

IMERSÃO MUSICAL

Apostila de Piano & Teclado





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Apostila Piano e Teclado

O **piano** é um instrumento musical de teclado que produz som ao bater cordas com martelos. É um instrumento versátil, que pode tocar uma grande variedade de ritmos, harmonias e melodias.

Características: O piano tem um teclado de 88 teclas, entre brancas e pretas. O nome piano vem do italiano "pianoforte", que deriva de "clavicembalo col piano e forte". Os pianos podem ser acústicos ou digitais. Os pianos acústicos são os de cauda e os verticais. Os pianos digitais reproduzem sons de pianos acústicos através de amostras.

Origem O piano foi inventado por Bartolomeo Cristofori, da Itália, em 1709. Cristofori ficou insatisfeito com a falta de controle que os músicos tinham sobre o volume do clavecino.



O **teclado** é um instrumento musical eletrônico que produz sons quando as teclas pretas e brancas são pressionadas. É um dos instrumentos mais populares e versáteis da música moderna.

Características O teclado pode ser portátil ou não. Possui um formato retangular. O número de teclas pode variar. Existem modelos mais básicos e baratos, bons para iniciantes, e outros mais complexos e caros.

Origem O teclado surgiu a partir de instrumentos de teclas como o órgão, o cravo e o piano. O primeiro instrumento de teclas eletrônicos foi o Ondas Martenot, criado em 1928 por Maurice Martenot. O primeiro sintetizador foi criado por Robert Moog na década de 60.



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O **piano** é um instrumento mecânico, enquanto o **teclado** é eletrônico. O **piano** é maior e exige mais habilidades motoras, enquanto o **teclado** é mais portátil e prático. Além dessas diferenças, o piano exige o uso de ambas as mãos e dos pés para controlar os pedais, de forma coordenada.

Os teclados podem ter funções como

Sequenciador que permite gravar, fazer pequenos arranjos e reproduzir múltiplos instrumentos simultaneamente. **Metrônomo** eletrônico interno, que permite não perder o ritmo nem tempo. Leitura de partitura. Transposição de obras. Cada instrumento tem sua aplicação exclusiva, dentro de determinados estilos ou formações musicais.

Tipos de piano

Podemos encontrar três tipos diferentes de pianos: o piano de cauda, o piano vertical ou de parede e o piano eletrônico. O piano de cauda é o maior e mais volumoso dos três, armazena a caixa de ressonância e as cordas horizontalmente.

O piano vertical ou vertical, como o próprio nome indica, tem sua caixa sonora junto com as cordas na posição vertical. Seu uso é mais comum que a cola, pois ocupa menos espaço.

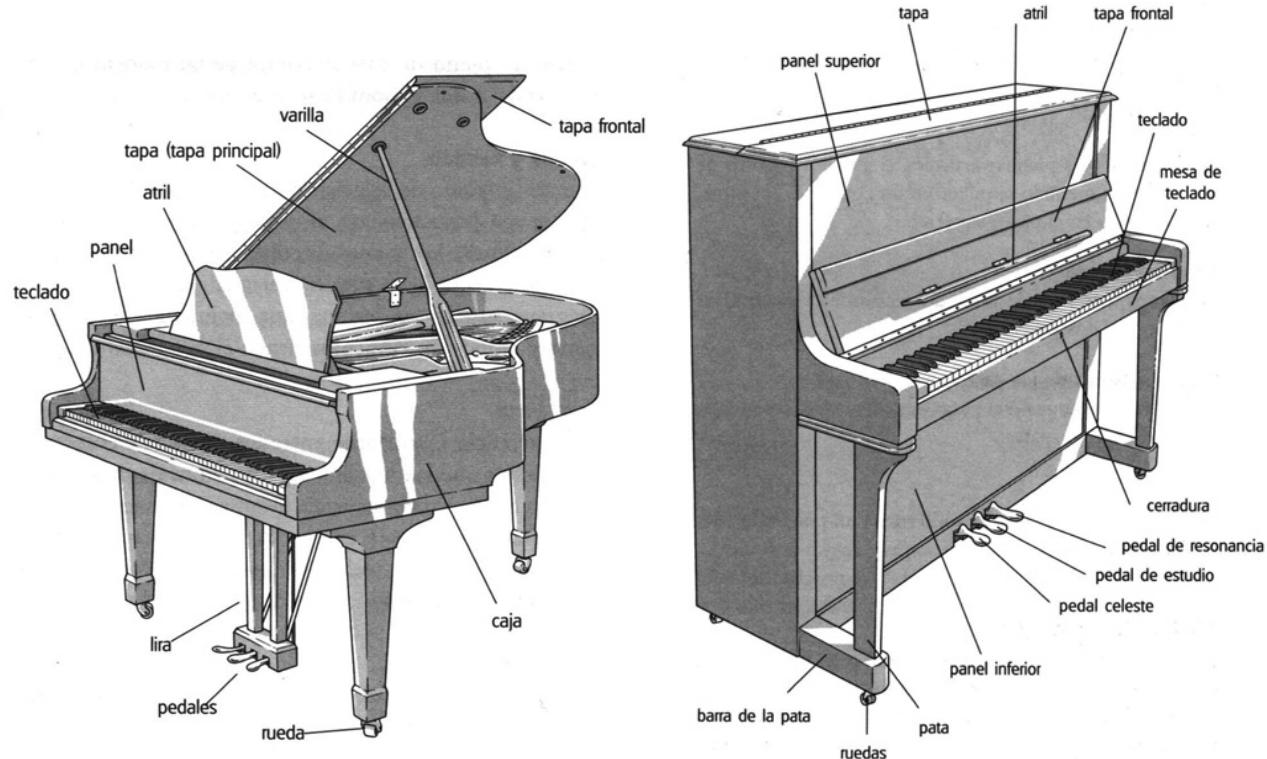
Por fim, o piano mais moderno é o eletrônico, criado no século XX, onde os sons são gerados por síntese eletrônica. Esses pianos geralmente são projetados para simular sons e ritmos de outros instrumentos também.

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Recursos de piano

O piano é um instrumento de cordas dedilhadas: seu interior contém cordas conectadas a martelos. Cada tecla move um martelo dentro do piano e quando você pressiona as teclas, esses martelos atingem as cordas. Quanto mais forte as teclas são tocadas, mais forte elas batem e, portanto, mais alto será o som.

O piano contém uma caixa de ressonância responsável por transmitir as vibrações causadas pelos martelos através de uma ponte até a placa de som, que tem a função de amplificar o som. Nestas imagens você pode ver as peças que compõem o piano de cauda e o piano vertical.



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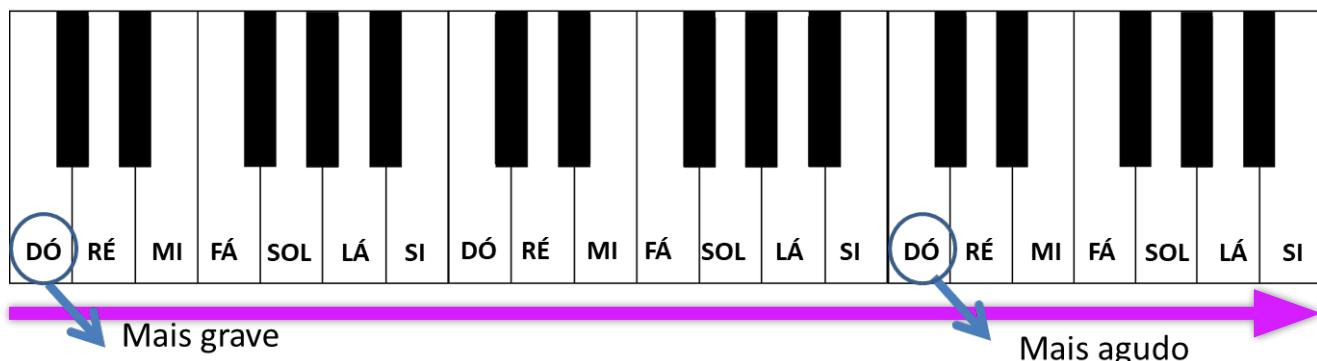
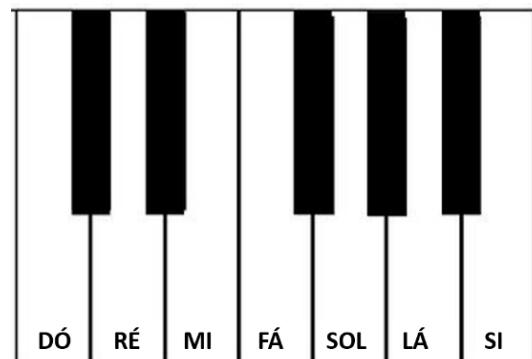
As teclas de um teclado musical: São o principal meio de interação com o instrumento. Elas podem ser de piano ou de órgão, e variam em forma, tamanho e peso.

Tipos de teclas Teclas de piano: São ponderadas e simulam a sensação de tocar um piano acústico. Teclas de órgão: São leves e têm um mecanismo de ação mais simples. Teclas leves: São mais curtas e finas que as teclas padrão de piano. Teclas semi pesadas: Têm uma mecânica similar às teclas padrão de piano.

Formatação das teclas: As teclas geralmente são feitas em duas cores contrastantes. As maiores costumam ser claras, e estão dispostas consoante uma escala diatônica de Dó maior. As menores costumem ser escuras.

A localização das 7 notas musicais no teclado

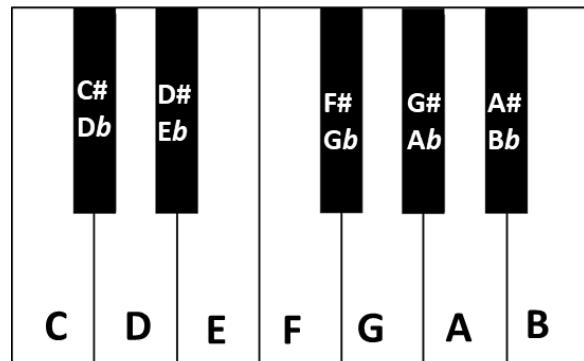
As sete notas musicais estão nas teclas brancas do teclado ou do piano: Essas mesmas sete notas se repetem nas outras teclas seguindo da região mais grave do instrumento para a região mais aguda.



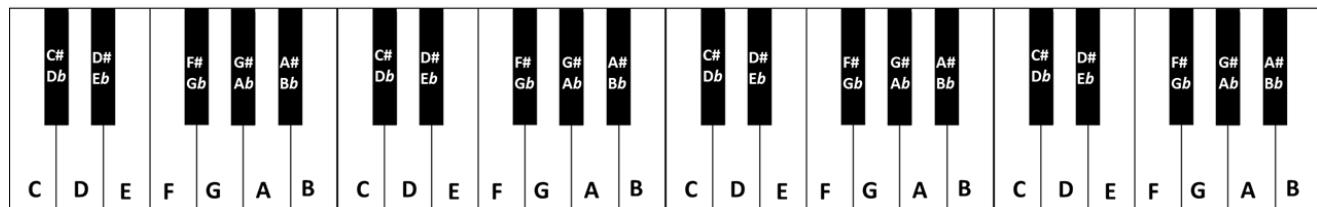
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Como as notas são representadas? As notas podem ser representadas por meio de cifras ou por meio de partituras. Cifras Nas cifras, cada letra corresponde a uma nota musical:

CIFRAS	C	D	E	F	G	A	B H
NOTAS	DÓ	RÉ	MÍ	FÁ	SOL	LÁ	SÍ



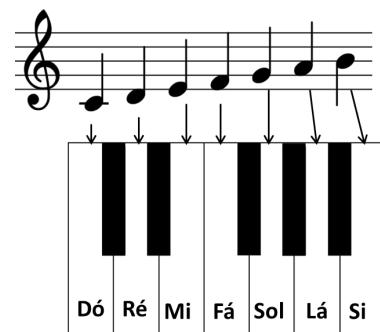
Esse padrão se repete para todas as teclas do instrumento:



Teclas e Partitura

Cada espaço e cada linha da pauta representa uma nova nota no instrumento.

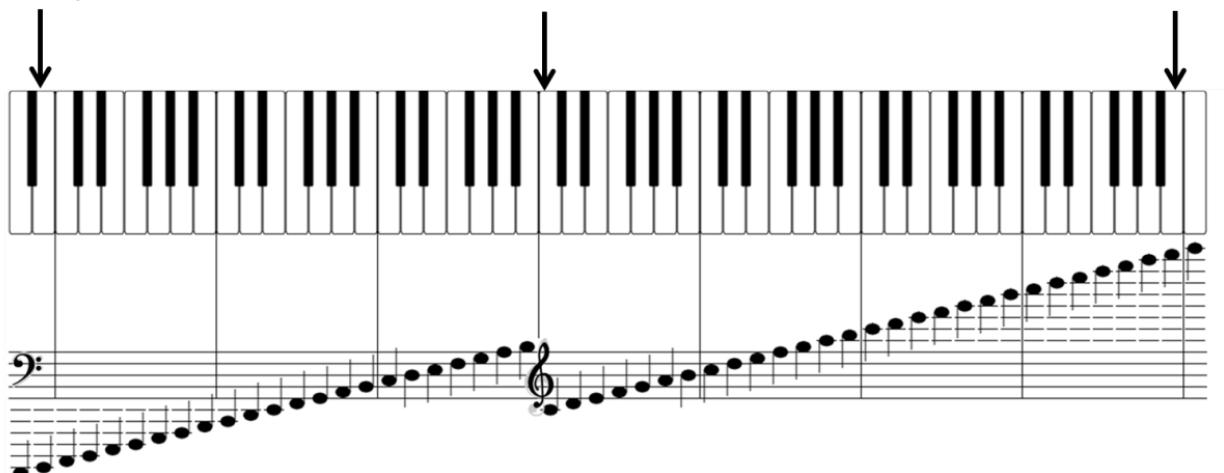
Todas as notas do instrumento por meio da partitura. A clave de sol geralmente é usada para representar as notas do meio do teclado até a ponta direita e a clave de fá, do meio até a ponta esquerda:



Ponta esquerda

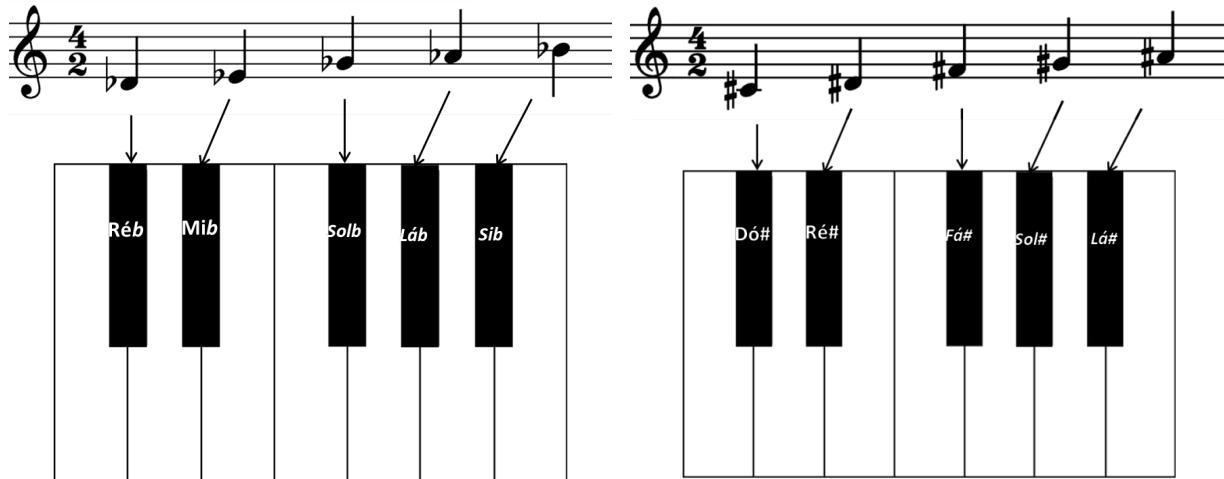
Meio do teclado

Ponta direita

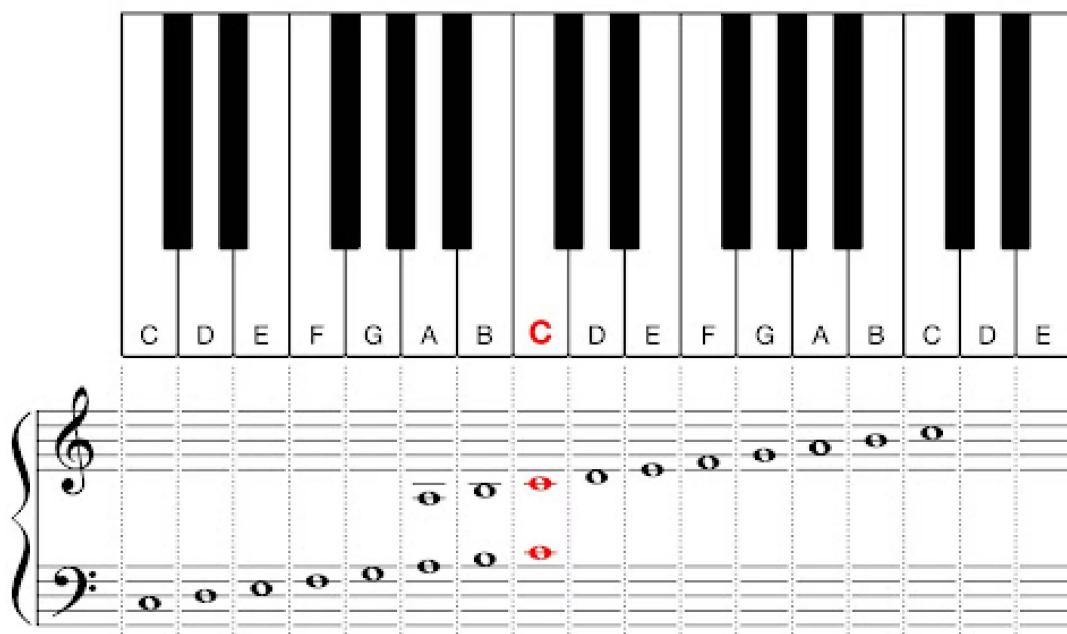


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As alterações bemóis e sustenidas, basta adicionar o símbolo ao lado da nota em questão



O termo **dó central** refere-se ao fato desta nota "dó" situar-se no centro do teclado de um Instrumento de tecla. Porém, essa nota não se localiza exatamente no meio do teclado. Se tomarmos como exemplo um piano moderno de 88 teclas/notas (52 teclas brancas e 36 teclas pretas), esse "dó médio" não será a nota central do teclado, mas será a única nota "dó bequadro" das 5 teclas brancas situadas precisamente na região central do teclado do piano.



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Acordes são combinações de notas musicais tocadas ao mesmo tempo, que definem a harmonia de uma música. Eles podem ser simples ou complexos, e são usados em quase todas as músicas.

Como são formados os acordes: São formados por três ou mais notas musicais. São construídos em torno de uma tônica, que é a nota de referência. Existem vários tipos de acordes, como maiores, menores, aumentados, com sétima, com notas de tensão, entre outros. Arpejos e acordes quebrados também são considerados acordes.

Como são usados os acordes: São usados para definir a harmonia de uma música. São usados para criar melodias. São usados para criar músicas divertidas e emocionantes.

Um **acorde maior** é formado por três notas: tônica, terça maior e quinta justa. A tônica é a nota mais grave e dá nome ao acorde. Um **acorde menor** é formado por uma tríade menor, que é composta por três notas: tônica, terça menor e quinta justa.

Formação Acorde Maior Natural

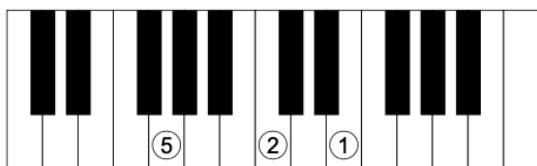
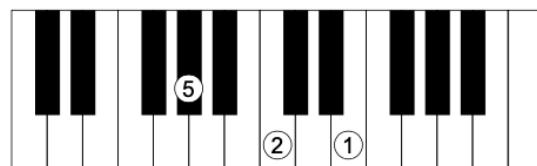
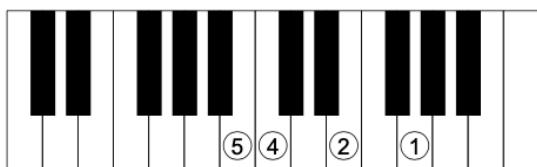
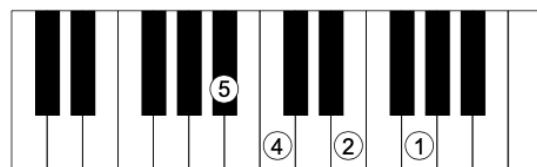
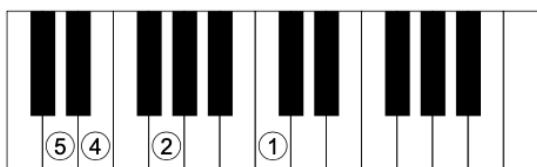
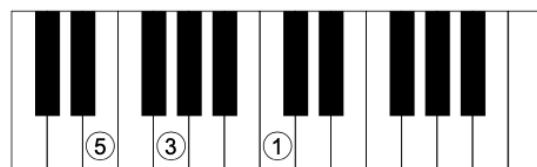
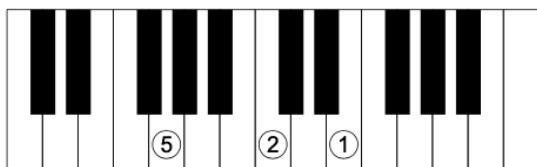
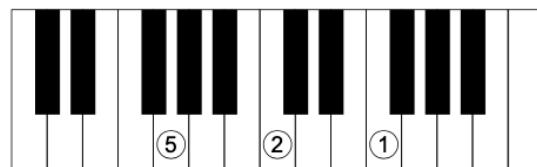
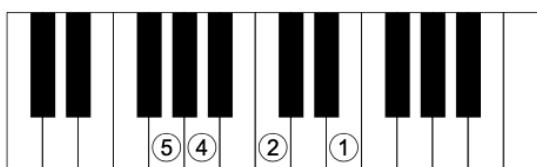
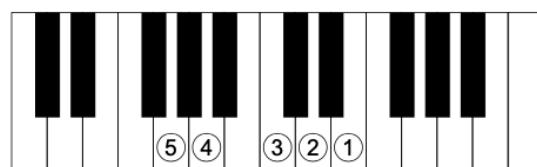
Nota	Tônica	Terça Maior	Justa
C	C	E	G
C# Db	C#	F	G#
D	D	F#	A
D# Eb	D#	G	A#
E	E	G#	B
F	F	A	C
F# Gb	F#	A#	C#
G	G	B	D
G# Ab	G#	C	D#
A	A	C#	E
A# Bb	A#	D	F
B	B	D#	F#

Formação Acorde Menor Natural

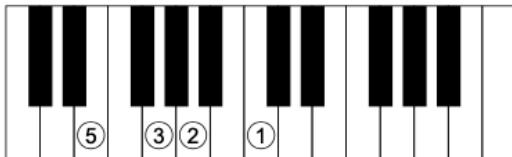
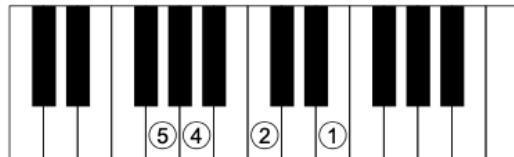
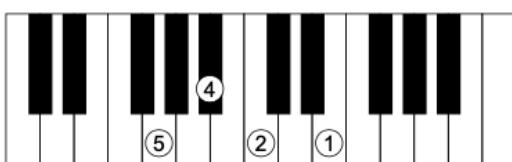
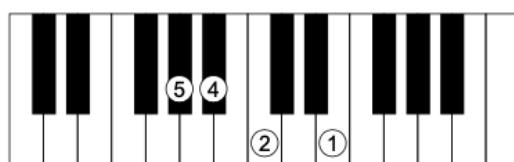
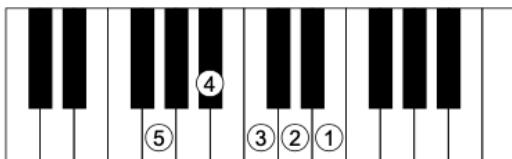
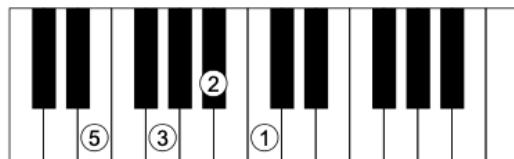
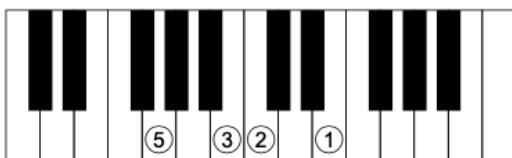
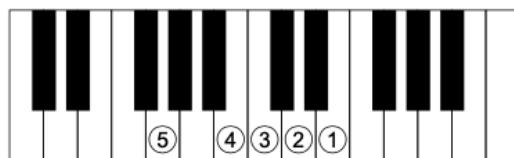
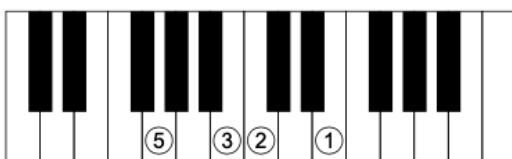
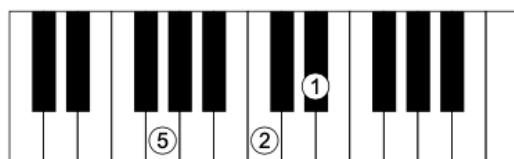
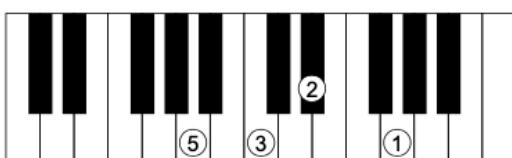
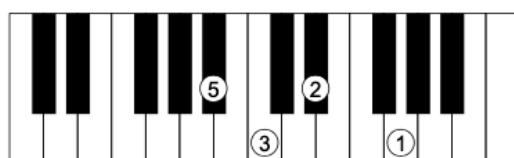
Nota	Tônica	Terça Menor	Justa
Cm	C	D#	G
C#m Dbm	C#	E	G#
Dm	D	F	A
D#m Ebm	D#	F#	A#
Em	E	G	B
Fm	F	G#	C
F#m Gbm	F#	A	C#
Gm	G	A#	D
G#m Abm	G#	B	D#
Am	A	C	E
A#m Bbm	A#	C#	F
Bm	B	D	F#

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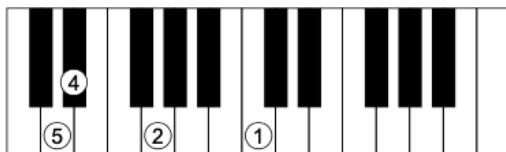
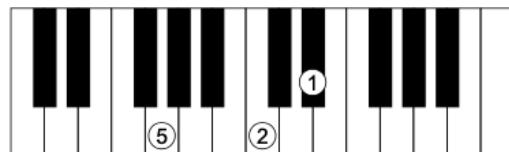
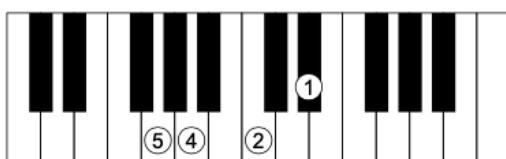
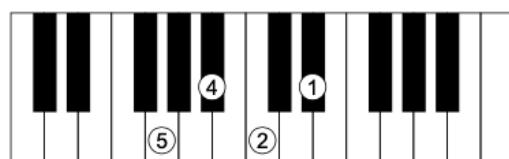
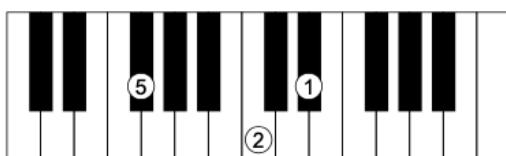
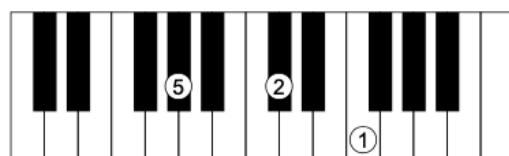
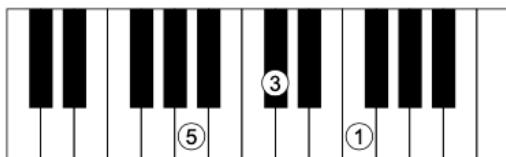
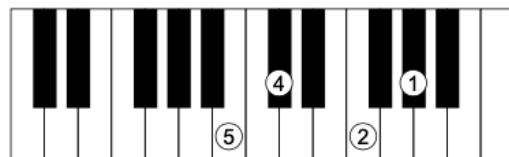
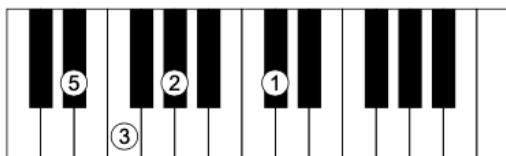
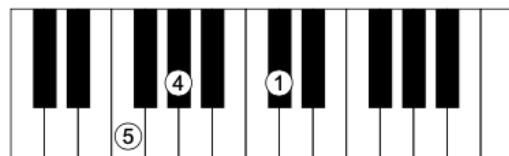
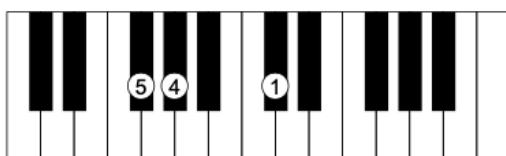
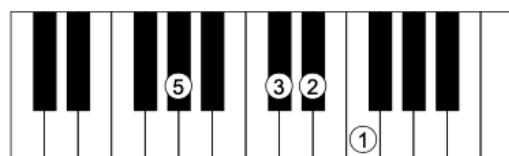
Dó *Acordes em C*

C**C(#5)****C/B****C/Bb****C/D****C/E****C/G****C4****C6****C6(9)**

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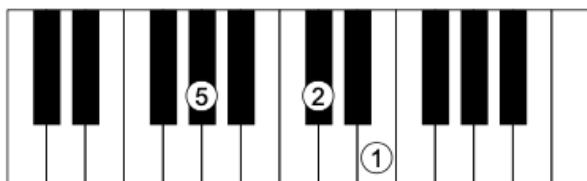
C6/E**C6/G****C7****C7(#5)****C7(9)****C7/E****C7M****C7M(9)****C7M/G****Cm****Cm/A****Cm/Bb**

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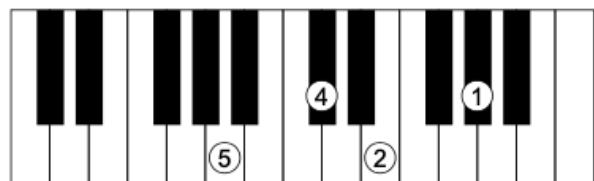
Cm/D**Cm/G****Cm6****Cm7****Co****C#****C#(#5)****C#/B****C#/D#****C#/F****C#4****C#9**

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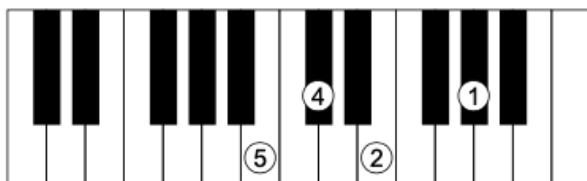
C#m



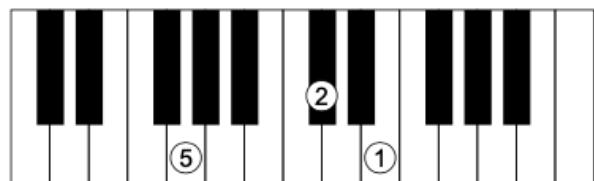
C#m/A



C#m/B



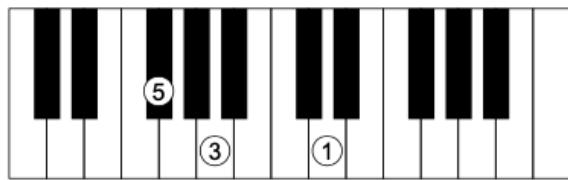
C#o



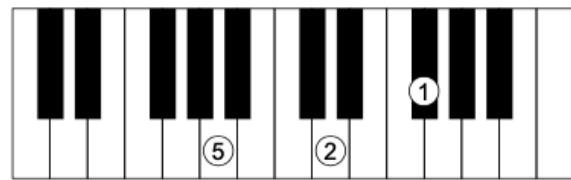
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Ré *Acordes em D*

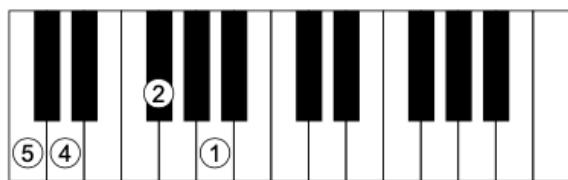
D



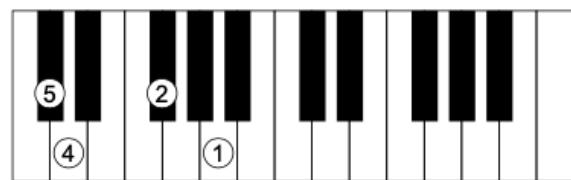
D/A



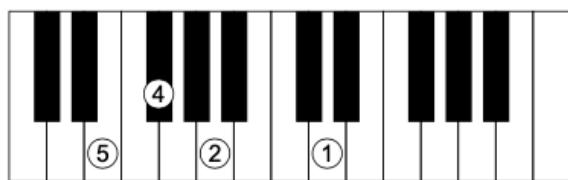
D/C



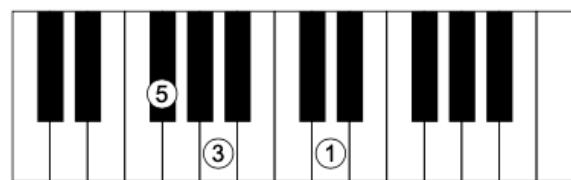
D/C#



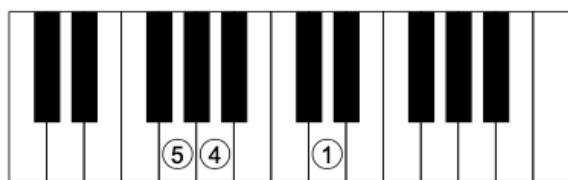
D/E



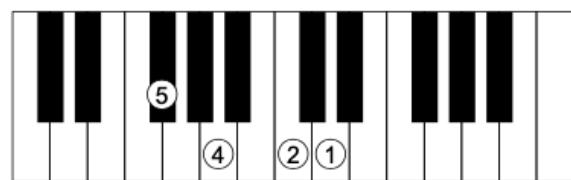
D/F#



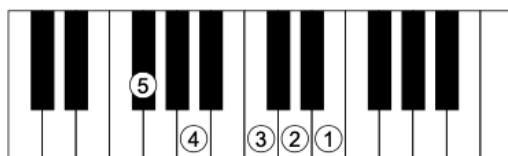
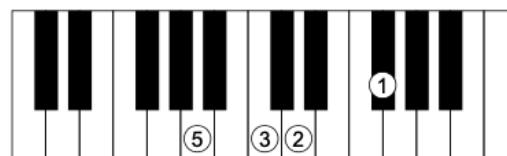
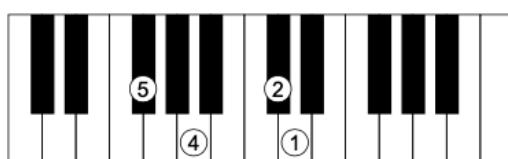
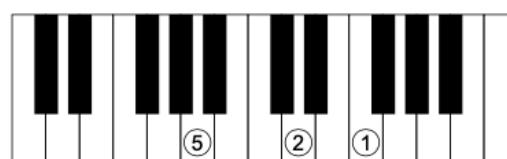
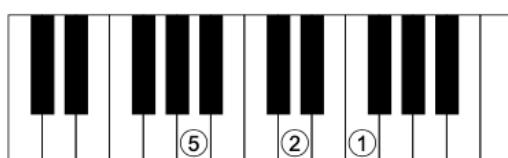
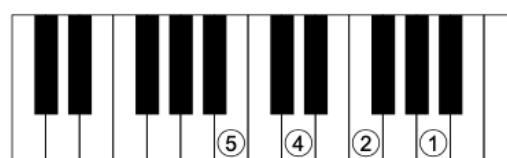
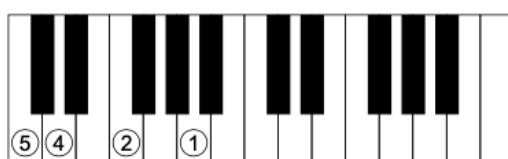
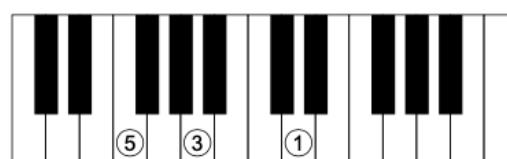
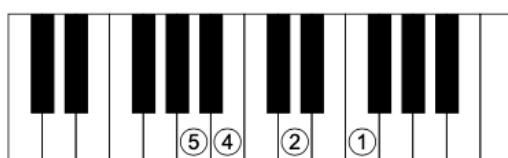
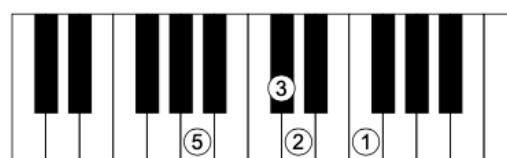
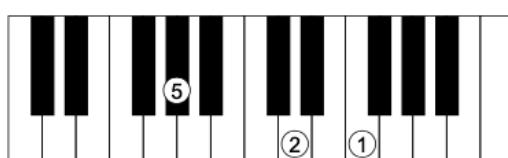
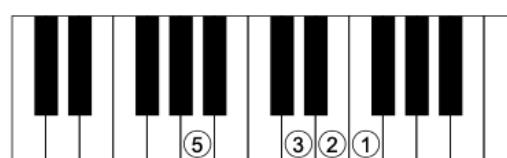
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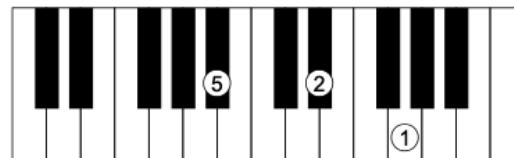
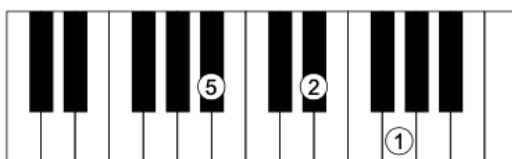
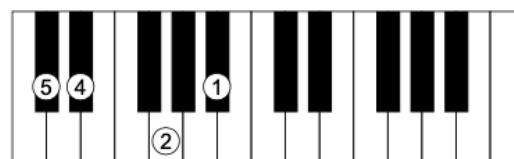
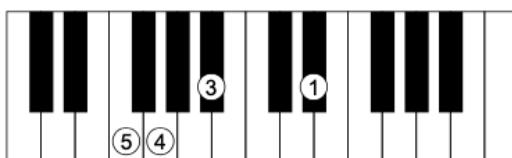
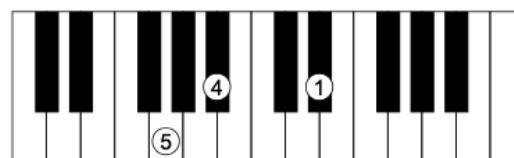
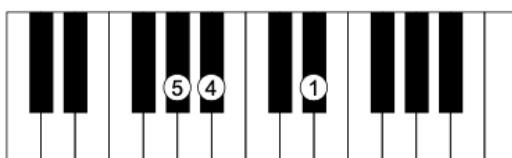
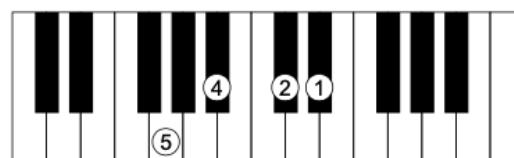
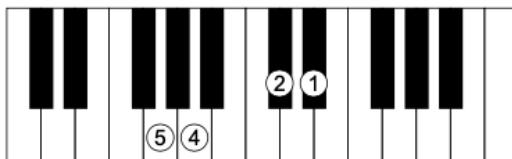
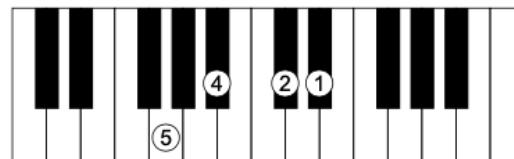
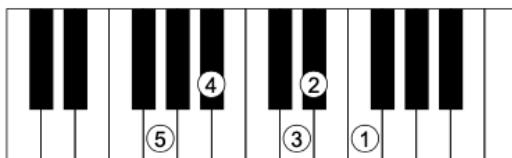
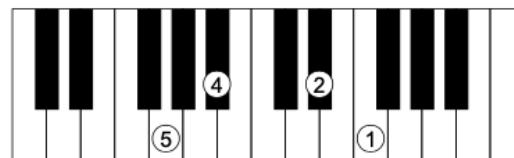
D7



IMESÃO MUSICAL

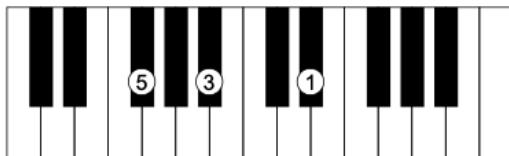
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IMESÃO MUSICAL

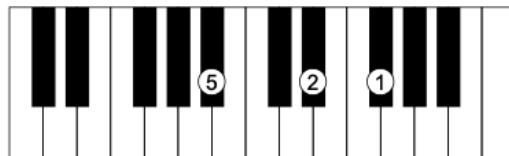
D#**D#/A#****D#/A#****D#/C#****D#/F****D#/G****D#4****D#7****D#7(b5)****D#7/G****D#7M(9)****D#9**

IMESÃO MUSICAL

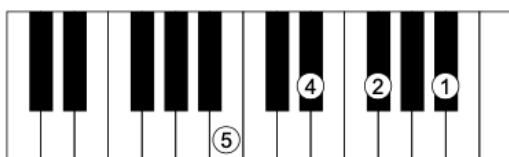
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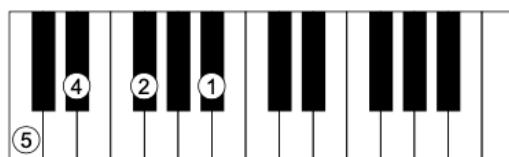
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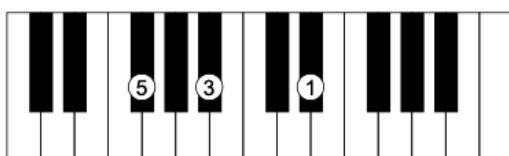
D#m/B



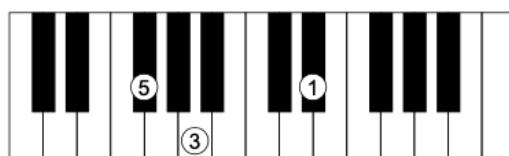
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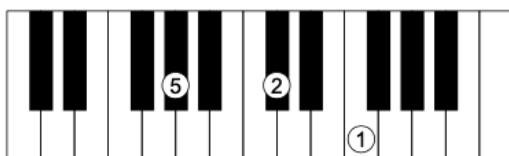
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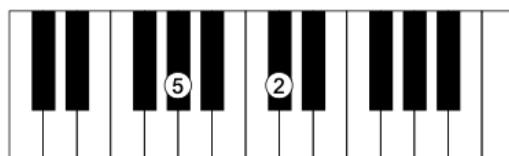
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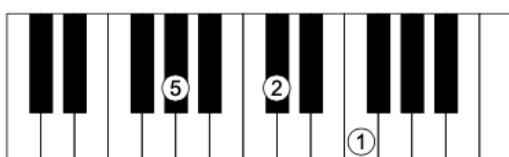
Db



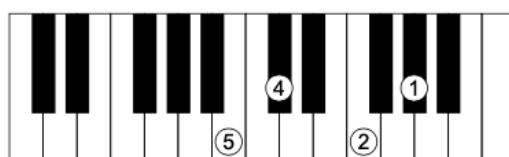
Db(5)



Db/Ab



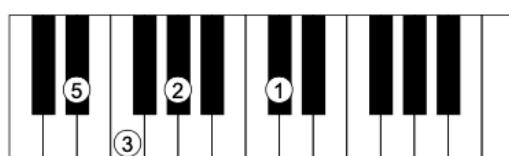
Db/B



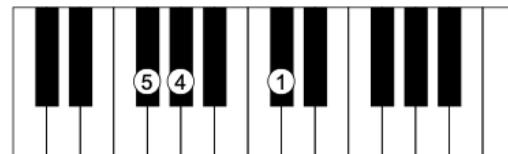
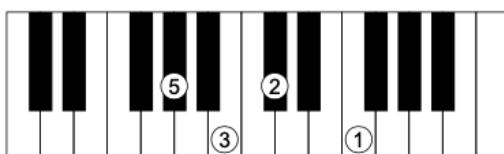
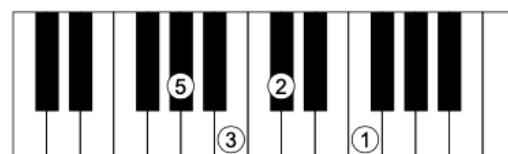
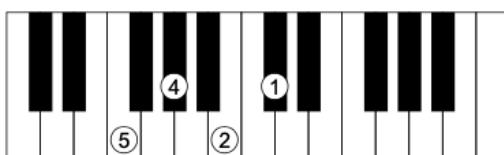
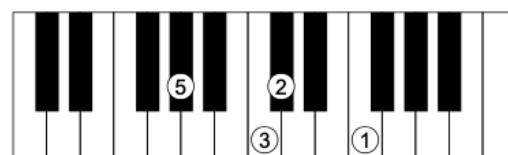
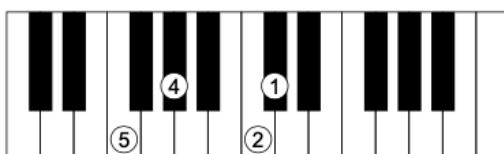
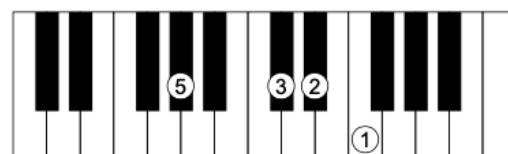
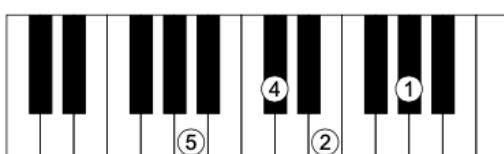
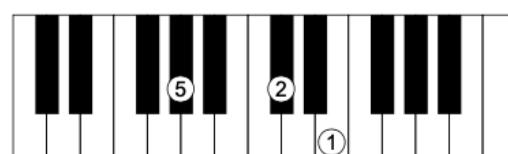
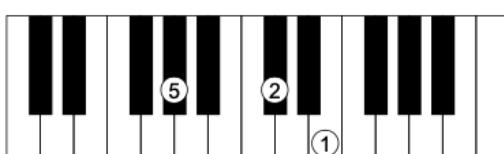
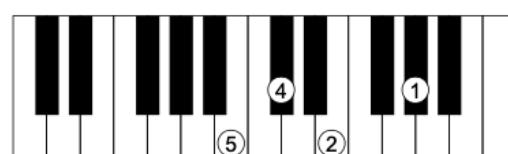
Db/C



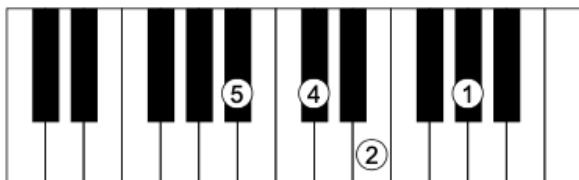
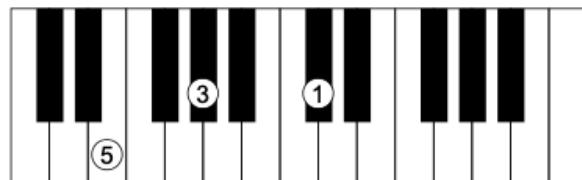
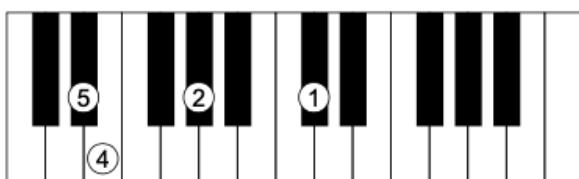
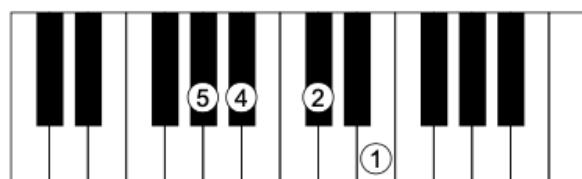
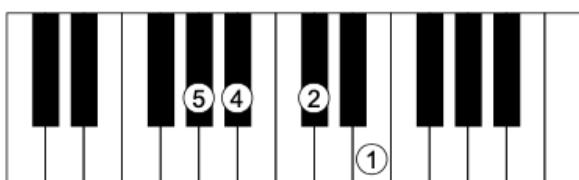
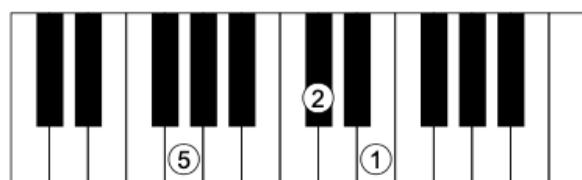
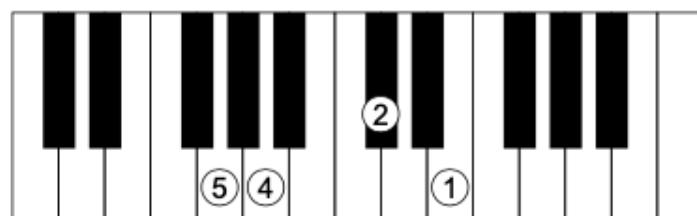
Db/Eb



IMESÃO MUSICAL

D_b/F**D_b4****D_b7****D_b7/Ab****D_b7/F****D_b7M****D_b7M/F****D_b9****D_{bm}/A****D_{bm}****D_{bm}/Ab****D_{bm}/B**

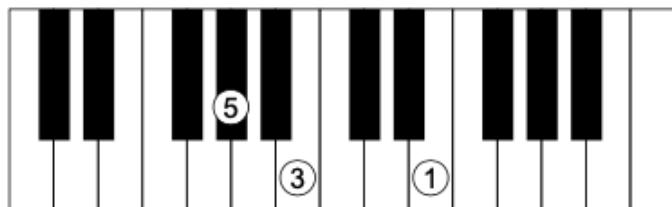
IMESÃO MUSICAL

D_bm/B_b**D_bm/E****D_bm/E_b****D_bm6****D_bm6/A_b****D_bo****D_bo(b13)**

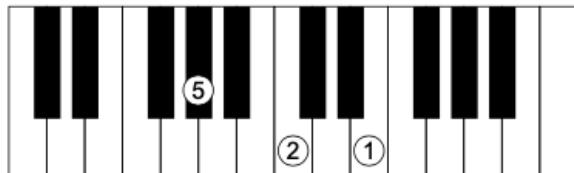
IMESÃO MUSICAL

Mi *Acordes em E*

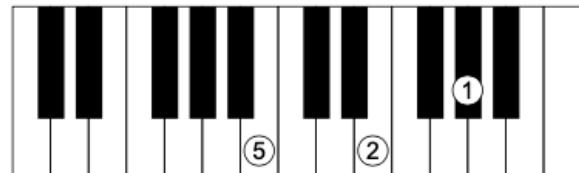
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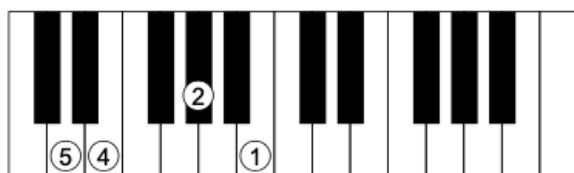
E(#5)



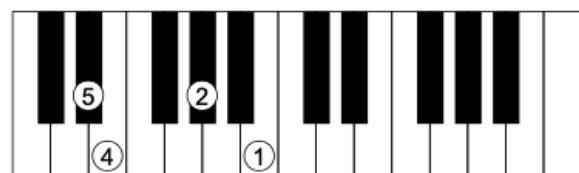
E/B



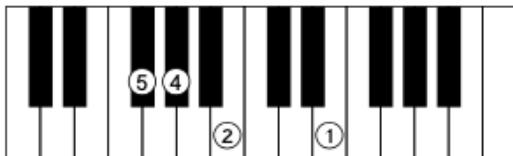
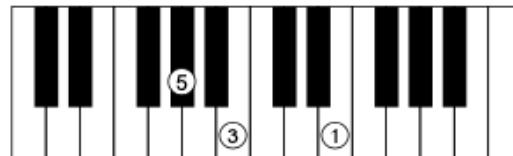
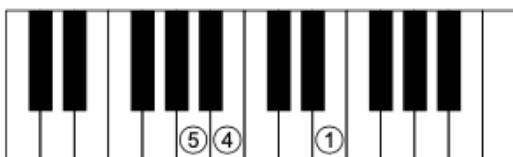
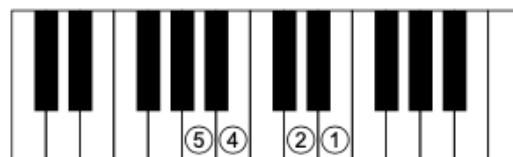
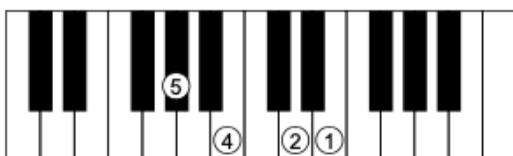
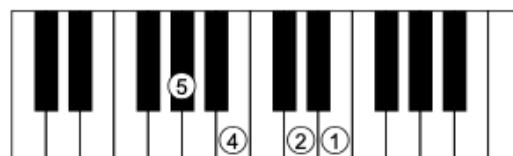
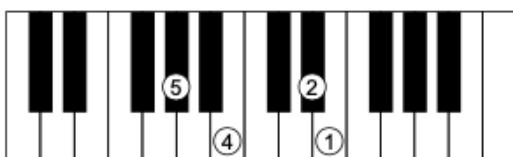
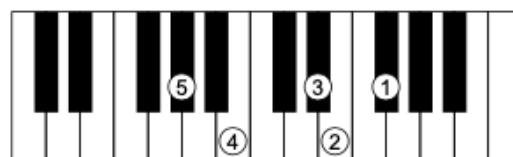
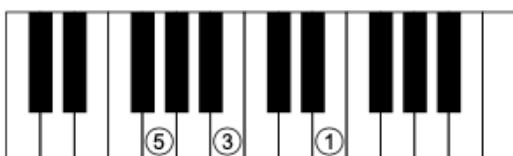
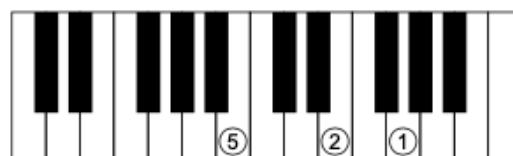
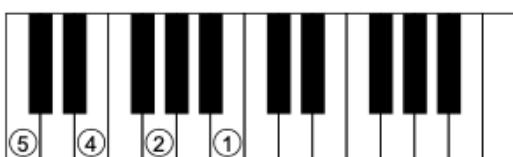
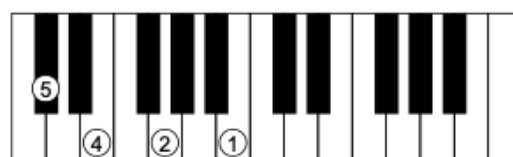
E/D



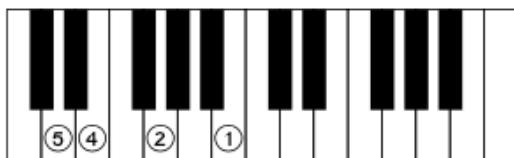
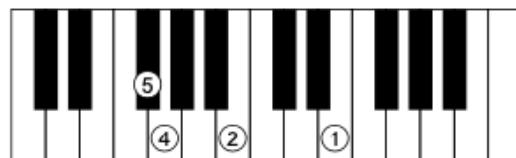
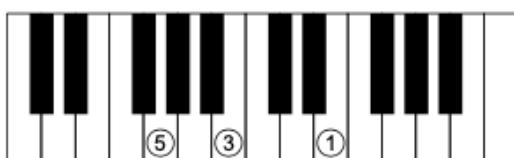
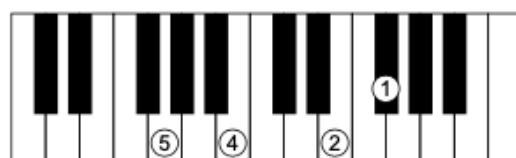
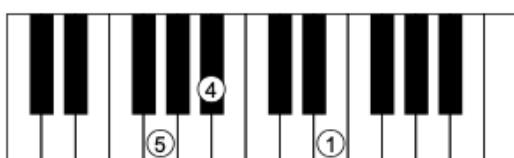
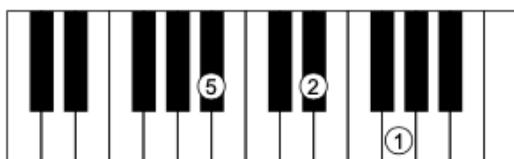
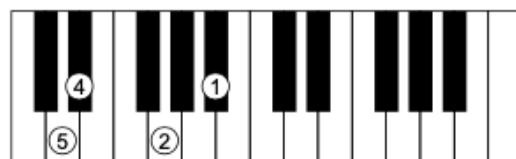
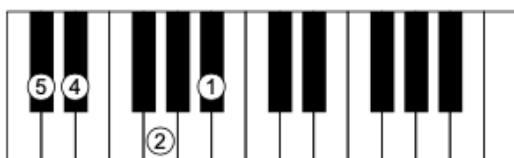
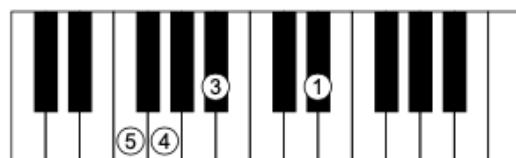
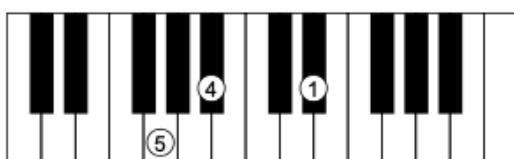
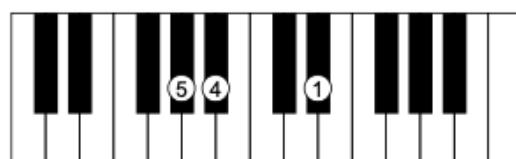
E/D#



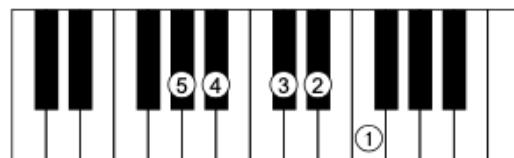
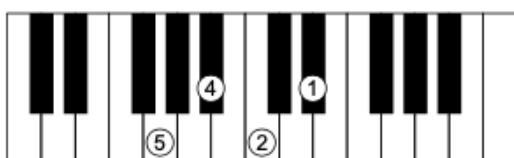
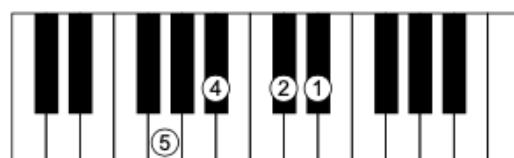
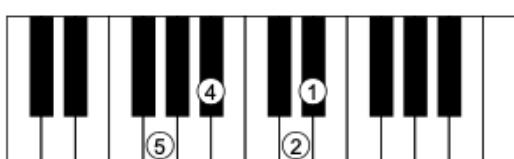
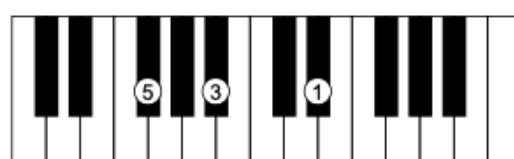
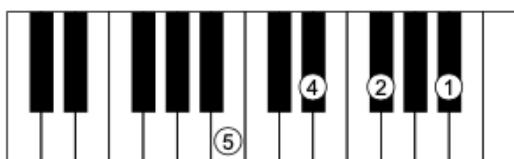
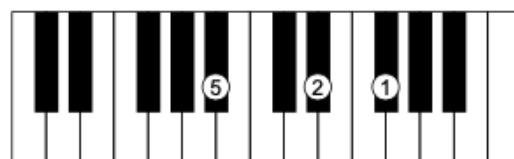
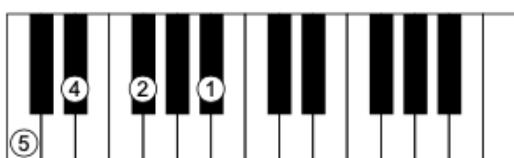
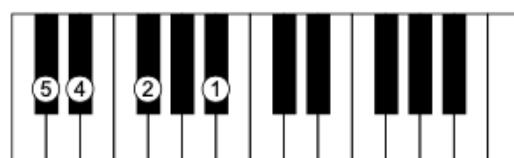
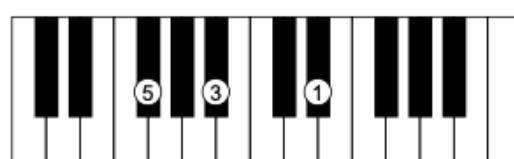
IMESÃO MUSICAL

E/F#**E/G#****E4****E4/7****E7****E7/G#****E7M****E7M(9)****Em****Em/B****Em/C****Em/C#**

IMESÃO MUSICAL

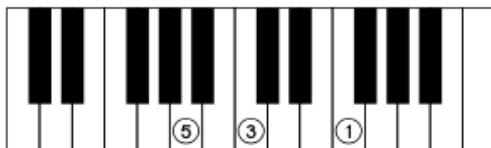
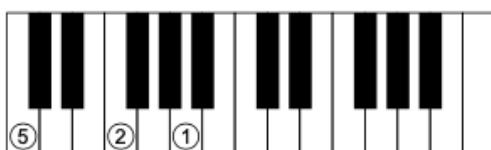
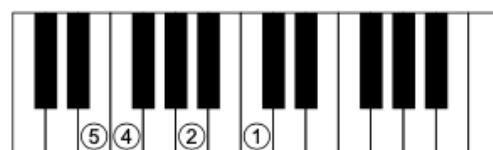
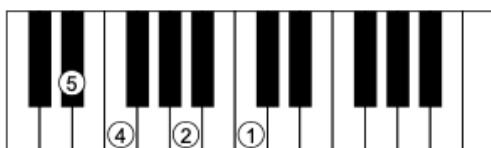
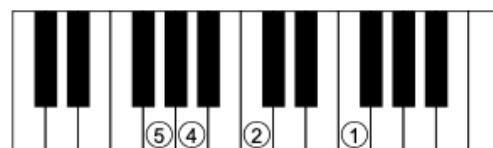
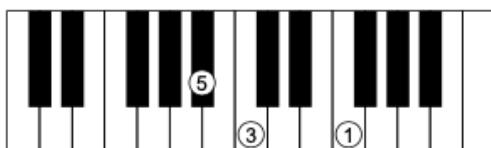
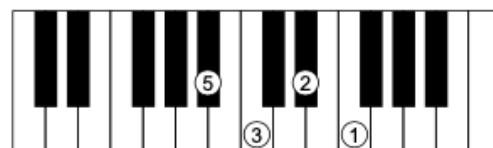
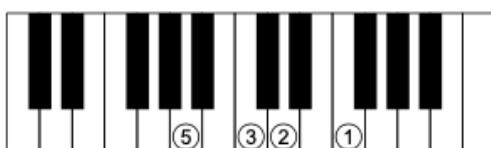
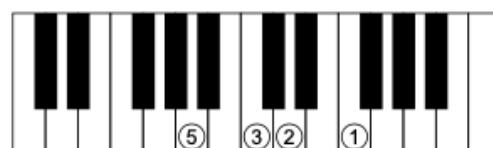
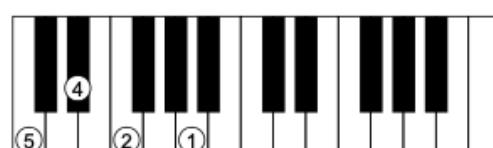
Em/D**Em/F#****Em/G****Em9****Eo****Eb****Eb/Bb****Eb/D****Eb/Db****Eb/F****Eb/G****Eb4**

IMESÃO MUSICAL

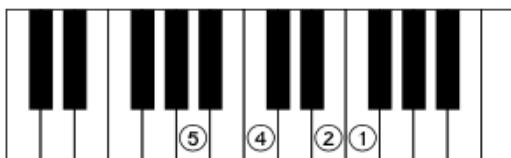
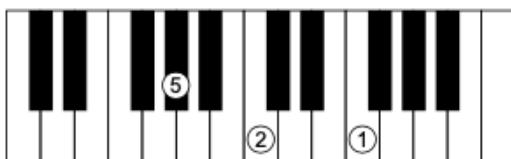
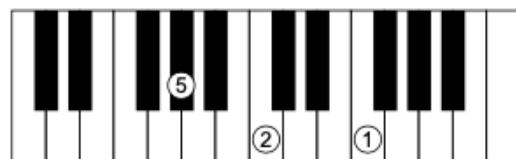
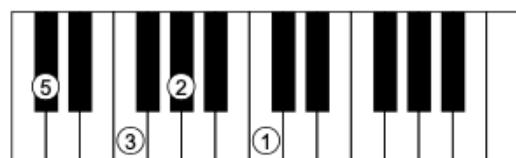
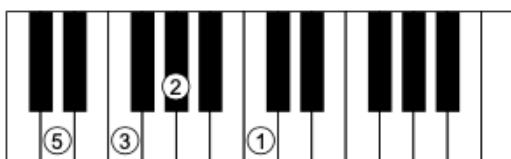
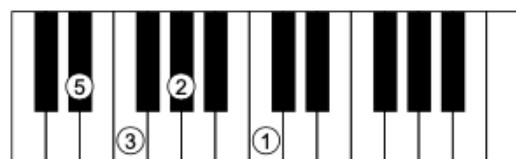
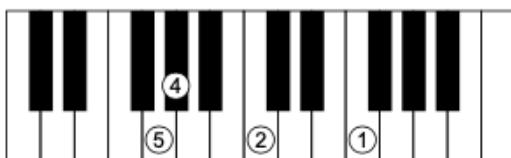
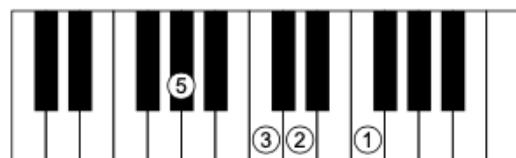
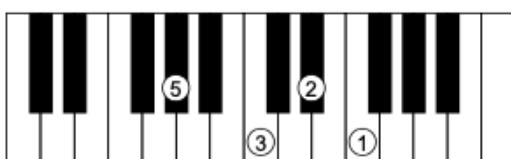
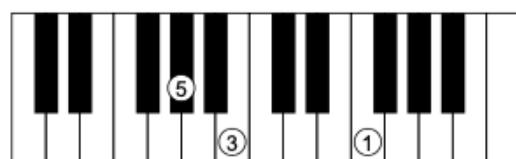
Eb4/7**Eb4/7(9)****Eb6****Eb7****Eb7M****Ebm****Ebm/B****Ebm/Bb****Ebm/C****Ebm/Db****Ebm/F****Ebm/Gb**

IMESÃO MUSICAL

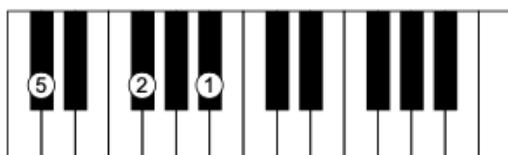
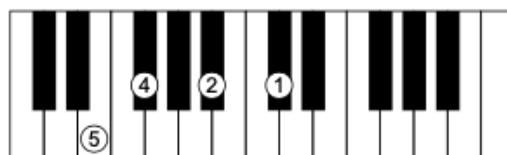
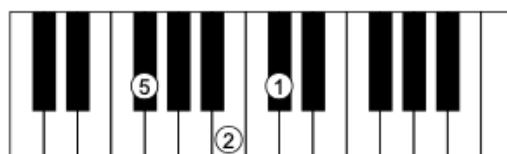
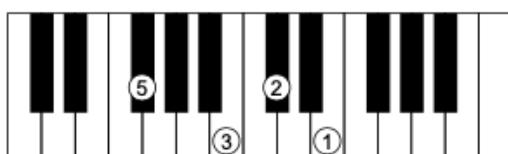
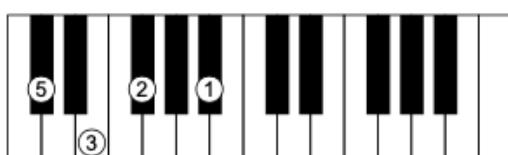
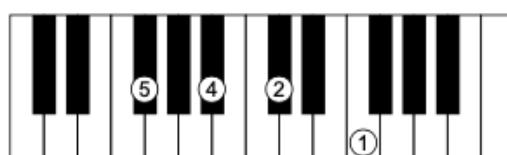
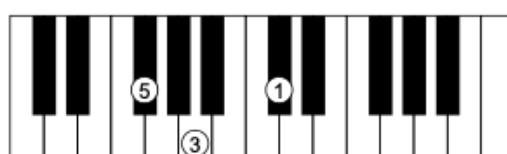
Fá *Acordes em F*

F**F/A****F/C****F/E****F/Eb****F/G****F4****F4/7****F6****F6/A****F7****F7/C**

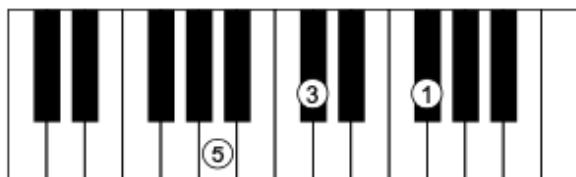
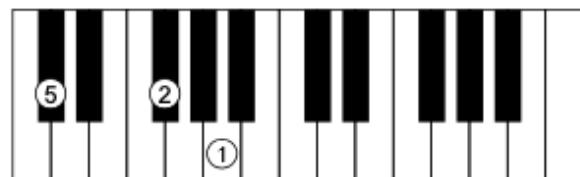
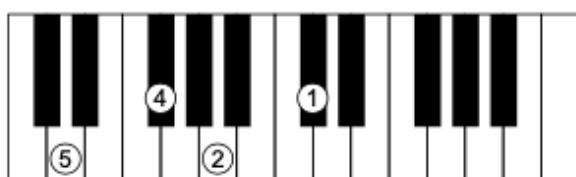
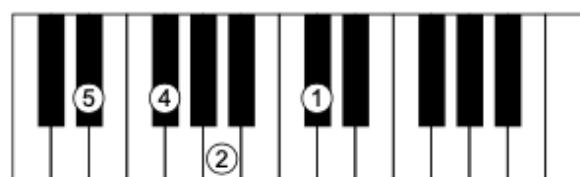
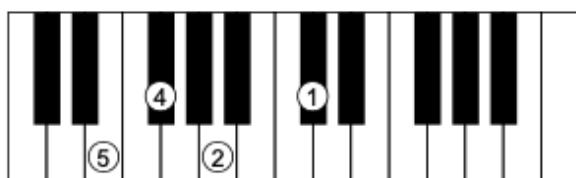
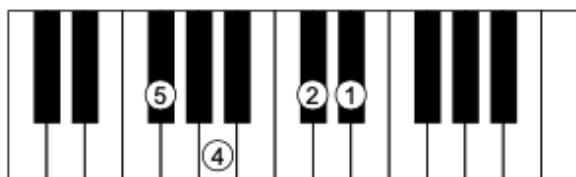
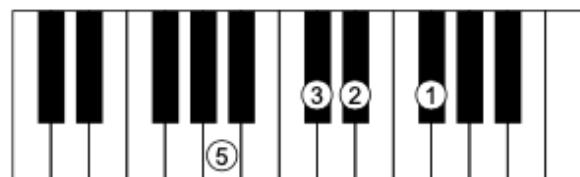
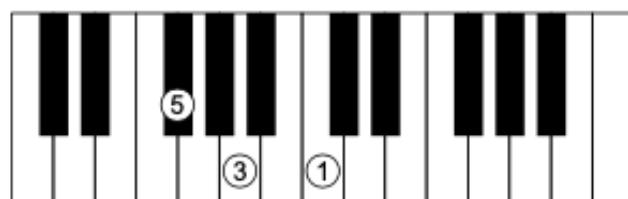
IMESÃO MUSICAL

F7M**F9****Fm/Ab****Fm****Fm/C****Fm/C#****Fm/D****Fm/Eb****Fm/G****Fm6****Fm7****Fo**

IMESÃO MUSICAL

F#**F#/A#****F#/C#****F#/E****F#/G#****F#4****F#4/7****F#7****F#7/C#****F#7M****F#9****F#m**

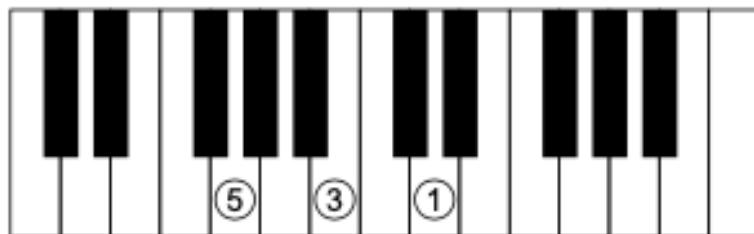
IMESÃO MUSICAL

F#m/A**F#m/C#****F#m/D****F#m/D#****F#m/E****F#m/G#****F#m6****F#m6/A****F#o**

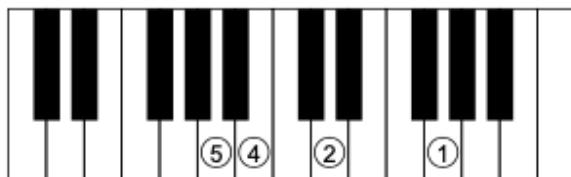
IMESÃO MUSICAL

Sol *Acordes em G*

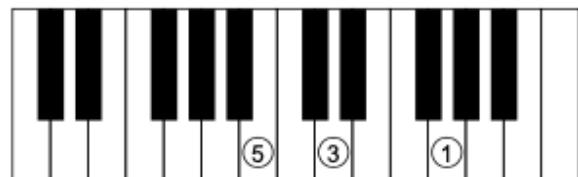
G



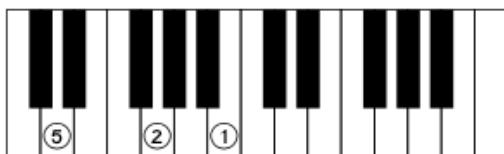
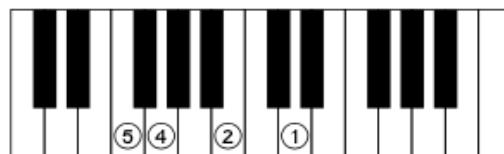
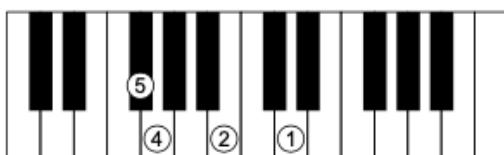
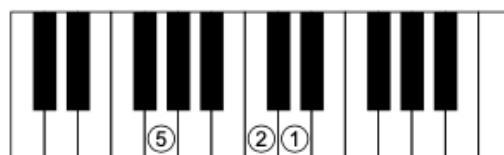
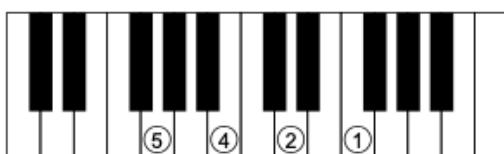
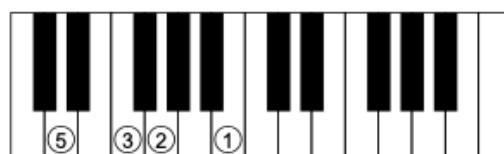
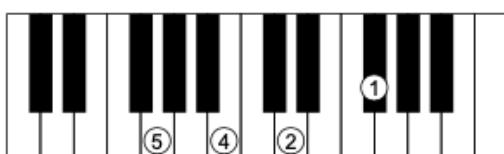
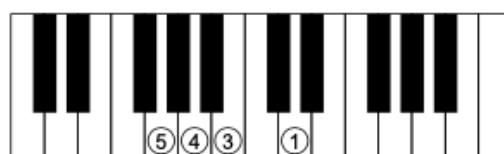
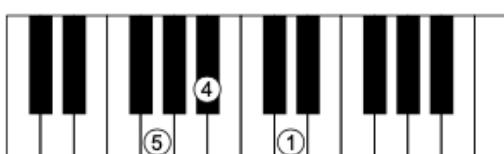
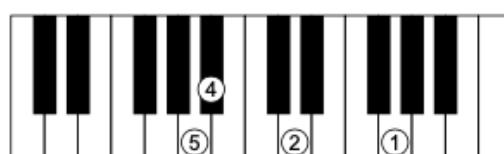
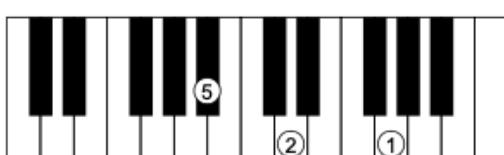
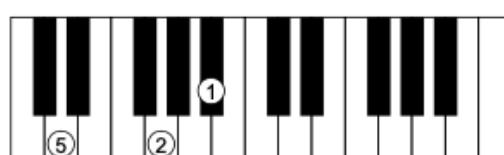
G/A



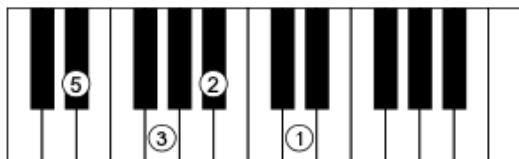
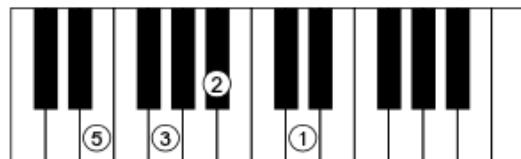
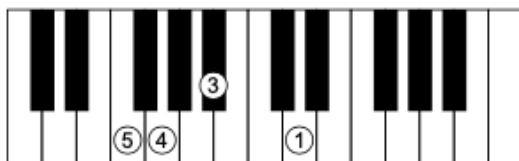
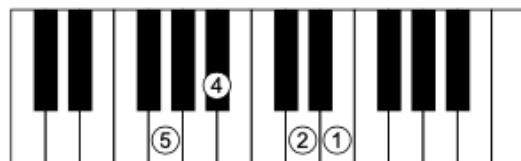
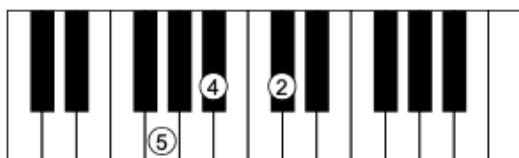
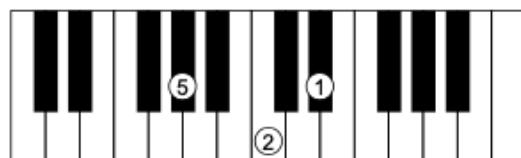
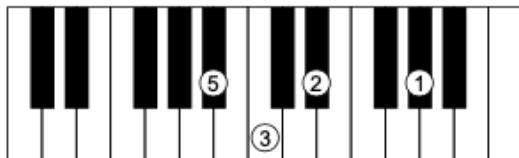
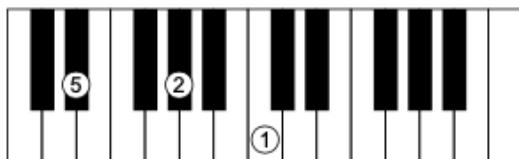
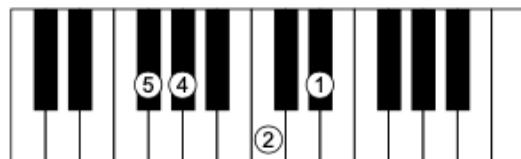
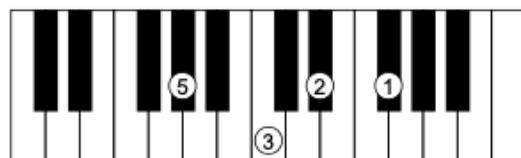
G/B



IMESÃO MUSICAL

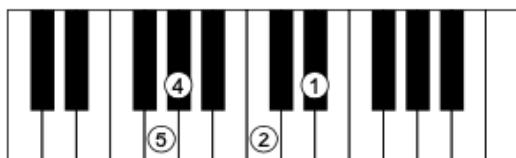
G/D**G/F****G/F#****G4****G7****G7/D****G7M****G9****Gm****Gm/A****Gm/Bb****Gm/D**

IMESÃO MUSICAL

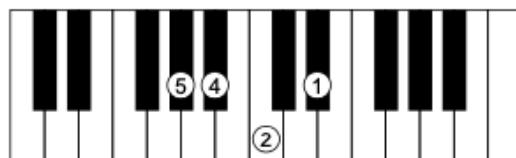
Gm/D#**Gm/E****Gm/F****Gm6****Go****G#****G#/A#****G#/C****G#/D#****G#/F#****G#4****G#7**

IMESÃO MUSICAL

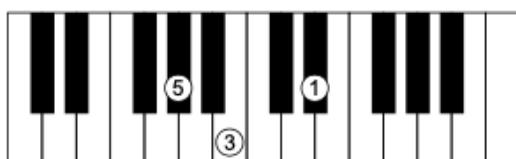
G#7M



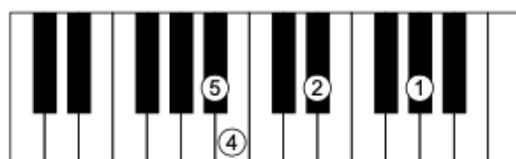
G#9



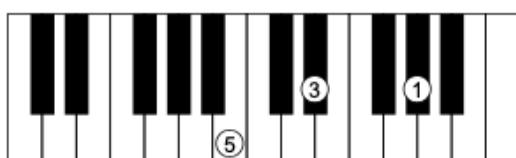
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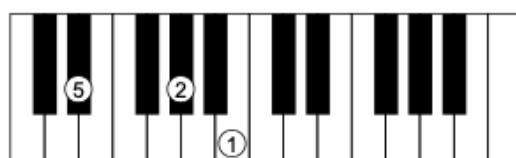
G#m/A#



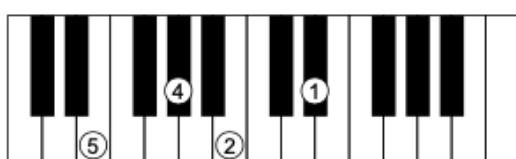
G#m/B



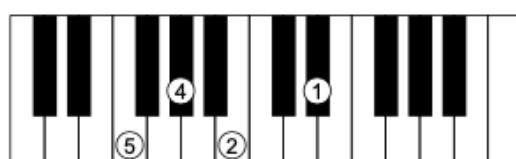
G#m/D#



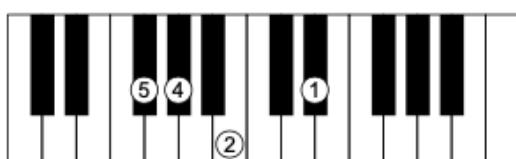
G#m/E



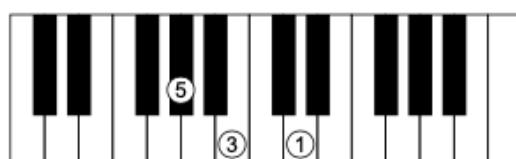
G#m/F



G#m/F#



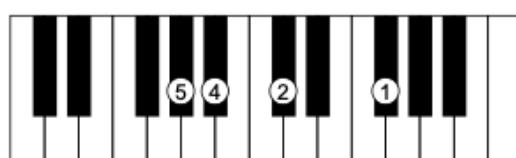
G#o



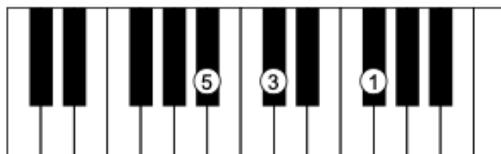
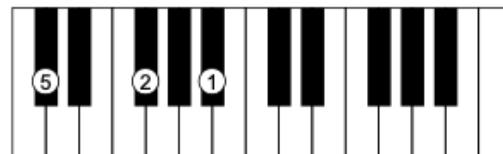
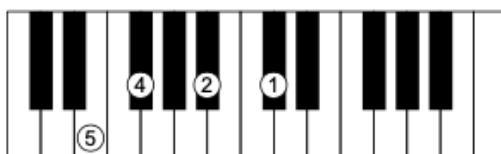
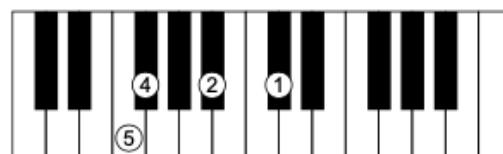
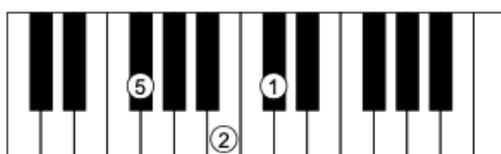
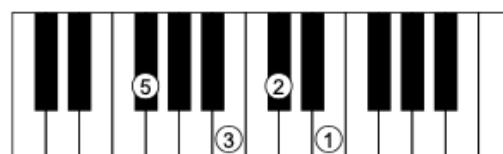
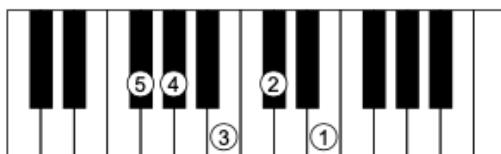
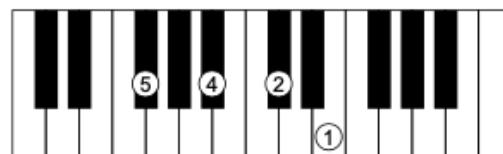
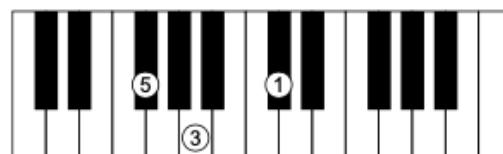
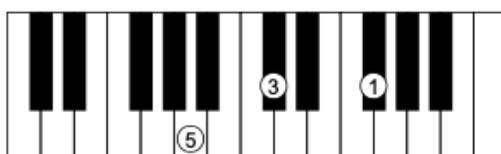
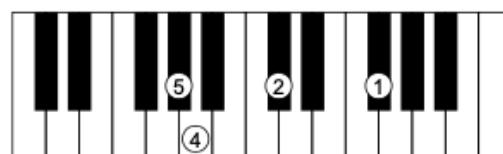
Gb



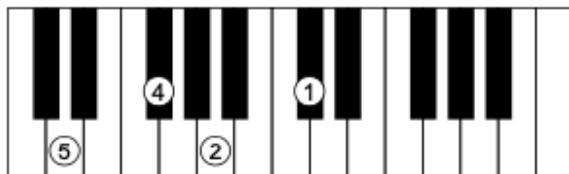
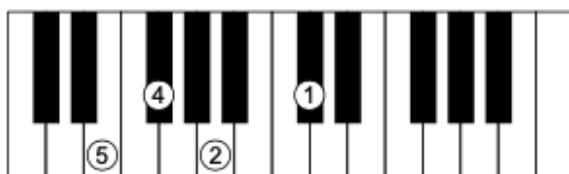
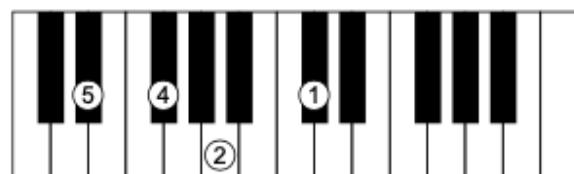
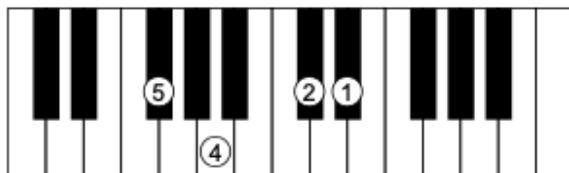
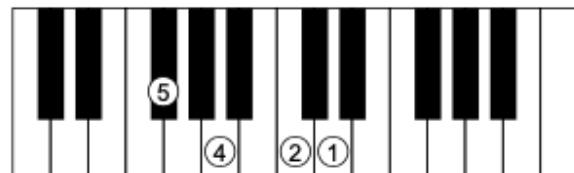
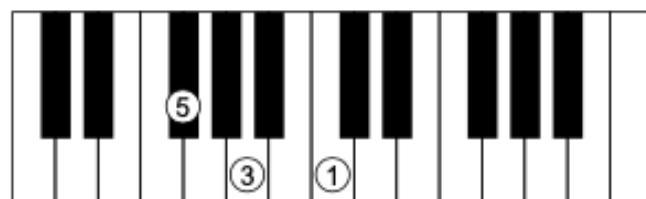
Gb/Ab



IMESÃO MUSICAL

Gb/Bb**Gb/Db****Gb/E****Gb/F****Gb4****Gb4/7****Gb4/7(9)****Gb7****Gb9****Gbm****Gbm/A****Gbm/Ab**

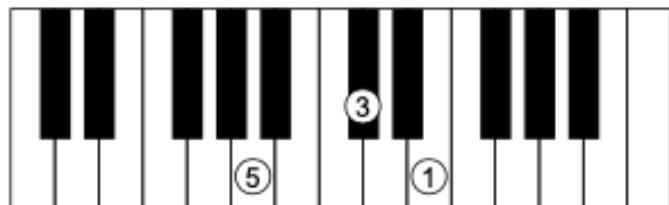
IMESÃO MUSICAL

Gbm/D**Gbm/Db****Gbm/E****Gbm/Eb****Gbm6****Gbo(b13)****Gbo**

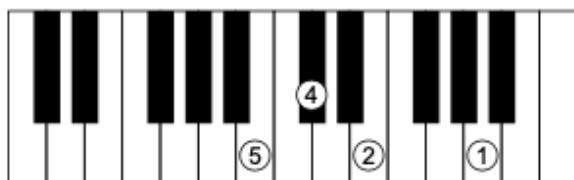
IMESÃO MUSICAL

Lá *Acordes em A*

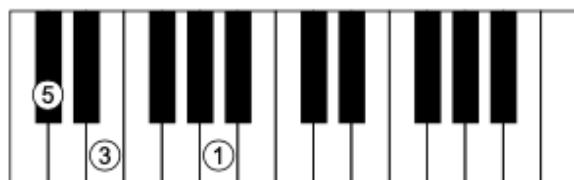
A



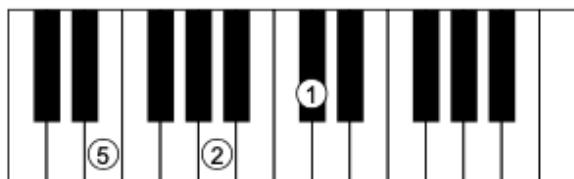
A/B



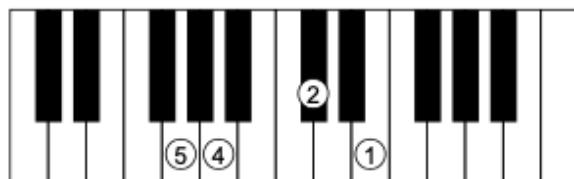
A/C#



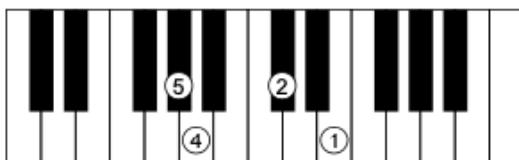
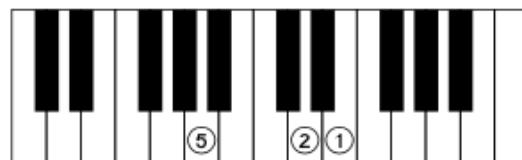
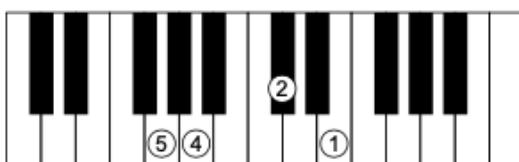
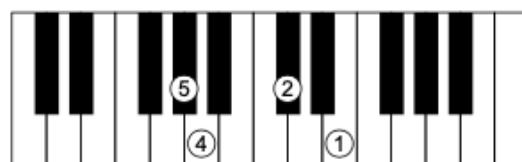
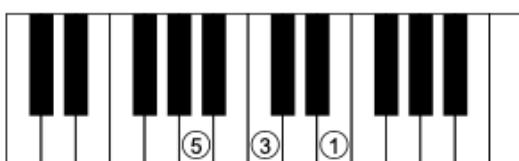
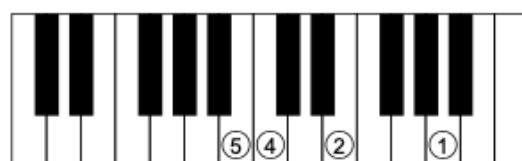
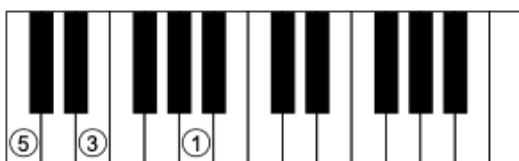
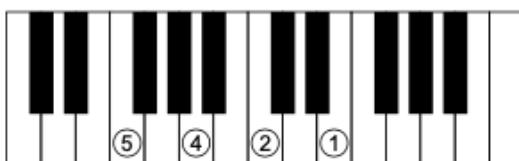
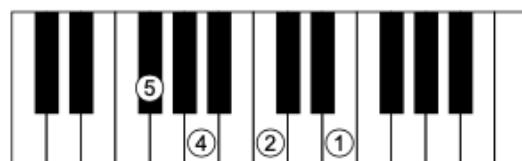
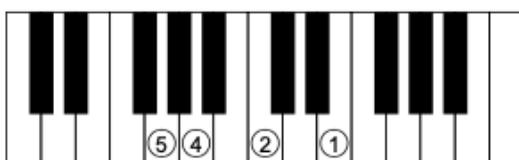
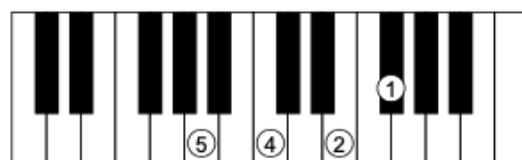
A/E



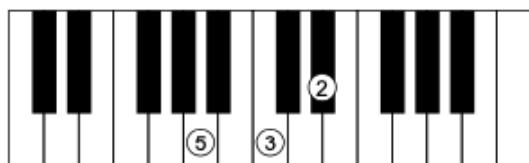
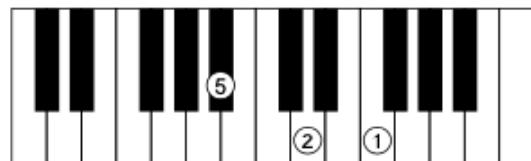
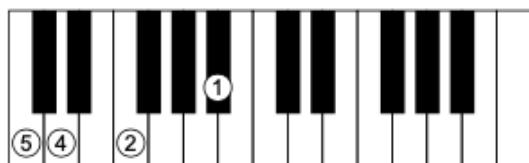
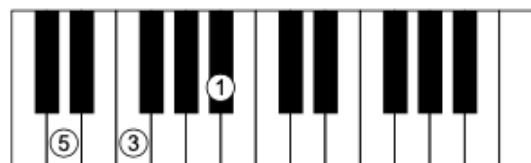
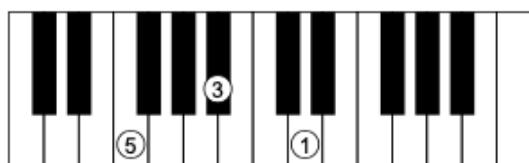
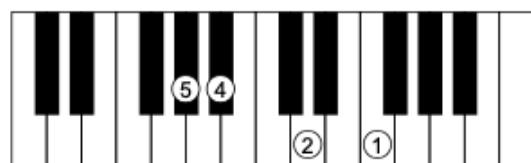
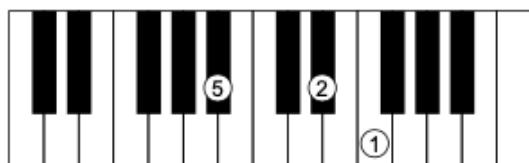
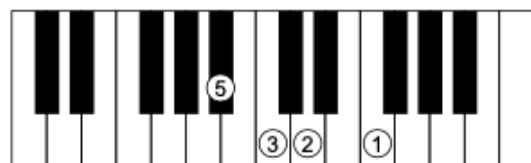
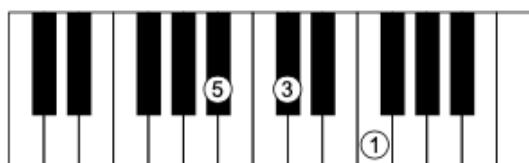
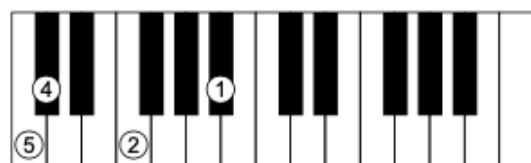
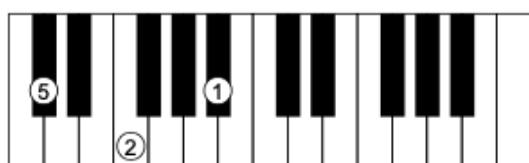
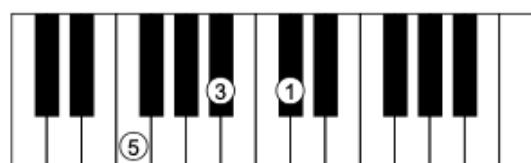
A/G



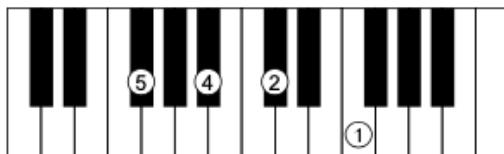
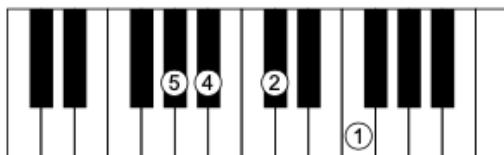
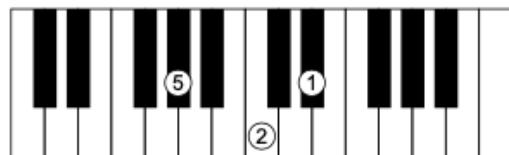
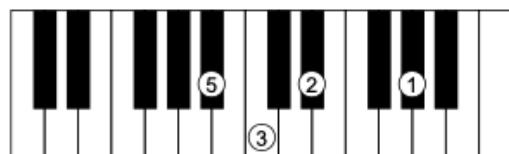
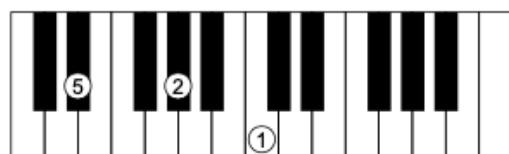
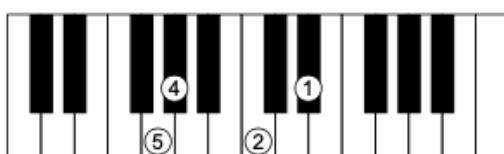
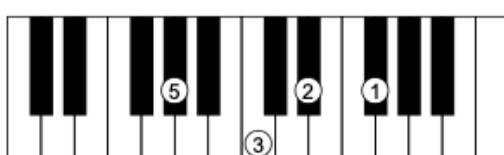
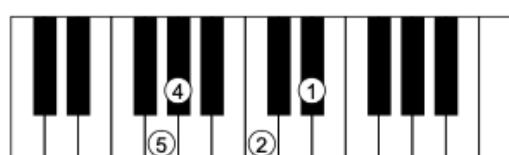
IMESÃO MUSICAL

A/G#**A4****A7****A7M****Am****Am/B****Am/C****Am/E****Am/F****Am/F#****Am/G****Am6**

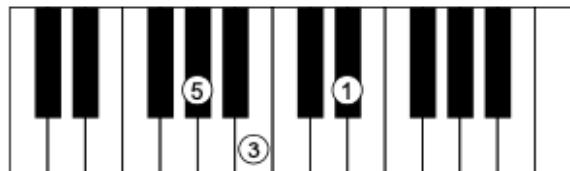
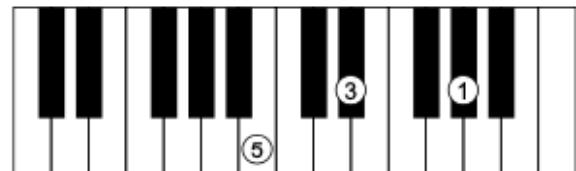
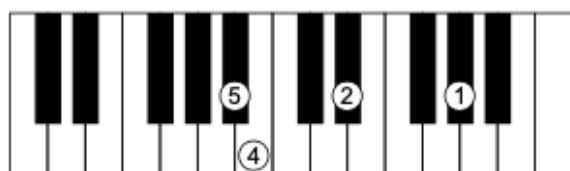
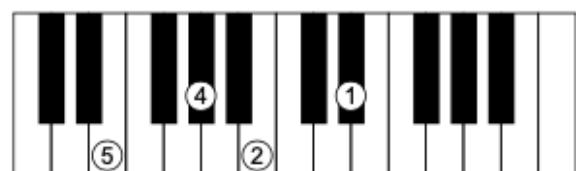
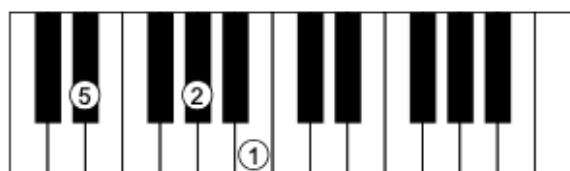
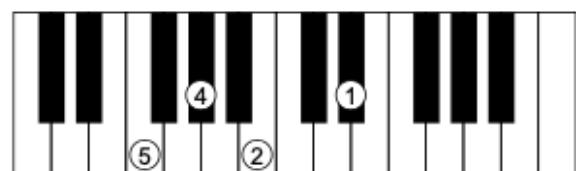
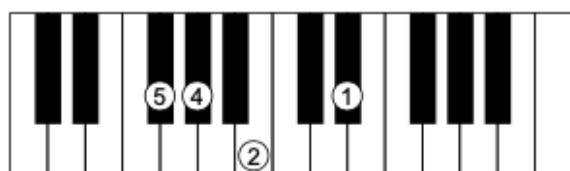
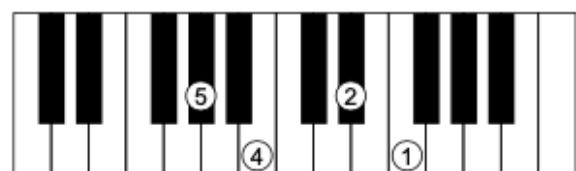
IMESÃO MUSICAL

Ao**A#****A#/C****A#/D****A#/F****A#/G#****A#4****A#9****A#m****A#m/C****A#m/C#****A#m/F**

IMESÃO MUSICAL

A#m/F#**A#m/G****A#m/G#****Ab****Ab(5)****Ab/Bb****Ab/C****Ab/Eb****Ab/G****Ab4****Ab7****Ab7M**

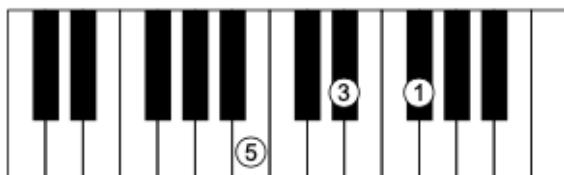
IMESÃO MUSICAL

Abm**Abm/B****Abm/Bb****Abm/E****Abm/Eb****Abm/F****Abm/Gb****Abm6**

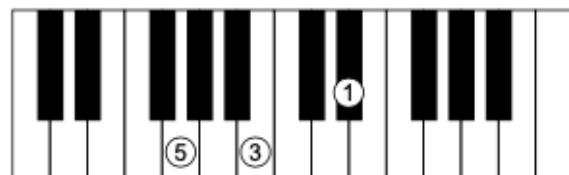
IMESÃO MUSICAL

Si *Acordes em B*

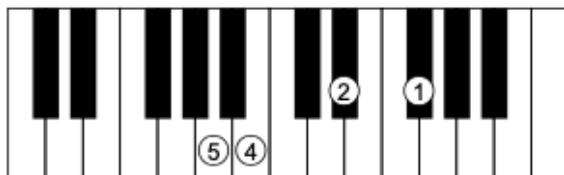
B



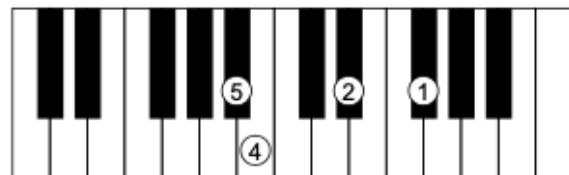
B(#5)



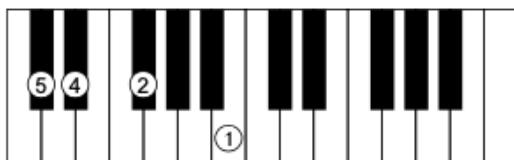
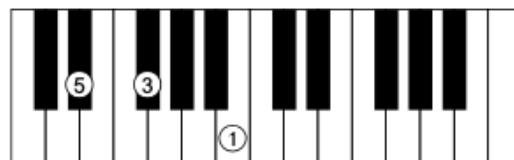
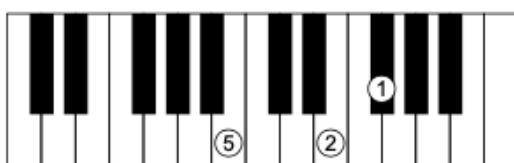
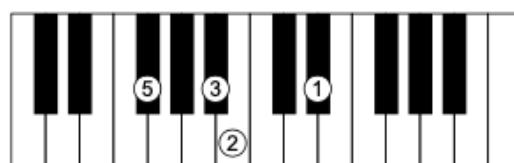
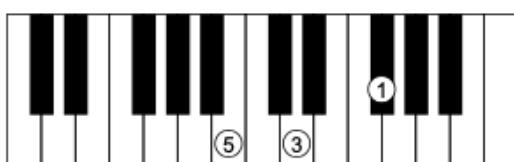
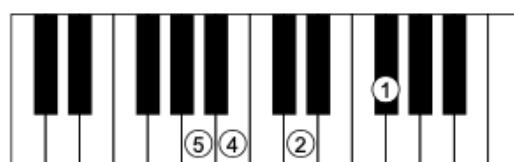
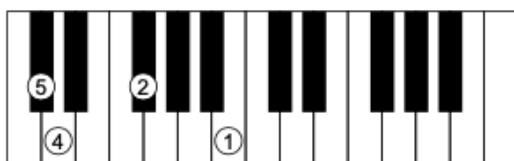
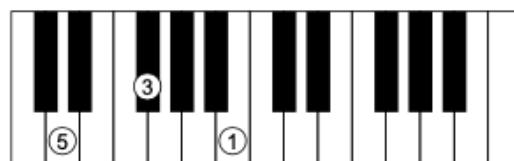
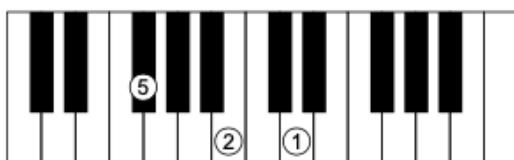
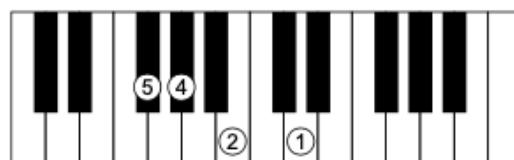
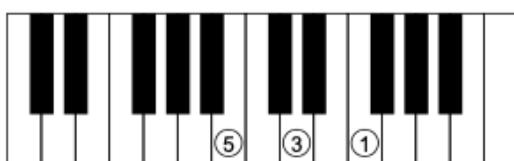
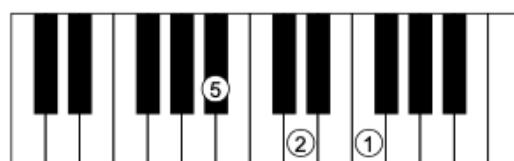
B/A



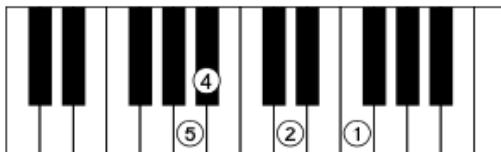
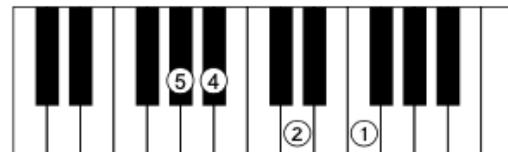
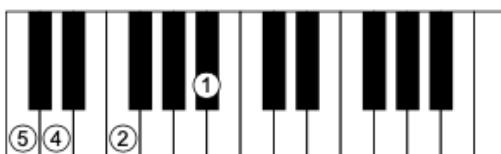
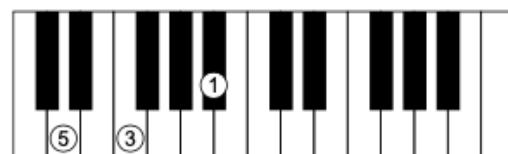
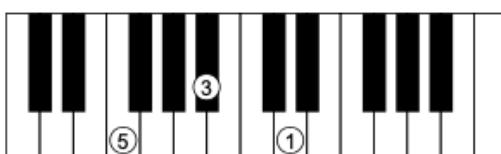
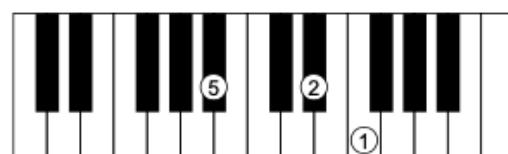
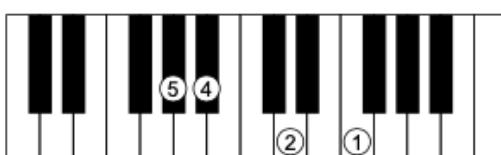
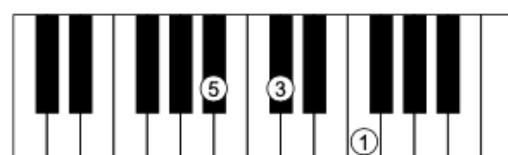
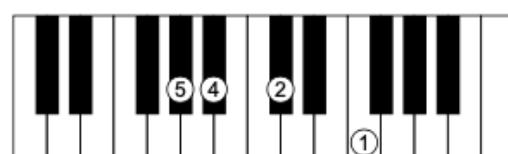
B/A#



IMESÃO MUSICAL

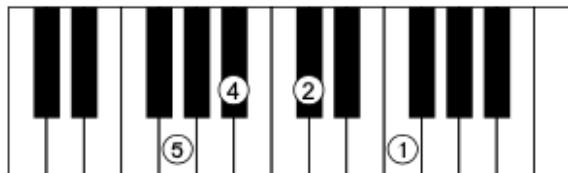
B/C#**B/D#****B4****B7M****Bm****Bm/A****Bm/C#****Bm/D****Bm/F#****Bm6****Bo****Bb**

IMESÃO MUSICAL

Bb/A**Bb/Ab****Bb/C****Bb/D****Bb/F****Bb4****Bb7****Bbm****Bbm/C****Bbm/Ab****Bbm/Db****Bbm/F**

IMESÃO MUSICAL

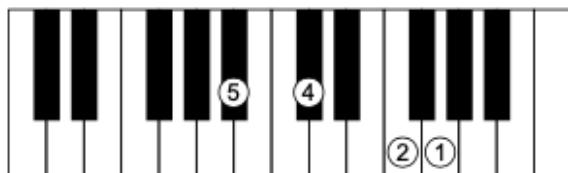
Bbm/G



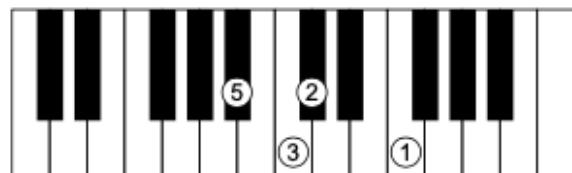
Bbm/Gb



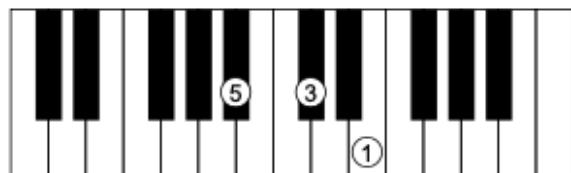
Bbm6



Bbm9



Bbo



IMESÃO MUSICAL

Arpejo é a técnica de tocar as notas de um acorde uma a uma, em vez de todas ao mesmo tempo. É uma técnica fundamental na música, utilizada em vários estilos e gêneros.

Características Pode ser ascendente, descendente ou combinada. Pode ser usada para embelezar harmonias ou como trecho de um solo. Pode incluir notas de extensões. Ajuda a "desenhar" os acordes ao longo do braço do instrumento. Ajuda a entender melhor a harmonia das músicas.



Como estudar arpejos: Realizar saltos intervalares, tocando as notas de forma aleatória ou inventando padrões alternativos. Estudar arpejos iniciando na terça, quinta ou sétima do acorde. Tocar arpejos com início em notas diferentes para cada mão.



Diferença entre arpejo e escala: Enquanto uma escala toca todas as notas em sequência, um arpejo toca as notas de um acorde uma de cada vez.

IMESÃO MUSICAL

I - Lauren Daigle - You Say | Nível Principiante Solo

Lauren Daigle

L = 75



I keep fight-ing voi-ces in my mind they say I'm not eno-ugh

F Am Dm B_b F Am

Le_{d.} * Le_{d.} * Le_{d.} * Le_{d.} * Le_{d.} * Le_{d.} *

Eve-ry sin-gle lie that tells me I will ne-ver mea-sure up

Dm B_b F Am Dm B_b

Le_{d.} * Le_{d.} * Le_{d.} * Le_{d.} * Le_{d.} * Le_{d.} *

Am I more than just the sum of eve-ry high and eve - ry low

F Am Dm B_b F

Re - mind me once a-gain just who I

Le_{d.} * Le_{d.} * Le_{d.} * Le_{d.} *

IMESÃO MUSICAL

18



am be-cause I need to know
Am Oh - ooo - o You say I am loved.
When I can feel a thing
F

Ped. * Ped. * Ped. * Ped. *

II - Lauren Daigle - You Say | Nível Fácil Piano Solo

Lauren Daigle

$\downarrow=75$



F Am Dm Bb

Ped. * Ped. * Ped. * Ped. *

5



I keep fight-ing voi-ces in mymind they say I'm not eno-ugh
F Am Dm Bb F

Ped. * Ped. * Ped. * Ped. *

IMESÃO MUSICAL

10



I will ne-ver mea-sure up
Am Dm Bb Am
Am I more than just the sum of eve-ry high and eve-ry low
F Am

15

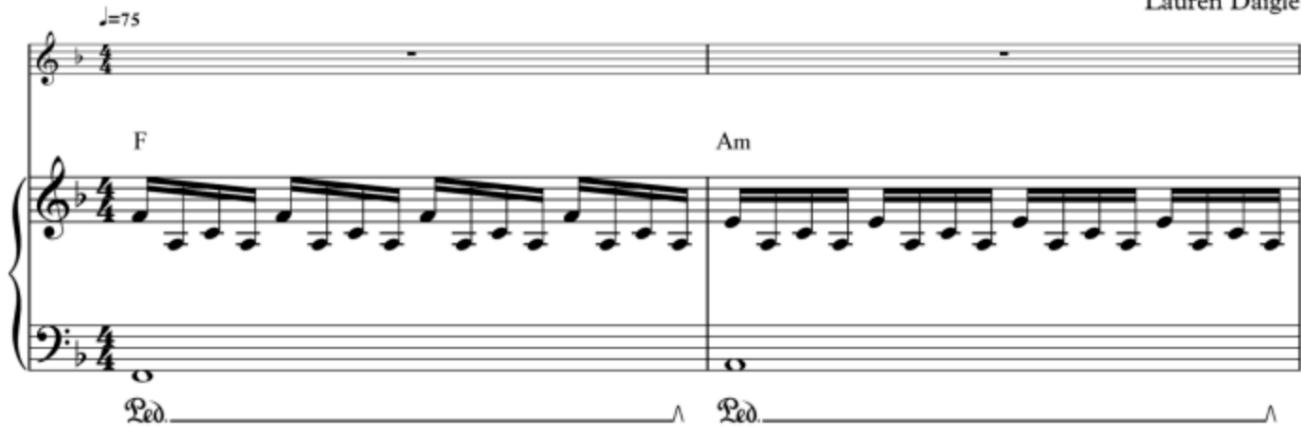


Re - mind me once a-gain just who I am be-cause I need to know
Dm Bb F Am Dm
Oh - ooo

III - Lauren Daigle - You Say | Nível Fácil / Intermediário Piano

Lauren Daigle

$\text{♩} = 75$



F Am

Ped. Ped.

IMESÃO MUSICAL



3

Dm B♭ F

I keep fight-ing voi-ces in my

mind they say I'm not eno- ugh

Eve - ry sin - gle lie that tells me

Am Dm B♭ F

I will ne - ver mea - sure up

Am I more than just the sum of

F

Ped. \wedge Ped. \wedge Ped. \wedge Ped. \wedge Ped. \wedge Ped. \wedge

Ped. \wedge Ped. \wedge Ped. \wedge Ped. \wedge Ped. \wedge Ped. \wedge

Ped. \wedge Ped. \wedge Ped. \wedge Ped. \wedge Ped. \wedge

IMESÃO MUSICAL

14



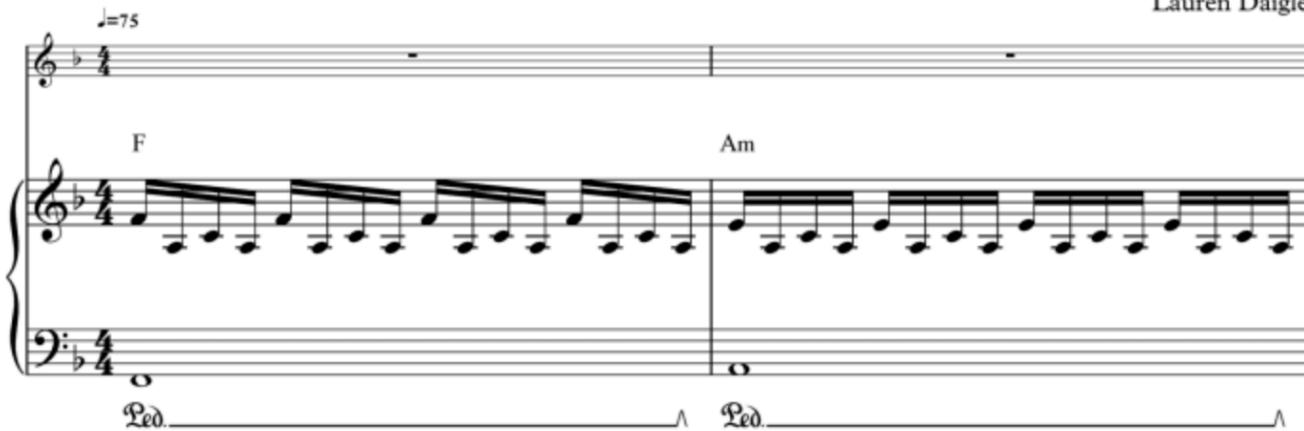
eve - ry high and eve - ry low
Am Dm Bb F
Ped. ↑ Ped. ↑ Ped. ↑ Ped. ↑ Ped. ↑ Ped. ↑ Ped. ↑

Re - mind me once a- gain just whio I
F

IV - Lauren Daigle - You Say | Nível Intermediário Piano Solo

Lauren Daigle

$\downarrow = 75$



F Am
Dm Bb F
Ped. ↑ Ped. ↑

3



Dm Bb F
Dm Bb F
Ped. ↑ Ped. ↑ Ped. ↑ Ped. ↑

I keep fight - ing voi - ces in my

IMESÃO MUSICAL

6

mind they say I'm not eno - ugh

Am Dm B♭

Ped. ▲ Ped. ▲ Ped. ▲ Ped. ▲ Ped. ▲ Ped. ▲

9

Eve - ry sin - gle lie that tells me I will ne - ver mea - sure up

F Am Dm

Ped. ▲ Ped. ▲ Ped. ▲ Ped. ▲ Ped. ▲ Ped. ▲

12

B♭ F Am

I more than just the sum of eve - ry high and eve - ry low

Ped. ▲ Ped. ▲ Ped. ▲ Ped. ▲ Ped. ▲ Ped. ▲

15

Dm B♭ F

Re - mind me once a - gain just who I

Ped. ▲ Ped. ▲ Ped. ▲ Ped. ▲ Ped. ▲ Ped. ▲

IMESÃO MUSICAL

Progressões de acordes ou Progressões harmônicas são sequências de acordes tocados em uma ordem específica. São a base de uma música, e permitem que compositores expressem suas ideias através de melodias, harmonias e emoções.

Algumas progressões de acordes comuns são

IIm - V7 - I; Dm - G7 - C, que é uma sensação de resolução clássica, comum no jazz e música clássica. **I - V7 - I; C - G7 - C**, que é uma progressão simples que retorna ao tônico, comum em muitos. **VIm-IV-V**, também conhecida como progressão dos anos 50 ou Doo Wop, que é famosa por seu toque romântico e atemporal. A progressão **I-VIm-IV-V** é um exemplo de progressão que pode ser usada para criar uma jornada emocional rica e envolvente.

Progressões de Acordes

Progressão	Descrição
IIm - V7 - I	Dm - G7 - C: Sensação de resolução clássica, comum no jazz e música clássica.
I - V7 - I	C - G7 - C: Uma progressão simples que retorna ao tônico, comum em muitos estilos.
I - IV - V7 - I	C - F - G7 - C: Popular no blues e rock, cria uma forte tensão e resolução.
I - IIIm - I	C - Dm - C: Proporciona uma sensação de movimento suave, usada em baladas.
I - IV - I	C - F - C: Uma progressão simples que reforça o tônico.
I - VIm - I	C - Am - C: Alterna entre o tônico e seu relativo menor, criando uma sensação melancólica.
I - VIm - V7 - I	C - Am - G7 - C: Combina o relativo menor com uma resolução clássica.
I - VIm - IIIm - V7 - I	C - Am - Dm - G7 - C: Popular no jazz, oferece uma transição suave entre acordes.
I - VIm - IV - V7 - I	C - Am - F - G7 - C: Comum no pop, cria uma sensação emotiva.

IMESÃO MUSICAL

Progressão	Descrição
I - IIIm - IV - V7 - I	C - Em - F - G7 - C: Utilizada em baladas e músicas pop para criar tensão e resolução.
I - IIIm - I	C - Em - C: Proporciona uma mudança suave entre o tônico e o acorde menor.
I - IIIm - V7 - I	C - Em - G7 - C: Alterna entre acordes menores e a resolução dominante.
I - IIIm - VIIm - V7 - I	C - Em - Am - G7 - C: Cria uma progressão rica em harmonia, usada em muitos estilos.
I - IIIm - IIIm - V7 - I	C - Em - Dm - G7 - C: Proporciona uma sensação de movimento harmônico contínuo.
I - IIIm - VIIm - IIIm - V7 - I	C - Em - Am - Dm - G7 - C: Oferece uma sequência complexa e rica, ideal para jazz e baladas sofisticadas.
IV - IVm - I - VIIm - IIIm - V - I	F - Fm - C - Am - Dm - G - C: Progressão interessante que inclui uma mudança para o menor e cria uma rica tapeçaria harmônica.
IV - V - I - VIIm - IIIm - V - I	F - G - C - Am - Dm - G - C: Combina elementos de muitas progressões para criar uma sequência forte e resolutiva.
I - V - VIIm - IV	C - G - Am - F: Extremamente popular em pop e rock, cria uma sensação emotiva e cativante.
I - III - IV - V	C - E - F - G: Progressão forte e brilhante, usada em estilos alegres e edificantes.
I - VIIm - IV - V	C - Am - F - G: Popular em baladas pop, cria uma sensação suave e emotiva.
I - VIIm - IIIm - V	C - Am - Dm - G: Comum em muitos estilos, oferece uma transição suave entre acordes.
I - IV - IIIm - V	C - F - Dm - G: Proporciona uma mudança interessante entre acordes maiores e menores.
I - IIIm - IIIm - V	C - Em - Dm - G: Cria uma progressão rica em harmonia, ideal para música pop e baladas.
I - IIIm - IIIm - IV	C - Dm - Em - F: Progressão ascendente que cria uma sensação de construção e expectativa.

IMESÃO MUSICAL

Progressão	Descrição
I - II_m - IV - V	C - Dm - F - G: Popular em muitos estilos, oferece uma sensação de movimento contínuo.
I - V - VI_m - III_m - IV - I - V	C - G - Am - Em - F - C - G: Sequência longa e rica, ideal para peças complexas.
I - V - VI_m - III_m - IV - V	C - G - Am - Em - F - G: Progressão que combina elementos de muitas progressões populares.
II_O - V7 - I_m	Bm7(b5) - E7 - Am: Progressão menor clássica, criando tensão e resolução.
I_m - V7 - I_m	Am - E7 - Am: Progressão simples e resolutiva, usada em muitos estilos.
I_m - II_O - I_m	Am - Bm7(b5) - Am: Cria uma sensação de movimento e retorno ao tônico.
I_m - IV_m - I_m	Am - Dm - Am: Progressão menor que reforça o tônico.
I_m - IV_m - V7 - I_m	Am - Dm - E7 - Am: Comum no blues e jazz, cria tensão e resolução.
I_m - bVI - I_m	Am - F - Am: Alterna entre o tônico e o acorde menor, criando uma sensação melancólica.
I_m - bVI - V7 - I_m	Am - F - E7 - Am: Combina o acorde menor com a resolução dominante.
I_m - bVI - II_O - V7 - I_m	Am - F - Bm7(b5) - E7 - Am: Cria uma progressão rica em harmonia e resolução.
I_m - bVI - IV_m - V7 - I_m	Am - F - Dm - E7 - Am: Proporciona uma sensação de movimento harmônico contínuo.
I_m - bIII - I_m	Am - C - Am: Alterna entre o tônico menor e seu relativo maior.
I_m - bIII - V7 - I_m	Am - C - E7 - Am: Cria uma sensação de movimento e resolução.
I_m - bIII - II_O - V7 - I_m	Am - C - Bm7(b5) - E7 - Am: Progressão complexa que oferece uma rica tapeçaria harmônica.
I_m - bIII - IV_m - V7 - I_m	Am - C - Dm - E7 - Am: Combina elementos menores e maiores para criar uma progressão rica.

IMERSÃO MUSICAL

Nota	I	VI ^m	IV	V
C	C	Am	F	G
C# Db	C# Db	A#m	F#	G#
D	D	Bm	G	A
D# Eb	D# Eb	Cm	G#	A#
E	E	C#m	A	B
F	F	Dm	A#	C
F# Gb	F# Gb	D#m	B	C#
G	G	Em	C	D
G# Ab	G# Ab	Fm	C#	D#
A	A	F#m	D	E
A# Bb	A# Bb	Gm	D#	F
B	B	Gm	E	F#

*Progressão
de Acordes Maiores*

Nota	I	VI ^m	IV	V
Cm	Cm	G# Ab	Fm	Gm
C#m Dbm	C#m Dbm	A	F#m Gbm	G#m Abm
Dm	Dm	A# Bb	Gm	Am
D#m Ebm	D#m Ebm	B	G#m Abm	A#m Bbm
Em	Em	C	Am	Bm
Fm	Fm	C# Db	A#m Bbm	Cm
F#m Gbm	F#m Gbm	D	Bm	C#m Dbm
Gm	Gm	D# Eb	Cm	Dm
G#m Abm	G#m Abm	E	C#m Dbm	D#m Ebm
Am	Am	F	Dm	Em
A#m Bbm	A#m Bbm	F# Gb	D#m Ebm	Fm
Bm	Bm	G	Em	F#m Gbm

*Progressão
de Acordes Menores*

IMERSÃO MUSICAL

Nota	I	IV	VI ^m	V
C	C	F	Am	G
C# Db	C# Db	F#	A#m	G#
D	D	G	Bm	A
D# Eb	D# Eb	G#	Cm	A#
E	E	A	C#m	B
F	F	A#	Dm	C
F# Gb	F# Gb	B	D#m	C#
G	G	C	Em	D
G# Ab	G# Ab	C#	Fm	D#
A	A	D	F#m	E
A# Bb	A# Bb	D#	Gm	F
B	B	E	Gm	F#

*Progressão
de Acordes Maiores*

Nota	I	IV	VI ^m	V
Cm	Cm	Fm	G# Ab	Gm
C#m Dbm	C#m Dbm	F#m Gbm	A	G#m Abm
Dm	Dm	Gm	A# Bb	Am
D#m Ebm	D#m Ebm	G#m Abm	B	A#m Bbm
Em	Em	Am	C	Bm
Fm	Fm	A#m Bbm	C# Db	Cm
F#m Gbm	F#m Gbm	Bm	D	C#m Dbm
Gm	Gm	Cm	D# Eb	Dm
G#m Abm	G#m Abm	C#m Dbm	E	D#m Ebm
Am	Am	Dm	F	Em
A#m Bbm	A#m Bbm	D#m Ebm	F# Gb	Fm
Bm	Bm	Em	G	F#m Gbm

*Progressão
de Acordes Menores*

IMERSÃO MUSICAL

Nota	I	V	VI ^m	IV
C	C	G	Am	F
C# Db	C# Db	G#	A#m	F#
D	D	A	Bm	G
D# Eb	D# Eb	A#	Cm	G#
E	E	B	C#m	A
F	F	C	Dm	A#
F# Gb	F# Gb	C#	D#m	B
G	G	D	Em	C
G# Ab	G# Ab	D#	Fm	C#
A	A	E	F#m	D
A# Bb	A# Bb	F	Gm	D#
B	B	F#	Gm	E

*Progressão
de Acordes Maiores*

Nota	I	V	VI ^m	IV
Cm	Cm	Gm	G# Ab	Fm
C#m Dbm	C#m Dbm	G#m Abm	A	F#m Gbm
Dm	Dm	Am	A# Bb	Gm
D#m Ebm	D#m Ebm	A#m Bbm	B	G#m Abm
Em	Em	Bm	C	Am
Fm	Fm	Cm	C# Db	A#m Bbm
F#m Gbm	F#m Gbm	C#m Dbm	D	Bm
Gm	Gm	Dm	D# Eb	Cm
G#m Abm	G#m Abm	D#m Ebm	E	C#m Dbm
Am	Am	Em	F	Dm
A#m Bbm	A#m Bbm	Fm	F# Gb	D#m Ebm
Bm	Bm	F#m Gbm	G	Em

*Progressão
de Acordes Menores*