** Fingerings: 2, 3, 4; 0, 0, 0, 0.

# Luar do Sertão

João Pernambuco / Catulo da Paixão Cearense

ARRANJO: Gamela

The sheet music consists of three horizontal staves, each representing a different string or set of strings of the Gamela. The staves are divided by vertical bar lines into measures. Below each staff, the corresponding chord is written in standard musical notation (treble clef, key signature, and time signature).

**Staff 1 (Top):**

- Measure 1: D7M (Chord diagram: 2 3 4)
- Measure 2: Em (Chord diagram: 2 3)
- Measure 3: Em/D# (Chord diagram: 2)
- Measure 4: Em/D (Chord diagram: 1)
- Measure 5: Em/C# (Chord diagram: 3)

**Staff 2 (Middle):**

- Measure 1: D7M (Chord diagram: 2 3 4)
- Measure 2: Em (Chord diagram: 3)
- Measure 3: Em/A (Chord diagram: 2)
- Measure 4: A7 (Chord diagram: 2 3)
- Measure 5: D/A (Chord diagram: 2)

**Staff 3 (Bottom):**

- Measure 1: D6A (Chord diagram: 3 1)
- Measure 2: D/F# (Chord diagram: 1)
- Measure 3: D7M (Chord diagram: 3)
- Measure 4: Em (Chord diagram: 2 3 4)
- Measure 5: Em/D# (Chord diagram: 2 3 4)

Em/D      Em/C#      Em/A      A7

A      A6      A      Bm/A

Bm6/A      E/A      E6/A      A

# Se Essa Rua Fosse Minha

ARRANJO: Gamela

Anônimo

The sheet music consists of three horizontal staves, each representing a different row of the Gamela instrument. The top staff shows chords Am, Am, Bm7(b5), and E7. The middle staff shows chords E7(b9), E7(b9), and F/E. The bottom staff shows chords Am, Am, and A7(b13). Each staff includes a grid diagram above the notes indicating fingerings (e.g., 1, 2, 3, 4) and a corresponding Gamela fingering below the staff.

**Top Staff:**

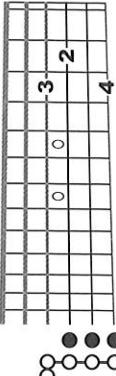
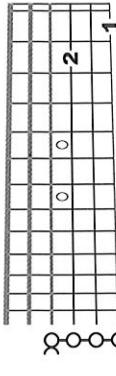
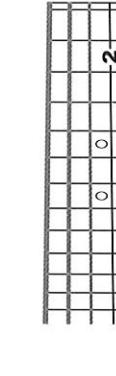
- Am: Grid shows 1, 2, 3, 4. Fingering below: X—O—O—O
- Am: Grid shows 2, 3, 4. Fingering below: X—O—O—O
- Bm7(b5): Grid shows 2, 3, 1. Fingering below: X—O—O—O
- E7: Grid shows 1. Fingering below: X—O—O—O

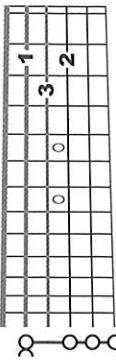
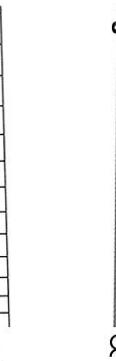
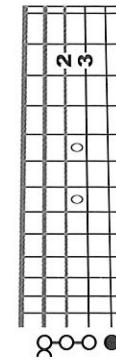
**Middle Staff:**

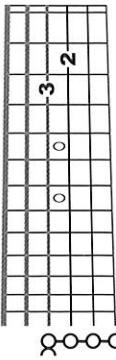
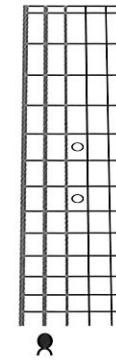
- E7(b9): Grid shows 1, 3, 2, 4. Fingering below: X—O—O—O
- E7(b9): Grid shows 1, 3, 2, 4. Fingering below: X—O—O—O
- F/E: Grid shows 1, 3, 2. Fingering below: X—O—O—O

**Bottom Staff:**

- Am: Grid shows 2, 3, 4. Fingering below: X—O—O—O
- Am: Grid shows 2, 3, 4. Fingering below: X—O—O—O
- A7(b13): Grid shows 1, 3, 4, 2. Fingering below: X—O—O—O

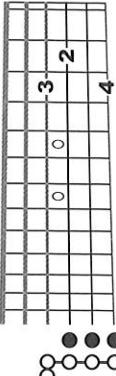
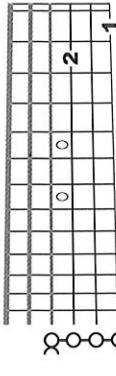
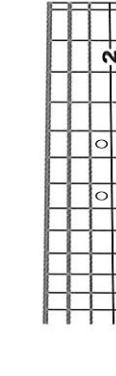
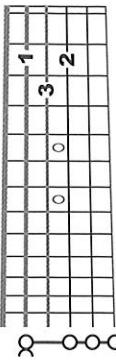
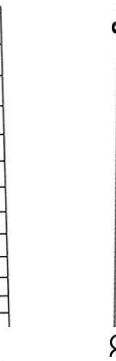
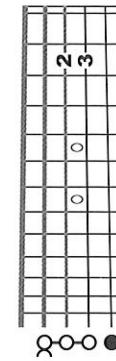
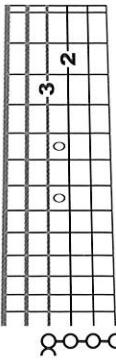
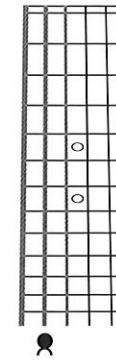
  

2 4      Dm<sub>(11)</sub>/F      Dm6      E7(b9)

2 4      Dm<sub>(9)</sub>      E7<sub>(b13)</sub>      Am

2 4      Dm<sub>(6)</sub>/F      Am

# Viagem

João de Aquino / Paulo César Pinheiro

— ARRANJO: Gamela

The score consists of three horizontal lines, each representing a different Gamela instrument. The top line shows tablatures for measures 1 through 4, corresponding to chords E/D, E7(13), D, and D(♯). The middle line shows tablatures for measures 5 through 8, corresponding to chords E/D, Gm6/D, and D/F♯. The bottom line shows tablatures for measures 9 through 12, corresponding to chords A7(b9), Bb7M, Bb7M, E7M, G7M, and E9<sup>6</sup>. Each tablature grid has four vertical columns representing the four Gamela staves. Fret numbers (1, 2, 3, 4) are indicated above the grids, and fingerings (circles with numbers 1, 2, 3, 4) are placed below specific notes. The music concludes with a repeat sign and the instruction "D.C. aa" followed by a circle symbol.

# Samba da Bênção

Baden Powell / Vinícius de Moraes

ARRANJO: Gamela

The sheet music consists of three horizontal staves, each representing a different measure of the song. Each staff includes a treble clef, a key signature of one sharp (F#), and a time signature of 2/4.

- Staff 1:** Contains eight vertical grid diagrams for a Gamelan instrument. The first diagram shows fingers 2 and 3 on the top two strings. Subsequent diagrams show various combinations of fingers 2, 3, and 4 across the strings. Below the diagrams are the chord names: D6/F# (with a single note), E7(b9) (with two notes), Em7 (with three notes), and A7(9) (with four notes).
- Staff 2:** Contains five vertical grid diagrams. The first diagram shows fingers 2 and 3. Subsequent diagrams show combinations of fingers 2, 3, and 4. Below the diagrams are the chord names: D6/F# (with two notes), E7(b9) (with two notes), Em7 (with three notes), A7(9) (with four notes), and D6/F# (with two notes).
- Staff 3:** Contains eight vertical grid diagrams. The first diagram shows fingers 2 and 3. Subsequent diagrams show combinations of fingers 2, 3, 4, and 1. Below the diagrams are the chord names: E7(b9) (with three notes), Em7 (with three notes), A7 (with four notes), A7(9) (with four notes), D6/F# (with four notes), and B7(b9) (with four notes).

The score consists of three staves, each with a key signature of two sharps (G major) and a time signature of 2/4. The staves are divided into measures by vertical bar lines. Below each measure is a musical note on a staff. The first staff starts with E7(9)/G#. The second staff starts with A7(b9). The third staff starts with D6/F#. The fourth staff starts with B7(b13). The fifth staff starts with Em7(9)/G. The sixth staff starts with A7(13). The seventh staff starts with D7M. The eighth staff starts with E7(b13). The ninth staff starts with Em7(9). The tenth staff starts with A7. The eleventh staff starts with D6/F#. The twelfth staff starts with E7(b9). The thirteenth staff starts with Em7. The fourteenth staff starts with A7(9).

# Samba da Bênção

Baden Powell / Vinícius de Moraes

ARRANJO: Gamela

The image displays three staves of gamelan tablature for the song "Samba da Bênção". Each staff consists of a tuning grid above a musical staff.

- Staff 1:** Tuning grid shows notes at 2 and 3. Musical staff has a treble clef, a key signature of one sharp, and a time signature of 2/4. Chords: D6/F# (two measures), E7(b9) (one measure), Em7 (one measure), A7 (one measure), D6/F# (one measure).
- Staff 2:** Tuning grid shows notes at 2 and 3. Musical staff has a treble clef, a key signature of one sharp, and a time signature of 2/4. Chords: E7(b9) (one measure), Em7 (one measure), A7 (one measure), D6/F# (one measure), E7(b9) (one measure).
- Staff 3:** Tuning grid shows notes at 2, 3, and 4. Musical staff has a treble clef, a key signature of one sharp, and a time signature of 2/4. Chords: Em7 (one measure), A7 (one measure), D6/F# (one measure), D9/F# (one measure).

The image shows a series of tuning diagrams for a Gamelan instrument, likely a metallophone or gong, across three staves. Each staff consists of a grid of vertical bars representing tuning pegs and horizontal lines representing the resulting音程 (intervals). The diagrams are labeled with musical chords and progressions.

**Staff 1:**

- D7M: Grid shows notes 2, 3, 4 on top; tuning pegs show 2, 3, 4.
- D6: Grid shows notes 2, 3, 4 on top; tuning pegs show 2, 3, 4.
- E7(9): Grid shows note 1 on top; tuning pegs show 2, 3, 4.
- E7: Grid shows note 1 on top; tuning pegs show 2, 3, 4.
- Em7: Grid shows notes 2, 3, 4 on top; tuning pegs show 2, 3, 4.
- Gm6/D: Grid shows notes 2, 3 on top; tuning pegs show 2, 3, 4.
- A7sus(9): Grid shows notes 3, 2, 1 on top; tuning pegs show 2, 3, 4.

**Staff 2:**

- A7<sub>(13)</sub>: Grid shows notes 3, 2, 1 on top; tuning pegs show 2, 3, 4.
- D/F#: Grid shows notes 3, 2, 1 on top; tuning peg shows 4.
- D<sub>9</sub>/F#: Grid shows notes 2, 3, 4 on top; tuning pegs show 2, 3, 4.
- D7M: Grid shows notes 2, 3, 4 on top; tuning pegs show 2, 3, 4.
- D7M(9): Grid shows notes 2, 1, 4 on top; tuning pegs show 2, 3, 4.
- D<sub>9</sub>: Grid shows notes 2, 1, 4 on top; tuning pegs show 2, 3, 4.

**Staff 3:**

- D7M/F#: Grid shows notes 2, 3, 4 on top; tuning pegs show 2, 3, 4.
- F#m7: Grid shows note 2 on top; tuning pegs show 2, 3, 4.
- Bm7: Grid shows notes 3, 2, 4 on top; tuning peg shows 4.
- G7M: Grid shows notes 1, 3, 4, 2 on top; tuning pegs show 2, 3, 4.
- G7M(#11): Grid shows notes 2, 3, 4, 1 on top; tuning pegs show 2, 3, 4.

Smile

Charles Chaplin

— ARRANJO: Gamela

The figure displays 12 guitar chord diagrams arranged in three rows of four. Each diagram consists of a grid representing the six strings and 12 frets, a tablature below the grid, and a name above the grid.

- G7M:** Grid shows strings 1-6, frets 2-12. Tablature: 2 3 4. Below: X-O-O-O-O-X.
- D6/F#:** Grid shows strings 1-6, frets 2-12. Tablature: 2 3 1. Below: X-O-O-O-O-X.
- D7M/F#:** Grid shows strings 1-6, frets 2-12. Tablature: 2 3 4. Below: X-O-O-O-O-X.
- E7(b9):** Grid shows strings 1-6, frets 2-12. Tablature: 2 3 4. Below: X-O-O-O-O-X.
- E7(b9)13/G#:** Grid shows strings 1-6, frets 2-12. Tablature: 2 3 4. Below: X-O-O-O-O-X.
- Em:** Grid shows strings 1-6, frets 2-12. Tablature: -2. Below: X-O-O-O-O-X.
- Em7(9):** Grid shows strings 1-6, frets 1-12. Tablature: 1. Below: X-O-O-O-O-X.
- B7:** Grid shows strings 1-6, frets 2-12. Tablature: 2. Below: X-O-O-O-O-X.
- B7sus:** Grid shows strings 1-6, frets 3-12. Tablature: 3 4. Below: X-O-O-O-O-X.
- Em:** Grid shows strings 1-6, frets 2-12. Tablature: 2. Below: X-O-O-O-O-X.
- Em7(11):** Grid shows strings 1-6, frets 4-12. Tablature: 4. Below: X-O-O-O-O-X.
- Em7(11):** Grid shows strings 1-6, frets 4-12. Tablature: 4. Below: X-O-O-O-O-X.
- Em7(9):** Grid shows strings 1-6, frets 3-12. Tablature: 3. Below: X-O-O-O-O-X.
- Gm7(11):** Grid shows strings 1-6, frets 3-12. Tablature: 3. Below: X-O-O-O-O-X.
- Gm7(9):** Grid shows strings 1-6, frets 4-12. Tablature: 4. Below: X-O-O-O-O-X.

Guitar tablatures and musical notation for "Smile" by Charles Chaplin, arranged for Gamela.

**Top Line:**

- Gm(6)**: Fingerings 1-2-3-4; Chords: Gm(6), Gm(7M)/D, D7M, D6.
- B7(b13)**: Fingerings 2-3-4; Chords: B7, E7(13), E7(b13), Em7(9).
- Gm(7M)**: Fingerings 1-3-4-2; Chords: Gm(7M), D/F#, Eb7M(6), Eb7M(6), D7M(9), D9/F#.

**Middle Line:**

- Gm(6)**: Fingerings 1-2-3-4; Chords: Gm(6), Gm(7M)/D, D7M, D6.
- B7(b13)**: Fingerings 2-3-4; Chords: B7, E7(13), E7(b13), Em7(9).
- Gm(7M)**: Fingerings 1-3-4-2; Chords: Gm(7M), D/F#, Eb7M(6), Eb7M(6), D7M(9), D9/F#.

**Bottom Line:**

- Gm(6)**: Fingerings 1-2-3-4; Chords: Gm(6), Gm(7M)/D, D7M, D6.
- B7(b13)**: Fingerings 2-3-4; Chords: B7, E7(13), E7(b13), Em7(9).
- Gm(7M)**: Fingerings 1-3-4-2; Chords: Gm(7M), D/F#, Eb7M(6), Eb7M(6), D7M(9), D9/F#.

# M é t o d o   G a m e l a

PARTITURAS

## Exercício em Dó (I)

Gamela

The musical score consists of two staves of music in 3/4 time. The treble clef is used throughout. The key signature is D major, indicated by a single sharp sign (F#) above the staff. The first staff begins with a dotted half note, followed by a quarter note, then a eighth note, a sixteenth note, another eighth note, and a sixteenth note. The second staff begins with a dotted half note, followed by a quarter note, then a eighth note, a sixteenth note, another eighth note, and a sixteenth note. Both staves end with a double bar line.

## Exercício em Dó (II)

Gamela

## Exercício em RÉ

Gamela

The musical score consists of three staves of music for Gamelan. The key signature is Ré major (two sharps), and the time signature is 2/4. The first two staves begin with a dynamic of  $\bar{\text{p}}$ . The third staff begins with a dynamic of  $\text{p}$ . The music consists of eighth-note patterns. The first two staves end with a repeat sign and a double bar line, indicating a section repeat. The third staff ends with a final cadence, indicated by a wavy line under the notes.

## Exercício em MI

Gamela

The image shows three staves of musical notation for Gamelan, arranged vertically. Each staff begins with a clef (G-clef), a key signature of four sharps (F#-C#-G#-D#), and a 2/4 time signature. Measure 1 starts with a quarter note followed by eighth-note pairs. Measure 7 continues the pattern with eighth-note pairs. Measure 13 introduces a new rhythmic pattern with eighth notes and sixteenth notes. Measures 1, 7, and 13 are separated by vertical bar lines.

## Exercício em SOL

Gamela

The musical score consists of two staves of music for Gamela. The top staff begins with a common time signature, which quickly changes to 2/4. The key signature is one sharp, indicating G major. The music features a variety of rhythmic patterns, including eighth-note pairs, sixteenth-note chords, and eighth-note chords. The bottom staff continues the musical line, maintaining the same key signature and time signature. The notation includes standard musical symbols such as quarter notes, eighth notes, sixteenth notes, and various rests.

## Exercício em Lá

Gamelá

A musical score for Gamela in G major, 2/4 time. The score consists of four staves, each with a treble clef and two sharps. The first staff begins with a quarter note followed by eighth-note pairs. The second staff begins with a half note followed by eighth-note pairs. The third staff begins with a quarter note followed by eighth-note pairs. The fourth staff begins with a half note followed by eighth-note pairs. The music is divided into measures by vertical bar lines.

# Mulher Rendeira

Zé do Norte

ARRANJO: Gamela

The musical score consists of four staves of music for Gamela, arranged vertically. The key signature is G major (one sharp). The time signature is common time (indicated by '2'). The first staff begins with a single note followed by a series of eighth-note chords. The second staff begins at measure 7, continuing the eighth-note chords. The third staff begins at measure 13, featuring eighth-note chords and some sixteenth-note patterns. The fourth staff begins at measure 19, with a melodic line consisting of eighth and sixteenth notes, followed by a repeat sign and two endings (1 and 2).

# Parabéns pra Você

Anônimo

ARRANJO: Gamela



# Greensleeves

Anônimo

ARRANJO: Gamela

The musical score consists of five staves of music for Gamelan instruments. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). It features a mix of eighth and sixteenth notes. The second staff begins with a treble clef, a common time signature, and a key signature of two sharps (D# and A#). The third staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The fourth staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The fifth staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). Measure numbers 1 through 26 are indicated on the left side of each staff.

# Assum Preto

Luiz Gonzaga / Humberto Teixeira  
ARRANJO: Gamela

The musical score consists of four staves of music for Gamela, arranged in a 2x2 grid. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. It features eighth-note patterns and rests. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. It also features eighth-note patterns and rests. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp. It features eighth-note patterns and rests. The fourth staff begins with a bass clef, a common time signature, and a key signature of one sharp. It features eighth-note patterns and rests. Measure numbers 1 through 21 are indicated on the left side of each staff.

# Luar do Sertão

João Pernambuco / Catulo da Paixão Cearense

ARRANJO: Gamela

The musical score consists of four staves of music for Gamela, arranged vertically. The key signature is A major (three sharps). The time signature is common time (indicated by '4'). The first staff begins with a dynamic of  $\bar{p}$ . The second staff begins at measure 7, also with a dynamic of  $\bar{p}$ . The third staff begins at measure 13, also with a dynamic of  $\bar{p}$ . The fourth staff begins at measure 19, also with a dynamic of  $\bar{p}$ . The music features various note heads (solid black, hollow black, and solid grey) and stems, with some stems pointing up and others down. Measures 1-6 show eighth-note patterns. Measures 7-12 show sixteenth-note patterns. Measures 13-18 show eighth-note patterns. Measures 19-24 show sixteenth-note patterns.

## Luar do Sertão

João Pernambuco / Catulo da Paixão Cearense

ARRANJO: Gamela

The musical score consists of four staves of music for Gamela, arranged vertically. The key signature is A major (two sharps). The time signature varies between common time and 2/4 time. Measure numbers 25, 31, 36, and 41 are indicated at the beginning of each staff. The music features eighth-note patterns and various rests. Measure 36 includes dynamic markings (p) and a key change to A major (two sharps). Measure 41 concludes with a final chord.

# Se Essa Rua Fosse Minha

Anônimo

ARRANJO: Gamela

The musical score consists of three staves of music for Gamela. The top staff begins in common time (indicated by '2') with a treble clef, followed by a double bar line, and then changes to common time with a bass clef. The middle staff begins in common time with a treble clef. The bottom staff begins in common time with a bass clef. All staves feature a mix of eighth and sixteenth note patterns. Measure numbers 1, 6, and 12 are visible above the staves. The score concludes with a final measure ending.

# Viagem

João de Aquino / Paulo César Pinheiro

ARRANJO: Gamela

1 2. 6 12 17

# Samba da Bênção

Baden Powell / Vinícius de Moraes

ARRANJO: Gamela

The musical score for "Samba da Bênção" is arranged for Gamela. It features four staves of music in 2/4 time, G major (two sharps). The first staff starts with a bass note followed by eighth-note pairs. The second staff continues with eighth-note pairs. The third staff begins at measure 13 with eighth-note pairs. The fourth staff begins at measure 19 with eighth-note pairs.

## Samba da Bênção

Baden Powell / Vinícius de Moraes

ARRANJO: Gamela

The musical score consists of three staves of music notation, likely for a gamelan instrument. The first staff begins at measure 25, the second at 31, and the third at 37. All staves are in common time and use a treble clef. The key signature changes between measures, indicated by various sharps and flats. The notation includes eighth and sixteenth note patterns, rests, and dynamic markings like accents and slurs.

# Smile

Charles Chaplin  
ARRANJO: Gamela

The musical score consists of four staves of music for Gamelan, arranged vertically. Each staff begins with a treble clef and a key signature of two sharps (F# major). The time signature is 2/4 throughout.

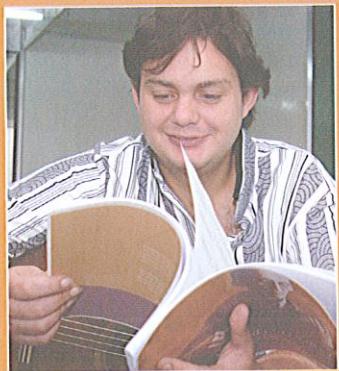
- Staff 1:** Measures 1-6. The music features eighth-note patterns primarily on the first and second beats of each measure. The instrumentation includes various Gamelan instruments like gongs, xylophones, and metallophones.
- Staff 2:** Measures 7-12. The patterns continue with eighth-note strokes on beats 1 and 2, followed by quarter notes on beats 3 and 4.
- Staff 3:** Measures 13-18. Measure 13 starts with a eighth-note pattern, followed by a sustained note with a wavy line above it. Measures 14-18 show a mix of eighth-note patterns and sustained notes.
- Staff 4:** Measures 19-24. The patterns return to eighth-note strokes on beats 1 and 2, followed by quarter notes on beats 3 and 4.

# Smile

Charles Chaplin

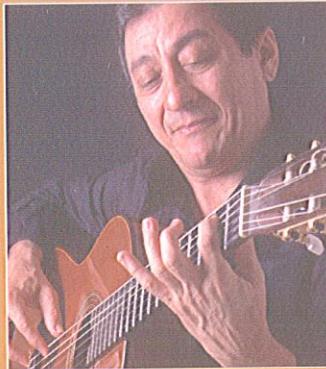
ARRANJO: Gamela

The musical score consists of four staves of music for Gamelan, each staff starting with a treble clef and two sharps. The first staff begins at measure 25, the second at 31, the third at 36, and the fourth at 41. The music features a mix of eighth and sixteenth notes, primarily in the bass and middle voices, with occasional higher notes. The chords are indicated by vertical stems with note heads.



"Seguir os passos do grande Gamela é a certeza de profundo conhecimento. Com a publicação do seu exclusivo método de ensino, muitos novos talentos poderão se revelar e fazer parte do vasto grupo de músicos e apreciadores da arte do violão formados pelas mãos do mestre. Parabéns, do seu amigo e admirador".

*Yamandu Costa*



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*Nonato Luiz*

EDITORA  
**T & M**

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