

MÓDULO

1



INSTITUTO DE
GUITARRA E
TECNOLOGIA



Técnica

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São Paulo - 2001

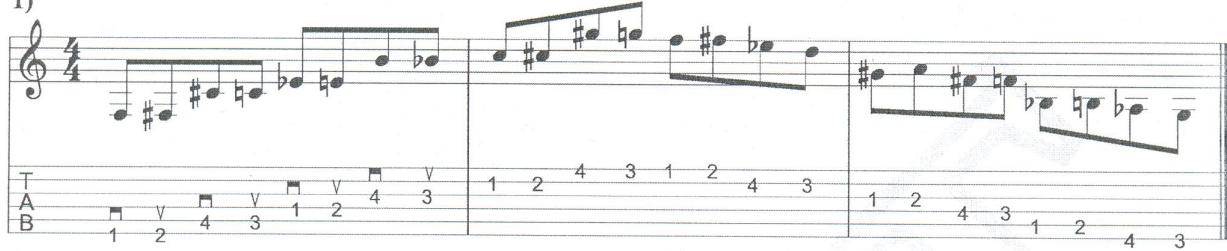


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Treinando independência dos dedos e palhetada alternada

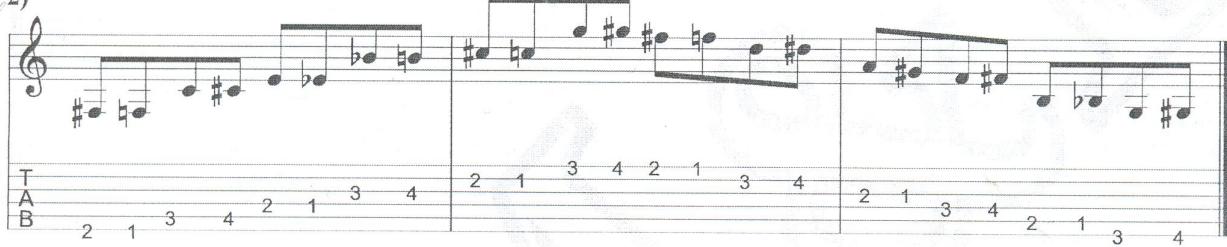
Muita atenção na direção da palhetada (alternar sempre!);
Mantenha os dedos da mão esquerda próximos às cordas.

1)



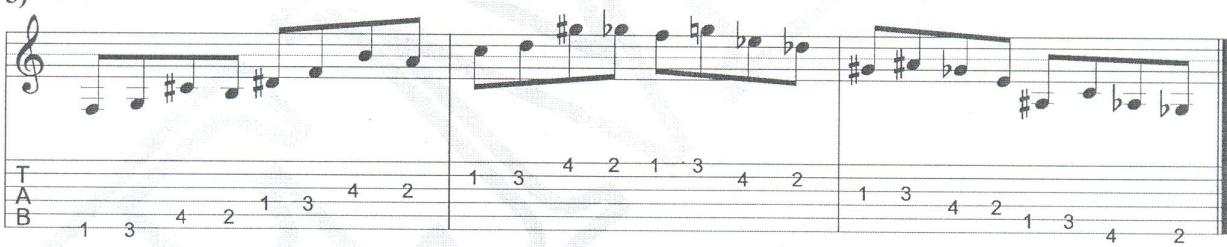
Below the musical notation is a tablature for a 4-string bass guitar. The strings are labeled T (top), A, B, and G (bottom). The tab shows fingerings for each note: measure 1: T (1), A (2), B (2), G (3); measure 2: T (4), A (3), B (2), G (3); measure 3: T (1), A (2), B (4), G (3).

2)



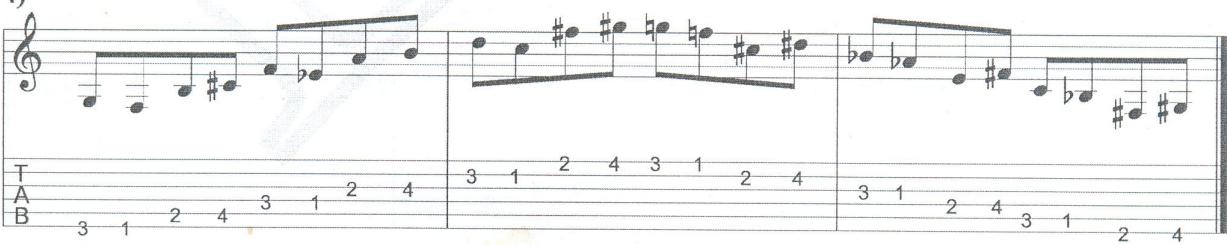
Below the musical notation is a tablature for a 4-string bass guitar. The strings are labeled T (top), A, B, and G (bottom). The tab shows fingerings for each note: measure 1: T (2), A (1), B (3), G (4); measure 2: T (3), A (2), B (1), G (4); measure 3: T (2), A (1), B (3), G (4).

3)



Below the musical notation is a tablature for a 4-string bass guitar. The strings are labeled T (top), A, B, and G (bottom). The tab shows fingerings for each note: measure 1: T (1), A (3), B (4), G (2); measure 2: T (3), A (2), B (1), G (3); measure 3: T (1), A (3), B (4), G (2).

4)



Below the musical notation is a tablature for a 4-string bass guitar. The strings are labeled T (top), A, B, and G (bottom). The tab shows fingerings for each note: measure 1: T (3), A (1), B (2), G (4); measure 2: T (2), A (4), B (3), G (1); measure 3: T (3), A (1), B (2), G (4).



4)

Handwritten musical score for guitar, section 4, first measure. The score consists of two staves. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a standard six-string guitar tab staff with note heads and vertical stems. The tab includes fingerings (e.g., 3, 3, 5, 7, 5, 5, 7) and a 7/8 time signature.

TAB
B 3 3 5 7 5 5 7 3 7 3 5 3 3 5 7 5 5 7 4 7 7 4 5 4 4 5 7 5 5 7 4

Handwritten musical score for guitar, section 4, second measure. The score consists of two staves. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a standard six-string guitar tab staff with note heads and vertical stems. The tab includes fingerings (e.g., 7, 7, 4, 5, 4, 4, 5, 7, 5, 5, 7, 7, 5, 7, 5, 7, 8, 7, 7, 8, 5, 8, 8, 5, 7, 5, 5, 7, 8) and a 7/8 time signature.

TAB
B 7 7 4 5 4 4 5 7 5 5 7 5 7 5 7 5 5 7 8 7 7 8 5 8 8 5 7 5 5 7 8

Handwritten musical score for guitar, section 4, third measure. The score consists of two staves. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a standard six-string guitar tab staff with note heads and vertical stems. The tab includes fingerings (e.g., 8, 8, 7, 5, 7, 7, 5, 8, 5, 5, 8, 7, 8, 8, 7, 5, 7, 7, 5, 7, 7, 5, 4, 5, 5, 4, 7) and a 7/8 time signature.

TAB
B 8 8 7 5 7 7 5 8 5 5 8 7 8 8 7 5 7 7 5 7 7 5 7 7 5 4 5 5 4 7

Handwritten musical score for guitar, section 4, fourth measure. The score consists of two staves. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a standard six-string guitar tab staff with note heads and vertical stems. The tab includes fingerings (e.g., 4, 4, 7, 5, 7, 7, 5, 4, 5, 5, 4, 7, 4, 4, 7, 5, 7, 7, 5, 3, 5, 5, 3, 7, 3, 3, 7, 5, 7, 7, 5, 3) and a 7/8 time signature.

TAB
B 4 4 7 5 7 7 5 4 5 5 4 7 4 4 7 5 7 7 5 3 5 5 3 7 3 3 7 5 7 7 5 3



5)

Musical notation for a guitar solo, measure 5. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a standard six-string guitar neck with fret numbers below each string. The notes are indicated by vertical stems and horizontal dashes.

Treble Clef
Key Signature: One Sharp
Bass Clef
String Names: T (Treble), A, B

Fret positions for the first measure:

3	7	5	3	7	5	3	7	5	4	7	5	4	7	5	4
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Fret positions for the second measure:

7	5	4	7	5	7	5	7	5	8	7	5	8	7	5	8
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Musical notation for a guitar solo, measure 6. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a standard six-string guitar neck with fret numbers below each string. The notes are indicated by vertical stems and horizontal dashes.

Treble Clef
Key Signature: One Sharp
Bass Clef
String Names: T (Treble), A, B

Fret positions for the first measure:

8	7	5	5	8	7	7	5	5	4	7	7	5	5	4
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Fret positions for the second measure:

4	7	7	5	5	4	3	7	7	5	5	3
---	---	---	---	---	---	---	---	---	---	---	---



6)

The score consists of four horizontal staves, each representing a string of a six-string guitar. The top staff is the high E string, the second is the B string, the third is the G string, and the bottom is the low E string. Each staff has a treble clef and a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. Below each staff, a series of numbers represent the fingerings used for each note. The tablature uses the standard guitar tab system where each horizontal line represents a fret and each vertical tick mark represents a string.

TAB

3 7 5 3 5 3 7 5 3 7 5 3 5 4 7 5 7 5 4 7 4 7 5 4 5 4 5 4 7 5

TAB

7 5 4 7 4 7 5 4 5 5 7 5 7 7 5 7 5 8 7 5 7 5 8 7 8 7 5 8 5 8 7 5

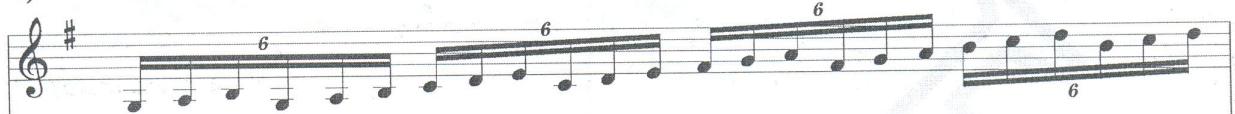
TAB

8 5 7 8 7 8 5 7 5 7 8 5 8 5 7 8 7 7 5 7 5 5 7 5 7 4 5 7 5 7 4 5

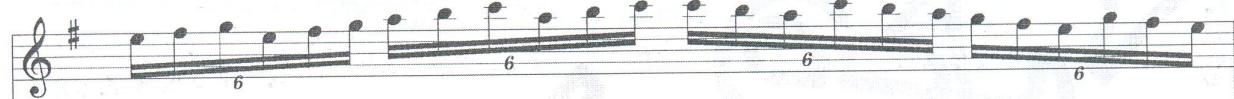
TAB

4 5 7 4 7 4 5 7 5 7 4 5 4 5 7 4 7 3 5 7 5 7 3 5 3 5 7 3 5 7 3 5 7

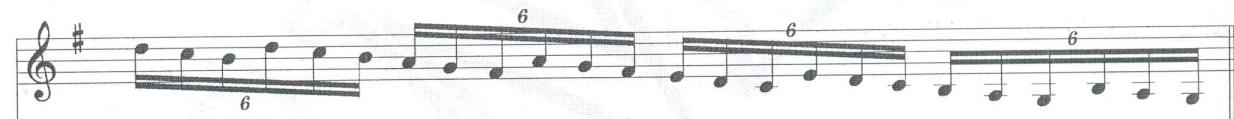
7)



T	3	5	7	3	5	7	3	5	7	4	5	7	4	5	7	4	5	7
A																		
B																		



T	5	7	8	5	7	8	5	7	8	8	7	5	8	7	5	8	7	5
A																		
B																		



T	7	5	4	7	5	4	7	5	4	7	5	3	7	5	3	7	5	3
A																		
B																		



8)

T A B

5 3 5 7 5 3 5 5 7 5 3 5 4 5 7 5 4 5 4 5 7 5 4

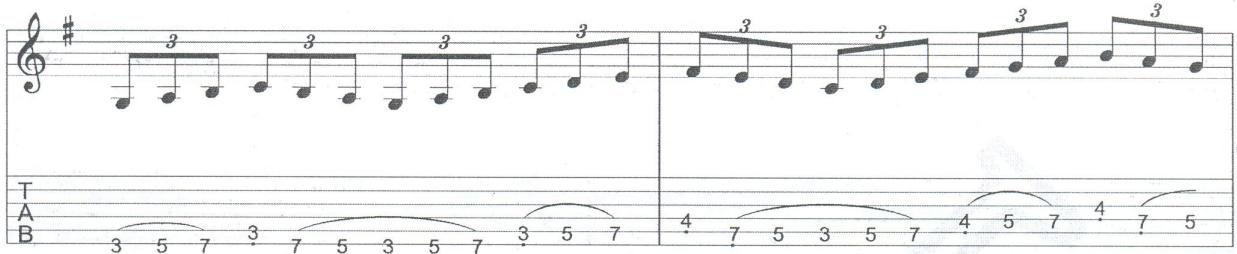
T A B

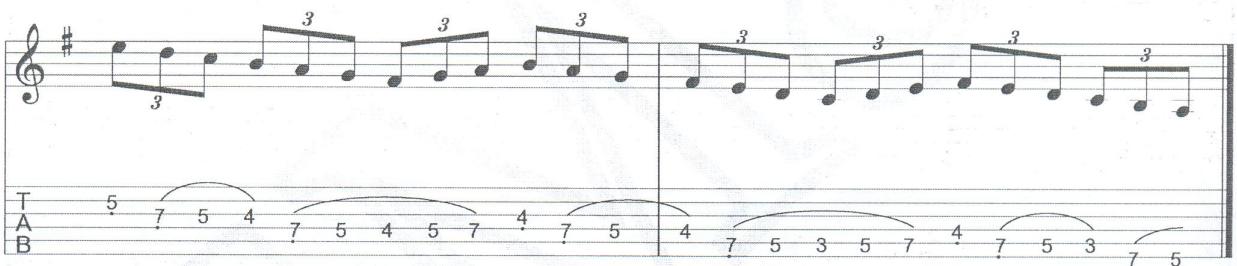
7 5 7 8 7 5 7 5 7 8 7 5 7 5 7 8 7 5 5 4 5 7 5 4

T A B

5 4 5 7 5 4 5 3 5 5 7 5 3 5 3 5 7 5 3

9)





Obs.: Tocar

□ V
 palhar em .
 tudo ligado (hammer-on e pull-off)
 pizzicato



10)



The image shows four staves of musical notation for guitar, arranged vertically. Each staff consists of a treble clef, a key signature of one sharp, and four measures of music. The notation includes fingerings (e.g., '3') and slurs. The first staff has a vertical line down the middle. The second staff has a vertical line at the end of the third measure. The third staff has a vertical line at the end of the second measure. The fourth staff has a vertical line at the end of the first measure.

T A B T A B T A B T A B



Teoria Aplicada

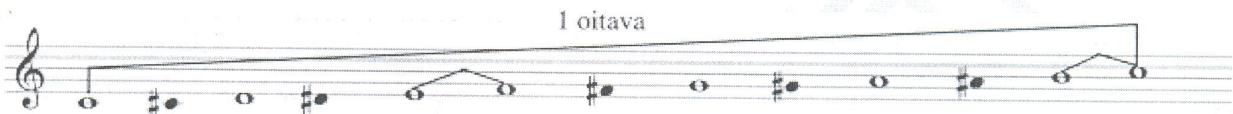
Formação das Escalas Maiores

Uma **escala** tem como conceito ser uma sucessão de sons conjuntos (em ordem ascendente ou descendente) seguindo uma determinada combinação intervalar (através de tons e semitonos) e cuja soma deve perfazer 6 tons inteiros, ou seja, uma oitava.

Oficialmente temos duas escalas:

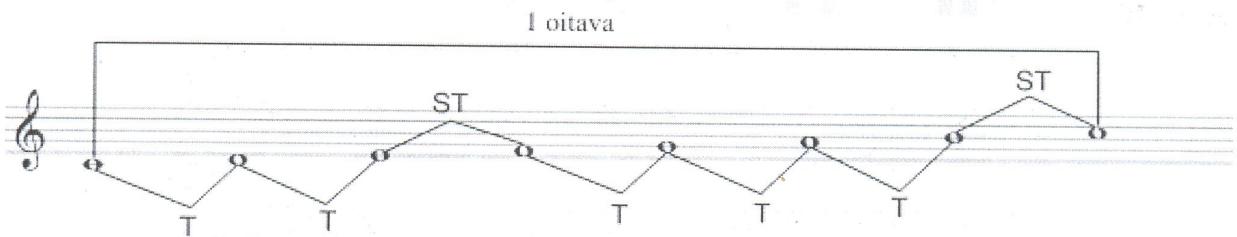
1) Escala Cromática: o espaço de uma oitava é dividido em 12 partes iguais, resultando em 12 notas separadas por $\frac{1}{2}$ tom.

Ex:-



2) Escala Diatônica: o espaço de uma oitava é dividido em 8 partes, resultando em 8 notas separadas por tons e semitonos.

Ex:-



O estudo das escalas diatônicas é de extrema importância sendo indispensável para a formação de qualquer acorde, arpejo, progressão ou cadência harmônica, ou seja, muito mais do que “o elemento que utilizamos para fazer um solo”...

Diante disso, começaremos montando as **escalas diatônicas maiores**, compreendendo cada passo da sua formação.

É importante dizer que as notas que formarão nossa escala maior são numeradas em algarismos romanos e são chadamadas de **graus**.





5)

Handwritten musical score for guitar, measure 5. The score consists of two staves. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff shows fingerings for the A and B strings: T (top string) has 2, 1, 3, 2, 4, 3, 2, 1; A (middle string) has 3, 2, 4, 3, 2, 1, 3, 2; B (bottom string) has 4, 3. The score is divided by vertical bar lines.

Handwritten musical score for guitar, measure 6. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff shows fingerings for the A and B strings: T (top string) has 2, 1, 3, 2, 4, 3, 2, 1; A (middle string) has 3, 2, 4, 3, 2, 1, 3, 2; B (bottom string) has 4, 3. The score is divided by vertical bar lines.

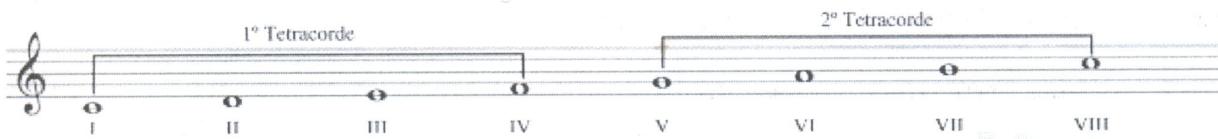
6)

Handwritten musical score for guitar, measure 7. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff shows fingerings for the A and B strings: T (top string) has 3, 4, 2, 3, 1, 2, 3, 4; A (middle string) has 2, 3, 1, 2, 3, 4, 2, 3; B (bottom string) has 1, 2, 3, 4, 2, 3, 1, 2. The score is divided by vertical bar lines.

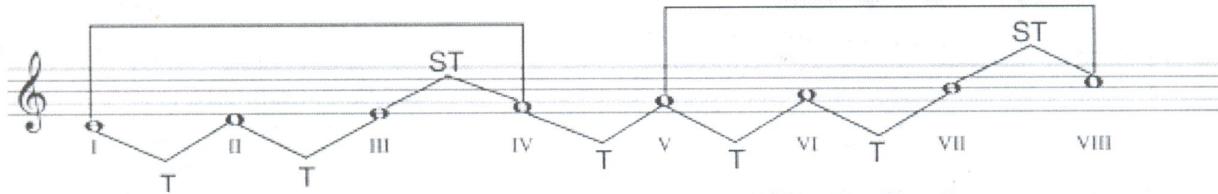
Handwritten musical score for guitar, measure 8. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff shows fingerings for the A and B strings: T (top string) has 3, 4, 2, 3, 1, 2, 3, 4; A (middle string) has 2, 3, 1, 2, 3, 4, 2, 3; B (bottom string) has 1, 2, 3, 4, 2, 3, 1, 2. The score is divided by vertical bar lines.



Dividiremos estes 8 graus em 2 grupos de 4 sons, resultando em 2 **Tetracordes** (do grego: *Tetra* = 4 *Corde* = Sons).



Cada Tetracorde contém 2 tons e 1 semitom. Entre um tetracorde e outro há o intervalo de 1 tom.

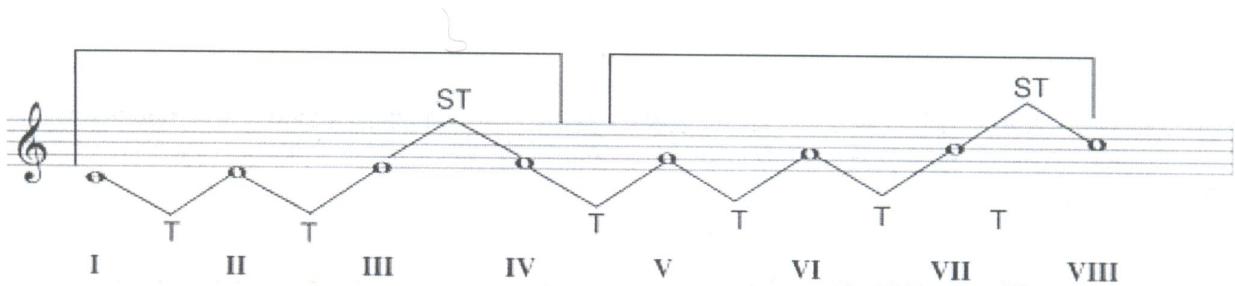


Portanto, chegamos a uma fórmula (a combinação intervalar de T e ST descrita no conceito de escala):

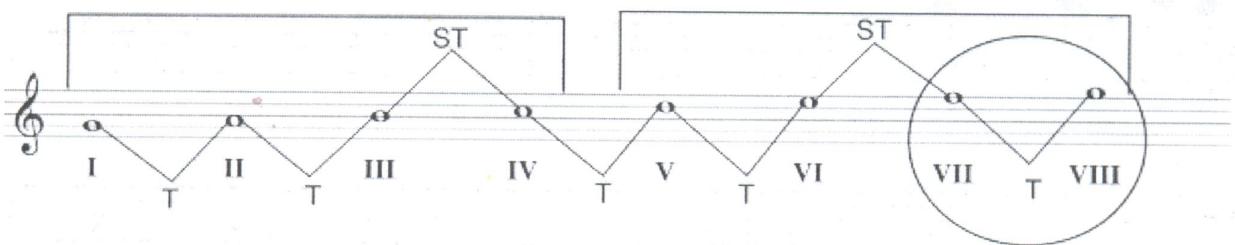
**Escala Diatônica Maior = semitons entre os graus III e IV
e entre os graus VII e VIII.**

Formação das Escalas Maiores - Sustenidos

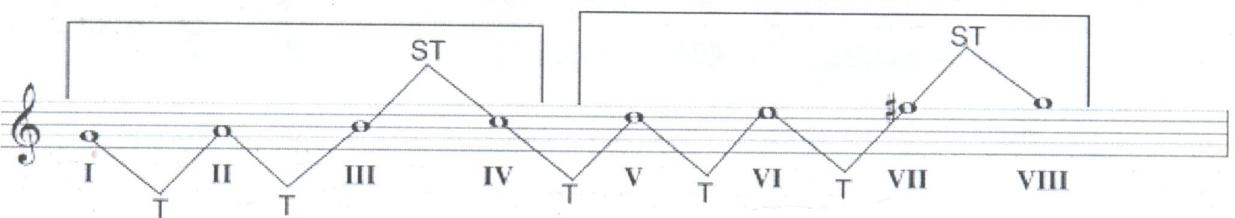
Tomando como referência a escala maior **natural** de Dó, podemos montar todas as outras tonalidades. Vejamos:



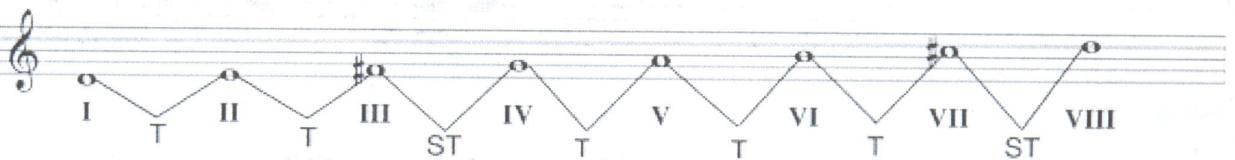
À partir do 2º tetracorde, (ou à partir do Vº grau), formaremos a próxima escala:



Repare que a fórmula da posição dos semitons está sendo contrariada. Portanto, se o VIIº grau for elevado em um semitom:



Repetindo-se o mesmo processo, agora à partir da escala de G Maior, obtem-se a próxima escala:



Concluímos, então, que seguindo uma ordem de 5ªs ascendentes à partir da nota **dó** podemos formar todas as escalas maiores constituídas com sustenidos.



Exercício

- Montar as escalas maiores no ciclo de 5^{as} (sustenidos):

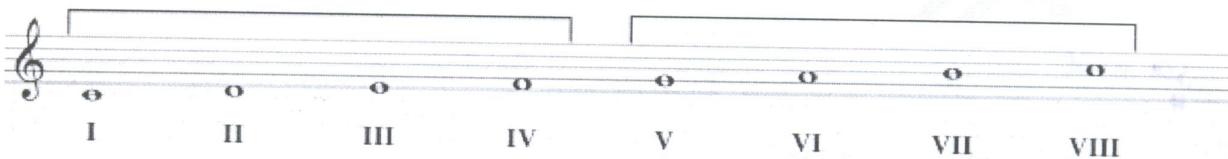
The page contains six sets of five-line staff lines, each beginning with a treble clef (G-clef). These are intended for the student to write out major scales in various keys as part of the exercise.

Formação das Escalas Maiores - Bemóis

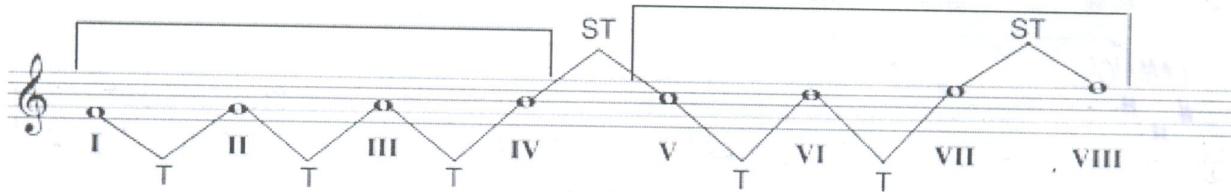
Tanto os sustenidos como os bemóis são necessários para a manutenção da fórmula intervalar que constitui uma escala.

Já vimos que através de 5^{as} ascendentes formávamos escalas que necessitavam de sustenidos para que os semitonos se mantivessem entre o IIIº e o IVº graus e entre o VIIº e o VIIIº graus.

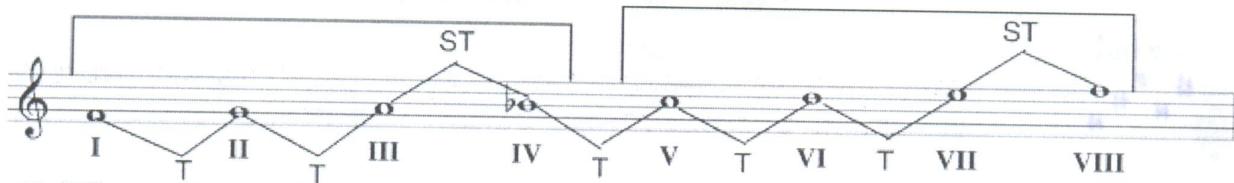
Agora, montaremos as tonalidades que necessitam de bemóis para obter este posicionamento. Vejamos:



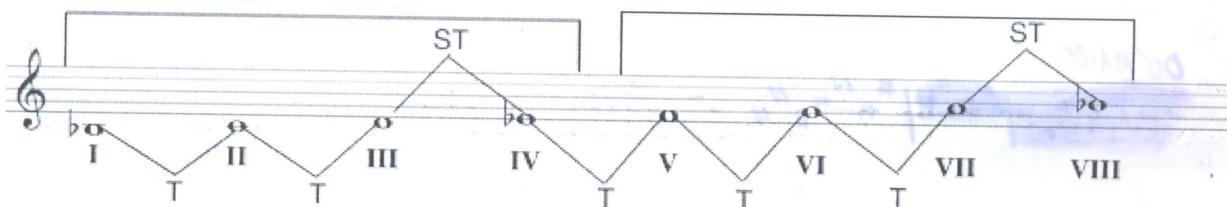
Tomamos como início da próxima escala a última nota do primeiro tetracorde da escala de Dó (ou seu IVº grau):



Repare novamente que a fórmula da posição dos semitonos está sendo contrariada. Portanto, se o IVº grau for abaixado em um semitom:



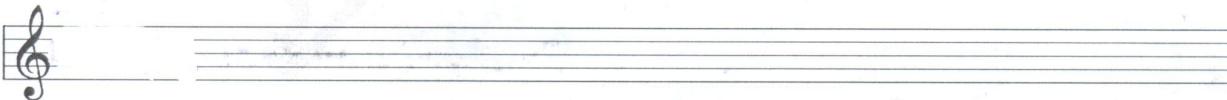
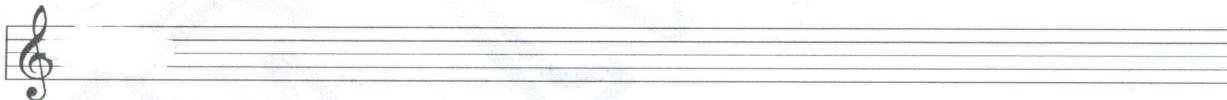
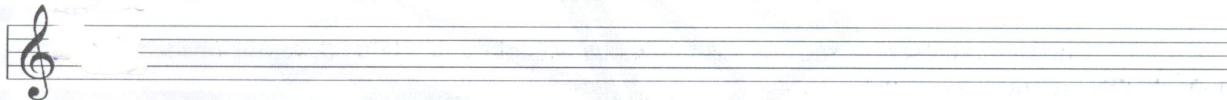
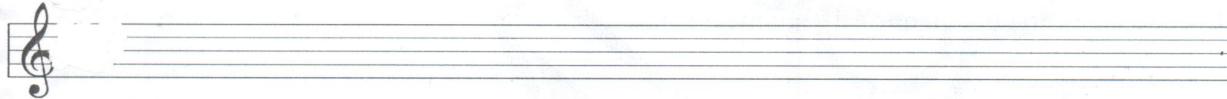
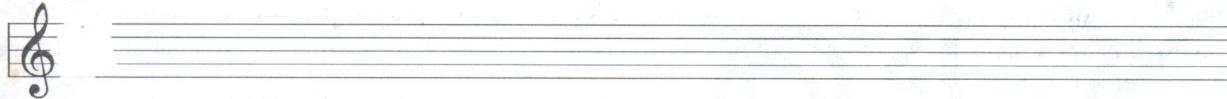
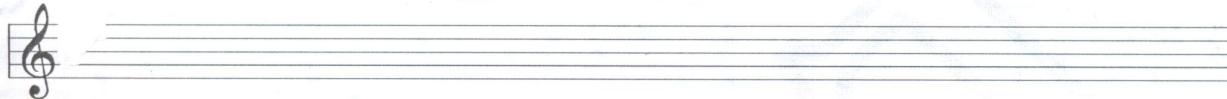
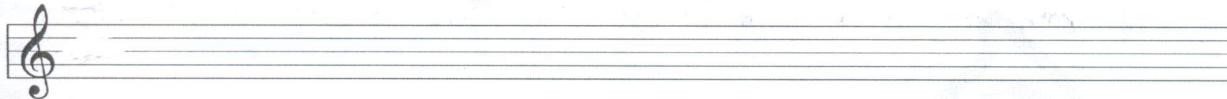
Assim sendo, a próxima escala será:





Exercício

- Montar as escalas maiores no ciclo de 4^{as} (sustentálos): *BEMOIS*



Armadura de Clave

A Armadura de Clave é composta pelos **acidentes fixos**: aqueles que aparecem na partitura ao lado da clave, durando o seu efeito em todo o trecho musical.

Exemplo:



A armadura de clave contribui para a “limpeza” da partitura, (imaginem se escrevêssemos todos os sustenidos do trecho acima...) e acaba por definir qual escala representa a tonalidade deste trecho musical. Precisamos, então, achar uma forma prática para descobrir a tonalidade à partir da armadura de clave. Vamos lá:

Você deve ter observado que os sustenidos foram aparecendo na formação das escalas obedecendo uma certa ordem que é a seguinte:



Portanto, ao escrevermos os sustenidos na armadura de clave, devemos obedecer essa ordem natural, assim:



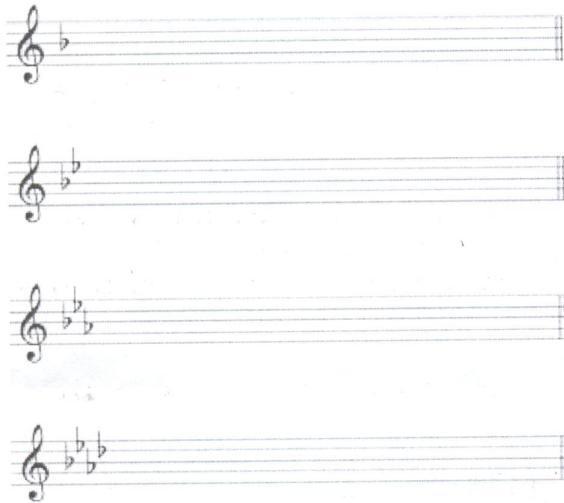
Obs.: A posição do acidente deve respeitar a oitava correta, como acima, tratando-se de uma convenção.



Já os acidentes bemóis apareceram na formação das escalas seguindo a ordem:

Bb Eb Ab
4^a asc. 4^a asc.
 Db Gb Cb Fb

Portanto, obedecendo esta ordem temos:



sempre respeitando a posição correta da oitava.

Sustenidos (ciclo de 5^{as})

Dada uma armadura de clave, para se achar a tonalidade maior que ela representa pensa-se em um grau acima do último sustenido na clave.

Ex.:-

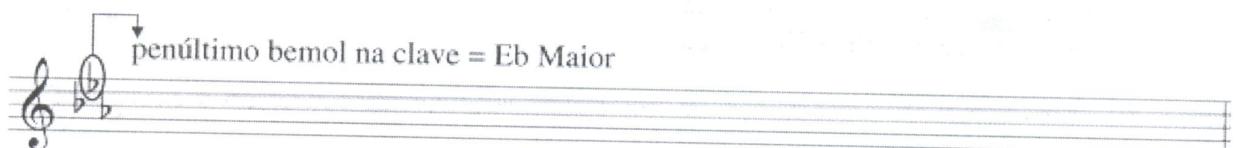
um grau acima
(1/2 tom ↑) = A Maior

um grau acima
(1/2 tom ↑) = F# Maior

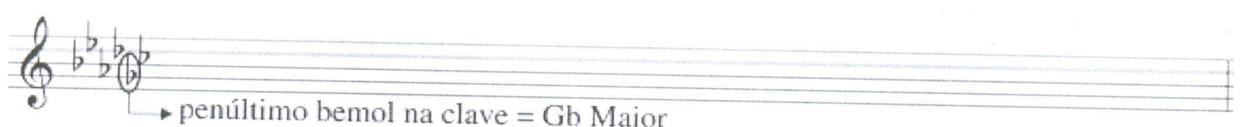
Bemóis (ciclo de 4^{as})

Dada uma armadura de clave, para se achar a tonalidade maior que ela representa pensa-se no penúltimo bemol (ou uma 5^a acima do último acidente na clave)

Ex.: -



penultimo bemol na clave = Eb Maior



penultimo bemol na clave = Gb Maior

Exercício

Dada a armadura de clave, escreva a tonalidade maior que ela representa:-

RÉ MAIOR

FA' # MAIOR

MÍ MAIOR

HÁ MAIOR

SÓH MAIOR

sob b MAIOR

HAB MAIOR

Mib MAIOR

Sib MAIOR

FA'



Como saber os acidentes de uma escala?

Se você estiver disposto, é possível decorar quantos e quais acidentes cada escala possui, por exemplo:

Escala com 2 sostenidos = D Maior
Escala com 3 bemóis = Eb Maior...

Com o tempo, de tanto utilizar o raciocínio tonal, você com certeza acabará decorando todos os tons.

Mas existe uma “receita” para descobrir os acidentes de cada escala. Vejamos:

Como já disse anteriormente, os acidentes nas escalas formadas por sostenidos aparecem em 5^{as} ascendentes:

F# C# G# D# A# E# B#

E os acidentes nas escalas formadas por bemóis aparecem em 4^{as} ascendentes:

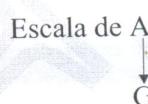
Bb Eb Ab Db Gb Cb Fb

Vamos juntar as duas informações numa “réguia” que servirá de guia para acharmos cada escala (Obs.: repare que o ciclo de 5^{as} lido ao contrário nos dá o ciclo de 4^{as}):

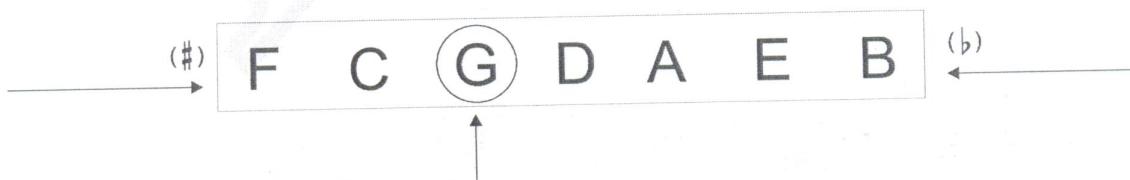


Pois bem, imagine que você queira saber quais acidentes possui a escala de A Maior:

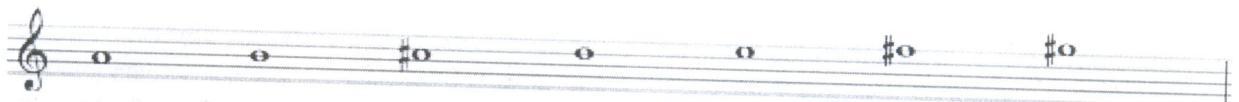
1) A partir do nome da escala pedida, descer um grau:



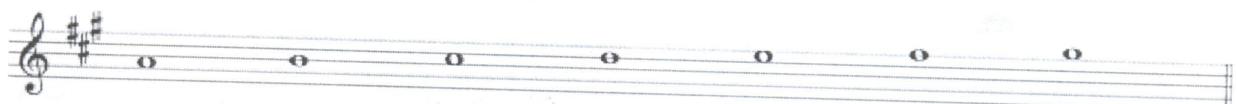
2) Reproduzir a ordem de entrada dos sostenidos até chegar no acidente que tenha o mesmo nome da nota encontrada.



Resposta: A escala de A Maior terá F# / C# e G#

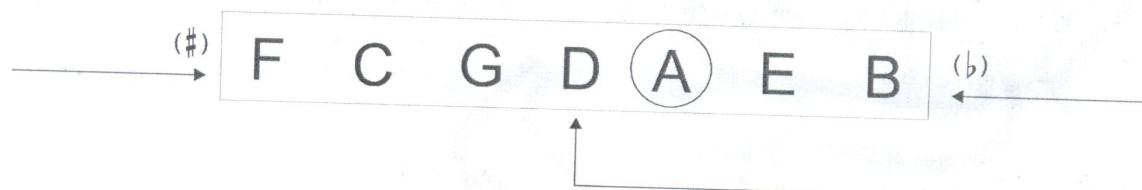


Agora, utilizando a armadura de clave:

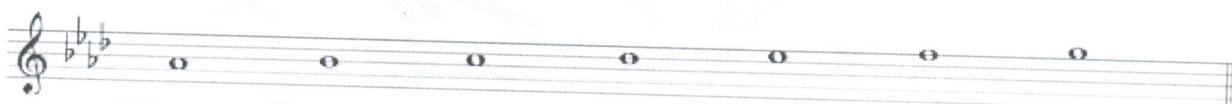
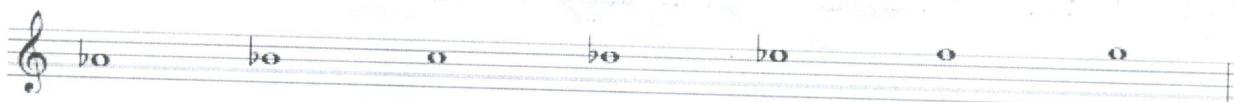


No caso das tonalidades em bemol (ex: Ab Maior):-

- 1) Reproduzir a ordem de entrada dos bemóis até chegar no nome da escala pedida;
- 2) Feito isso, é só acrescentar o bemol seguinte.



Resposta: A escala de Ab Maior terá Bb / Eb / Ab + Db

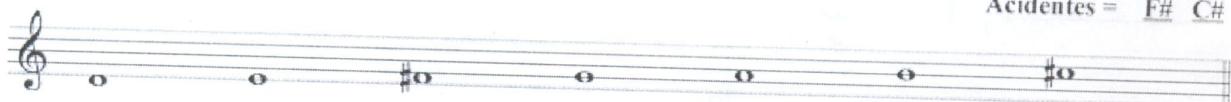


Exercícios

- 1) Faça conforme o exemplo:



Escala de D Maior



Acidentes = F# C#



7)

TABLATURE FINGERINGS:

T: V V V V V V
A: 1 2 3 4 3 2
B: 1 2 3 4 3 2

1 2 3 4 3 2 1 2 3 4 3 2 1 2 3 4 3 2

8)

TABLATURE FINGERINGS:

T: V V V V V V
A: 3 2 1 2 3 4 3 2 1 2 3 4
B: 3 2 1 2 3 4 3 2 1 2 3 4

3 2 1 2 3 4 3 2 1 2 3 4 3 2 1 2 3 4 3 2 1 2 3 4



Escala de B Maior

Acidentes =

Escala de E Maior

Acidentes =

Escala de Eb Maior

Acidentes =

Escala de Db Maior

Acidentes =

2) Monte somente as armaduras de claves dos tons pedidos:

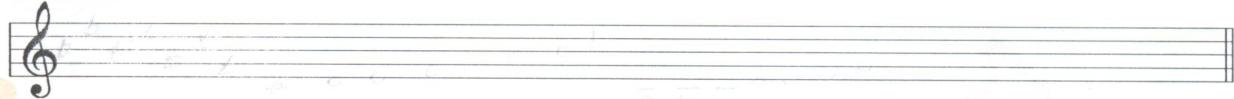
A Maior G Maior Bb Maior Gb Maior F# Maior

3) Seguindo o exemplo, monte as escalas de:

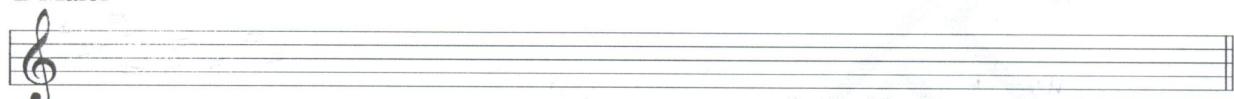
C# Maior



Cb Maior



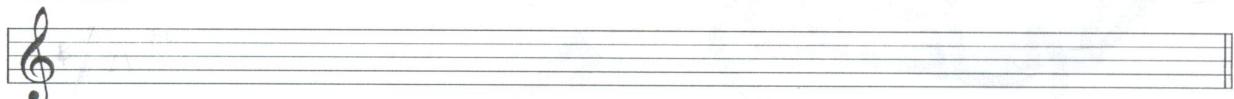
B Maior



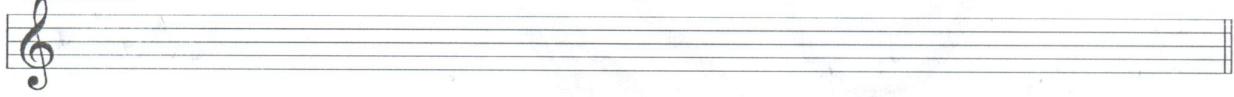
D Maior



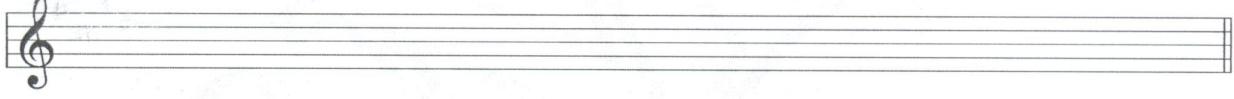
Ab Maior



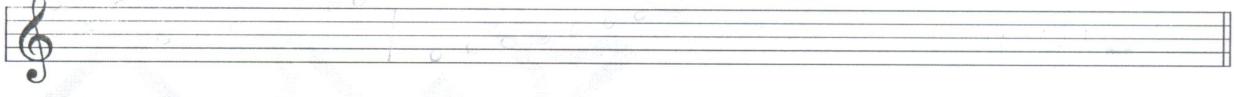
D_b Maior



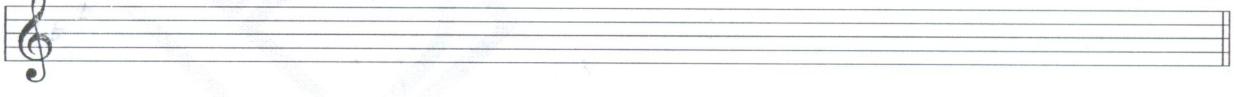
E Maior



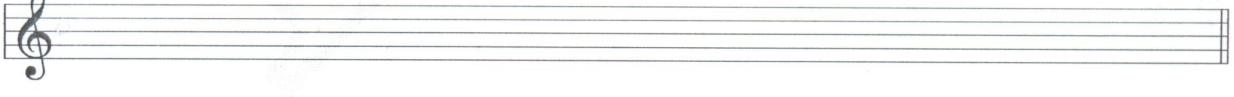
A Maior



B_b Maior



F Maior



Obs.: Como já dissemos, a armadura de clave facilita a leitura e expõe rapidamente os acidentes de uma escala. Porém, muitas vezes as escalas são apresentadas na partiura com acidentes ocorrentes (sem armadura de clave). Portanto, não se preocupe pois as 2 grafias são corretas.



Escala Menor

Todo nosso sistema musical está baseado na escala maior e na escala menor.

Este assunto, por hora, é um tanto complexo, sendo que ainda não iniciamos nossos estudos dentro da Harmonia (a forma como os acordes se relacionam entre si).

Porém, auditivamente é possível sentir a diferença no “clima” de:

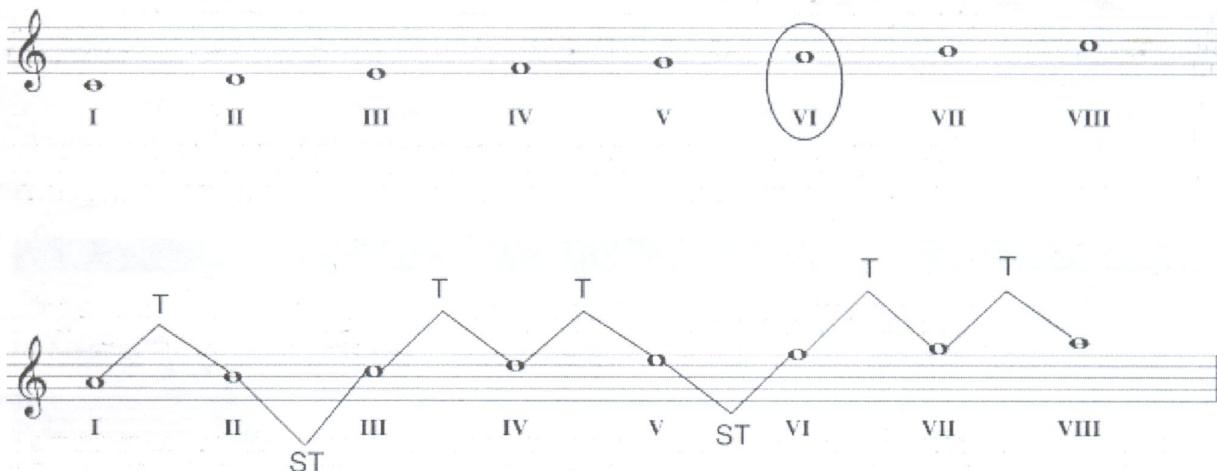
|| C | Dm | G | C || = C Maior
e

|| Am | Dm | G | Am || = A Menor

O tom menor passa a ser mais triste, mais “escuro”.

Existe um fundamento teórico que diz:

“Toda escala maior tem sua relativa menor que se encontra no VIº grau desta escala”:



Note que houve uma mudança na posição dos semitonos, que agora estão entre os IIº e IIIº graus e entre os Vº e VIº graus.

Então, teríamos uma nova fórmula:

Escala Diatônica Menor (escala menor natural) = semitonos entre os graus IIº e IIIº e entre os graus Vº e VIº.

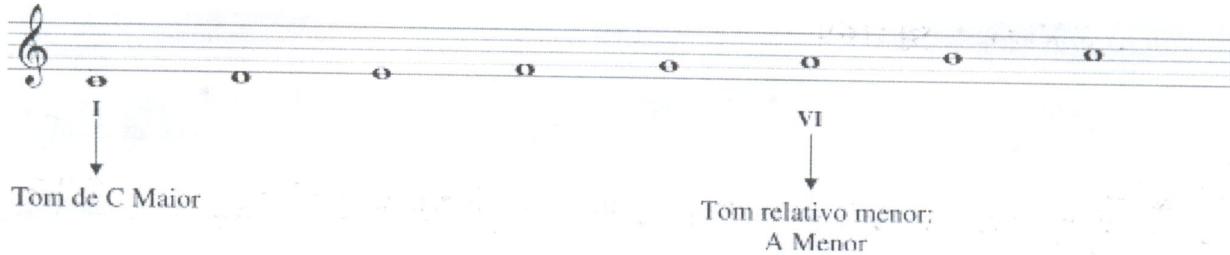
C Maior

A Menor



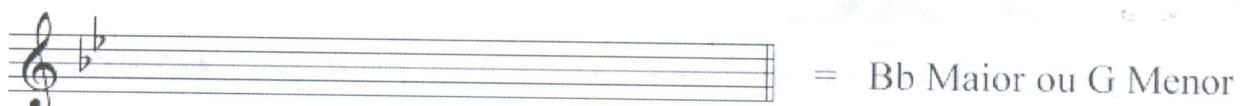
Repare que as duas escalas contém exatamente as mesmas notas, porém uma começa pela nota Dó, outra começa pela nota Lá.

Então, nesta fase iremos raciocinar como as duas escalas sendo a mesma escala, diferindo apenas pela sua T (pelo seu ponto de partida).



E se as notas de uma escala maior são as mesmas para a sua escala relativa menor, então a armadura de clave serve para os 2 tons (Maior e Menor):

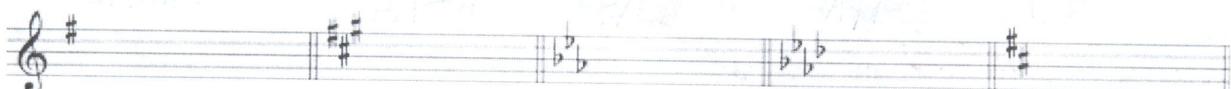
Ex:-



Futuramente, quando estudarmos à fundo as cadências harmônicas entenderemos melhor a aplicação da escala menor, assim como suas variantes (escala menor harmônica e escala menor melódica).

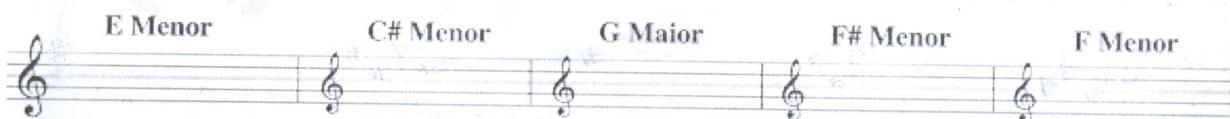
Exercícios

1) Dê a Escala Maior e a relativa menor de:

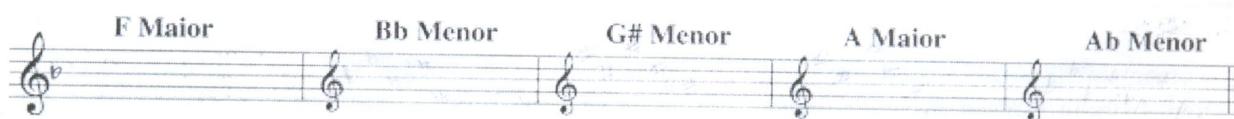



2) Monte as armaduras de claves dos tons pedidos:

E Menor	C# Menor	G Maior	F# Menor	F Menor
----------------	-----------------	----------------	-----------------	----------------



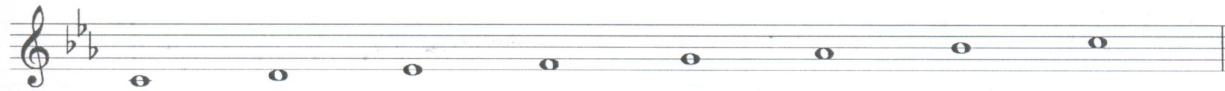
F Maior	Bb Menor	G# Menor	A Maior	Ab Menor
----------------	-----------------	-----------------	----------------	-----------------





3) Monte as escalas de:

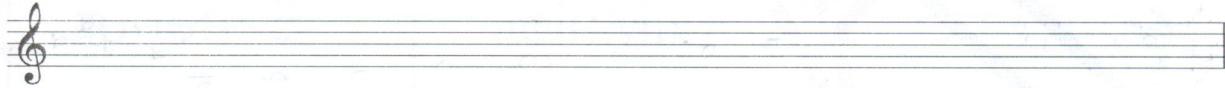
C Menor



E Menor



Bb Menor



Bb Maior



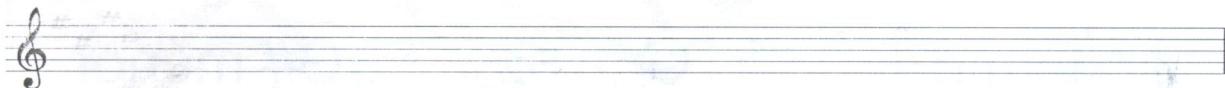
D Menor



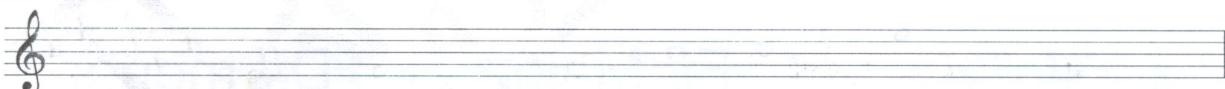
F# Menor



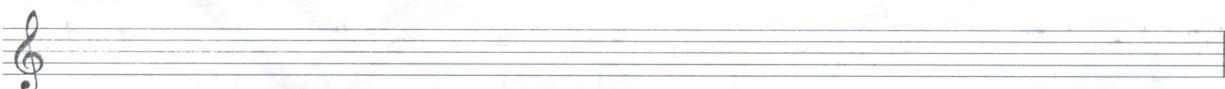
E Maior



Eb Menor



Ab Maior



Ab Menor



Tabela de Tonalidades Maiores e suas relativas menores (ciclo de 5^{as})

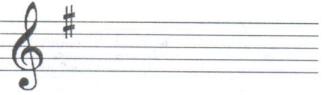
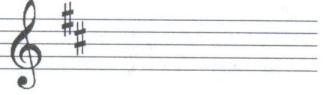
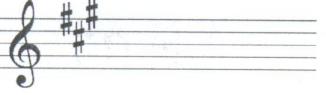
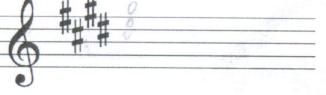
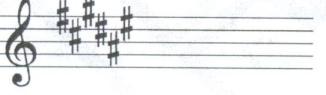
	C Maior	A menor
	G Maior	E menor
	D Maior	B menor
	A Maior	F# menor
	E Maior	C# menor
	B Maior	G# menor
	F# Maior	D# menor
	C# Maior	A# menor



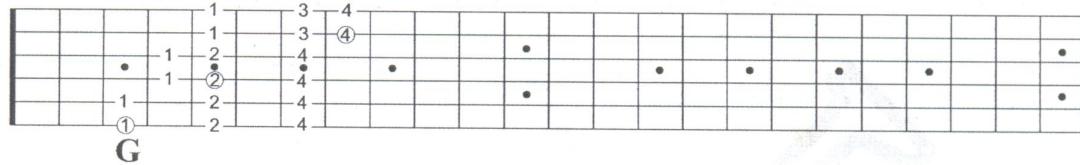
Tabela de Tonalidades Maiores e suas relativas menores (Ciclo 4^{as})

	F Maior	D menor
	Bb Maior	G menor
	Eb Maior	C menor
	Ab Maior	F menor
	Db Maior	Bb menor
	Gb Maior	Eb menor
	Cb Maior	Ab menor

Escala Maior - G/Em (Digitação “3 notas por corda”)

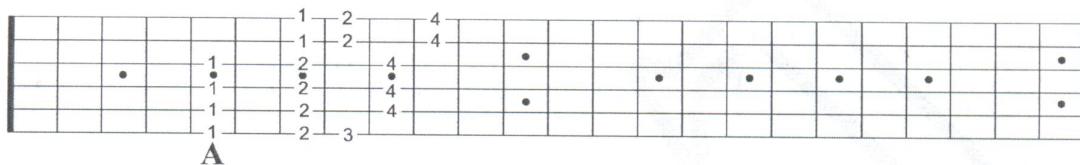
Iº grau Escala Maior Natural (Referência)

Desenho 1



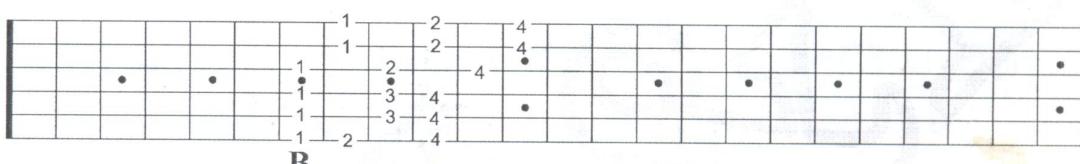
G

Desenho 2



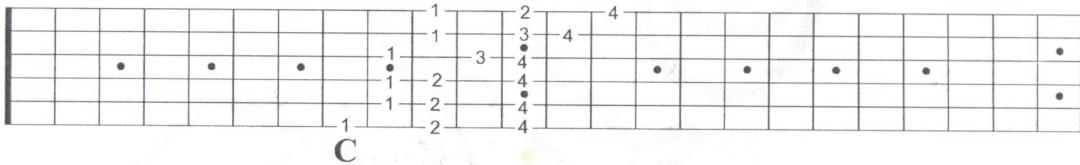
A

Desenho 3



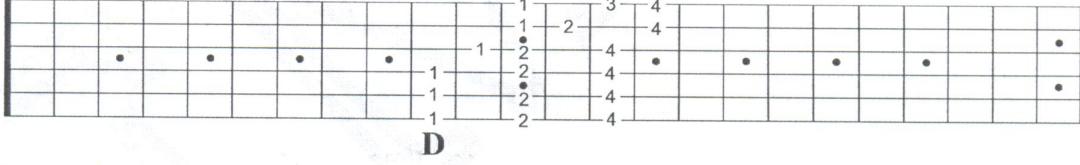
B

Desenho 4



C

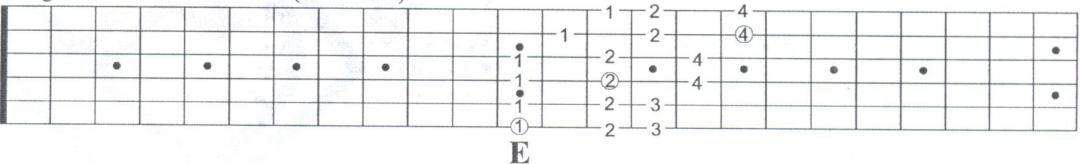
Desenho 5



D

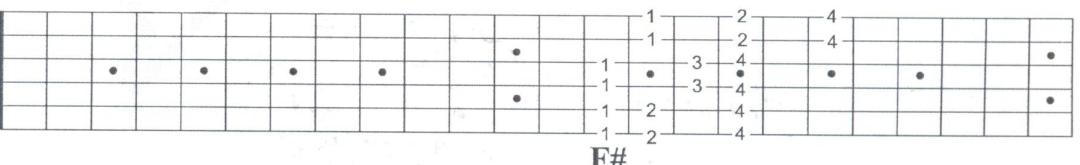
VIº grau Escala Menor Natural (Referência)

Desenho 6



E

Desenho 7



F#

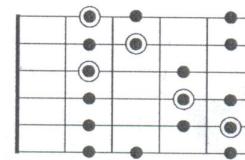


Escala Maior - Digitação “fechada” - (Sistema 5)

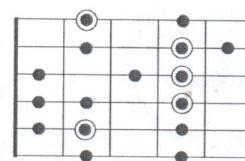
Uma dentre as diversas formas de visualizarmos as escalas no braço do instrumento é associar o desenho do acorde com a digitação da escala numa mesma região. Essa forma é chamada de “Sistema 5”, onde encontramos 5 digitações relacionadas com os 5 acordes referenciais - C, A, G, E e D.

Este raciocínio será de grande utilidade quando tivermos mudanças rápidas de tonalidades e necessitarmos, muitas vezes, permanecer na mesma região.

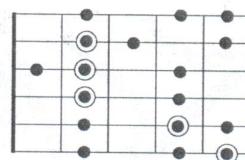
Modelo de “C”



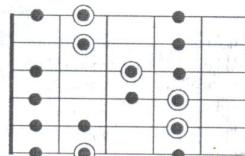
Modelo de “A”



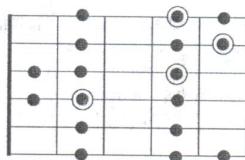
Modelo de “G”



Modelo de “E”

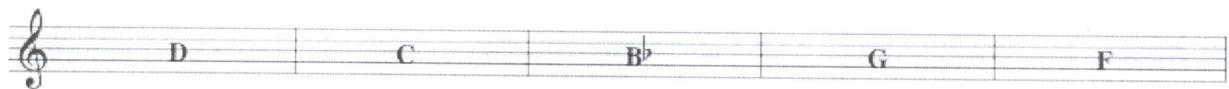


Modelo de “D”

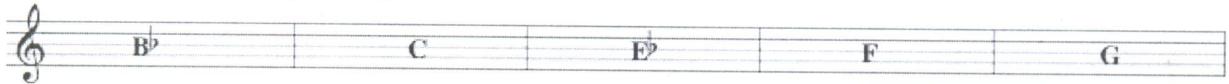


Sistema 5 - Exercícios

1) Na região da 3^a casa toque as seguintes escalas:



2) Na região da 5^a casa toque as seguintes escalas:



3) Na região da 7^a casa toque as seguintes escalas:



4) Na região da 10^a casa toque as seguintes escalas:



5) Na região da 12^a casa toque as seguintes escalas:





V

Exercícios Cromáticos

1)

Musical staff showing a chromatic scale on the 5th string (A) from 2nd fret to 1st fret. The notes are grouped by measure with a '3' above each group. Below the staff is a tablature with 'T' (top), 'A' (middle), and 'B' (bottom) strings. Fingerings are indicated below the tablature.

T A B
2 1 2 3 2 3 4 3 4 1 4 1 2 1 2 3 2 3 4 3 4 1 4 1

Musical staff showing a chromatic scale on the 4th string (E) from 2nd fret to 1st fret. The notes are grouped by measure with a '3' above each group. Below the staff is a tablature with 'T' (top), 'A' (middle), and 'B' (bottom) strings. Fingerings are indicated below the tablature.

T A B
2 1 2 3 2 3 4 3 4 1 4 1 2 1 2 3 2 3 4 3 4 1 4 1

Musical staff showing a chromatic scale on the 3rd string (B) from 2nd fret to 1st fret. The notes are grouped by measure with a '3' above each group. Below the staff is a tablature with 'T' (top), 'A' (middle), and 'B' (bottom) strings. Fingerings are indicated below the tablature. A 'volta' bracket is shown at the end of the scale.

T A B
2 1 2 3 2 3 4 3 4 1 4 1 2 1 2 3 2 3 4 3 4 1 3 2 3

Musical staff showing a chromatic scale on the 2nd string (G) from 2nd fret to 1st fret. The notes are grouped by measure with a '3' above each group. Below the staff is a tablature with 'T' (top), 'A' (middle), and 'B' (bottom) strings. Fingerings are indicated below the tablature.

T A B
2 1 2 1 4 1 4 3 4 3 2 3 2 1 2 1 4 1 4 3 4 3 2 3

Musical staff showing a chromatic scale on the 1st string (D) from 2nd fret to 1st fret. The notes are grouped by measure with a '3' above each group. Below the staff is a tablature with 'T' (top), 'A' (middle), and 'B' (bottom) strings. Fingerings are indicated below the tablature.

T A B
2 1 2 1 4 1 4 3 4 3 2 3 2 1 2 1 4 1 4 3 4 3 2 3

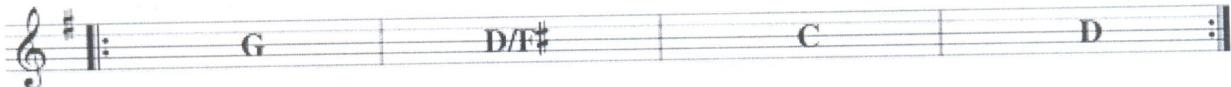
Musical staff showing a chromatic scale on the 1st string (D) from 4th fret to 3rd fret. The notes are grouped by measure with a '3' above each group. Below the staff is a tablature with 'T' (top), 'A' (middle), and 'B' (bottom) strings. Fingerings are indicated below the tablature.

T A B
2 1 2 1 4 1 4 3 4 3 2 3 2 1 4 3 4 3 2 3

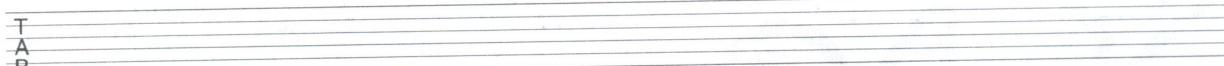


Exercícios para aplicação da Escala Maior (utilizando a teoria dos 3 acordes):

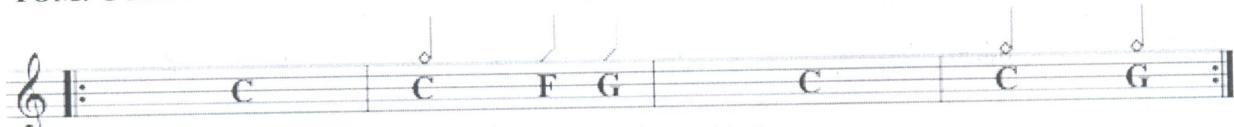
TOM: G Maior



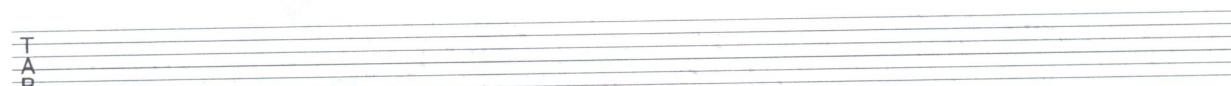
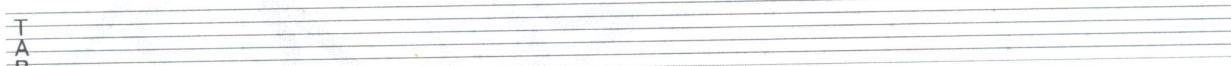
Licks para progressão 1:



TOM: C Maior



Licks para progressão 2:





TOM: B Menor

A musical staff with a treble clef and a key signature of one sharp (F#). The staff is divided into four measures by vertical bar lines. The first measure contains the chord 'Bm'. The second measure contains the chord 'F#m'. The third measure contains the chord 'Em'. The fourth measure contains the letter 'Z'.

Licks para progressão 3:

A tablature staff for a guitar string, labeled 'T' above the first line. It consists of six horizontal lines representing the fretboard, with vertical tick marks indicating specific fret positions.

A tablature staff for a guitar string, labeled 'A' above the second line. It consists of six horizontal lines representing the fretboard, with vertical tick marks indicating specific fret positions.

A tablature staff for a guitar string, labeled 'B' above the third line. It consists of six horizontal lines representing the fretboard, with vertical tick marks indicating specific fret positions.

A tablature staff for a guitar string, labeled 'T' above the first line. It consists of six horizontal lines representing the fretboard, with vertical tick marks indicating specific fret positions.

A tablature staff for a guitar string, labeled 'A' above the second line. It consists of six horizontal lines representing the fretboard, with vertical tick marks indicating specific fret positions.

TOM: F# Menor

A musical staff with a treble clef and a key signature of two sharps (F# and C#). The staff is divided into four measures by vertical bar lines. The first measure contains the chord 'F#m'. The second measure contains the chord 'Bm'. The third measure contains the chord 'F#m'. The fourth measure contains the chord 'C#m'.

Licks para progressão 4:

A tablature staff for a guitar string, labeled 'T' above the first line. It consists of six horizontal lines representing the fretboard, with vertical tick marks indicating specific fret positions.

A tablature staff for a guitar string, labeled 'A' above the second line. It consists of six horizontal lines representing the fretboard, with vertical tick marks indicating specific fret positions.

A tablature staff for a guitar string, labeled 'B' above the third line. It consists of six horizontal lines representing the fretboard, with vertical tick marks indicating specific fret positions.

A tablature staff for a guitar string, labeled 'T' above the first line. It consists of six horizontal lines representing the fretboard, with vertical tick marks indicating specific fret positions.



TOM: E Maior

Musical staff in G major (three sharps) with notes E, B, E, A, E, Z.

Licks para progressão 5:

T
A
B

T
A
B

T
A
B

T
A
B

TOM: D Menor

Musical staff in A minor (one flat) with chords Dm, Am, Dm, Gm, Am.

Licks para progressão 6:

T
A
B

T
A
B

T
A
B

T
A
B

- Obs.:-* Pensar na relação:
- Escala Maior x Pentatônica Maior
 - Escala Menor x Pentatônica Menor



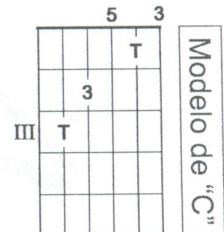
Harmonia



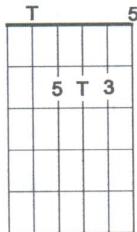
O “Sistema 5”

Esse sistema classifica os desenhos dos acordes (shapes) em 5 famílias. Observe a evolução do acorde de **C** (Do Maior) no braço da guitarra:

Acorde de C (do, mi, sol) no **MODELO de “C”**
T 3 5



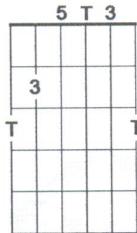
O Acorde de A:



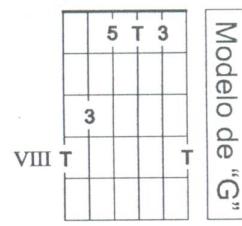
Vai gerar o acorde de C
no **MODELO de “A”**



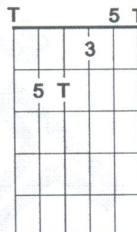
O Acorde de G:



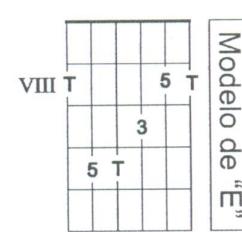
Vai gerar o acorde de C
no **MODELO de “G”**



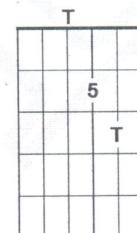
O Acorde de E:



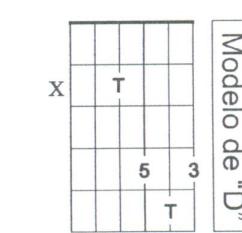
Vai gerar o acorde de C
no **MODELO de “E”**



O Acorde de D:

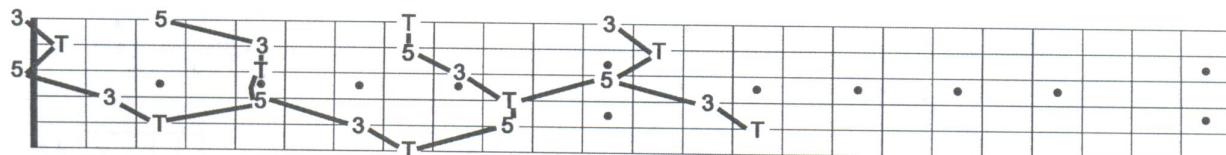


Vai gerar o acorde de C
no **MODELO de “D”**





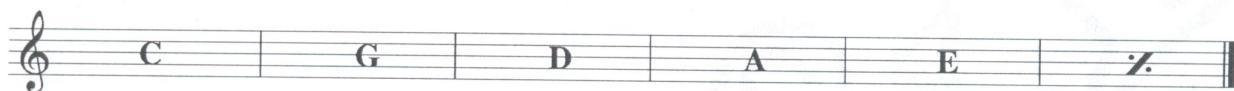
Reveja a progressão de "C" no **C A G E D** por outro ângulo:-



Mod. **C ----- A ----- G ----- E ----- D ----- (Oitava)**

Exemplo Prático:

Toque a seguinte harmonia em 5 regiões diferentes (pense nas tóricas por região):

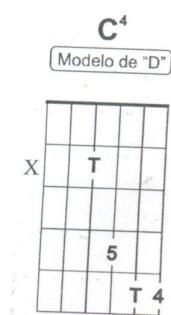
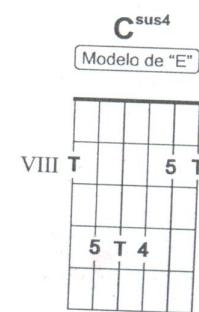
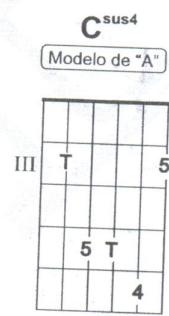
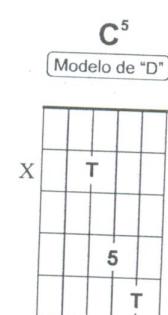
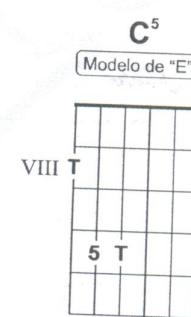
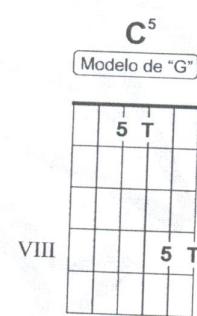
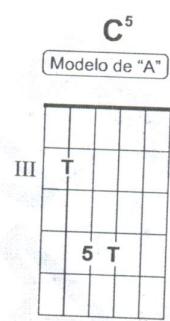
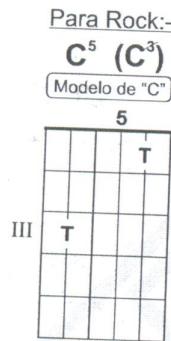
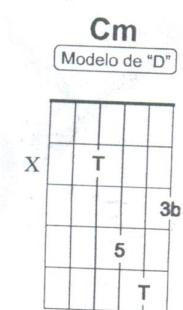
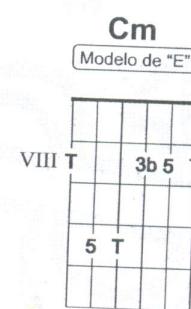
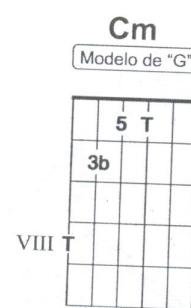
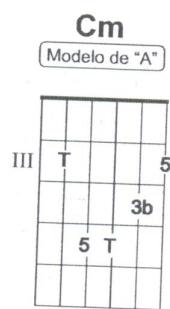
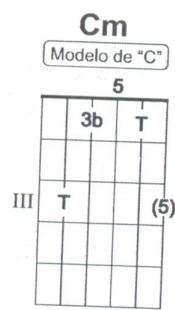
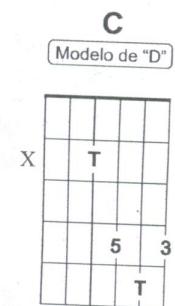
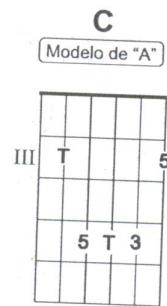
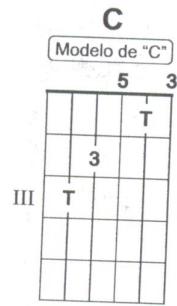


Nesta 1^a fase, estudaremos o Sistema 5 para:

Acorde Maior (tríade maior)	T 3 5	C E G
Acorde Menor (tríade menor)	T 3m 5	C Eb G
Power Chord (Acorde sem 3 ^a)	T 5	C G
Acorde sus4 (suspenção da 3 ^a)	T 4 5	C F G
Acorde Maior com 7 ^a Maior (Tétrade)	T 3 5 7+	C E G B
Acorde Maior com 7 ^a Menor (Tétrade)	T 3 5 7	C E G Bb
Acorde Menor com 7 ^a Menor (Tétrade)	T 3m 5 7	C Eb G Bb
Acorde Menor com 7 ^a Menor e 5 ^a Diminuta (acorde meio diminuto ou °)	T 3m 5dim 7	C Eb Gb Bb

Dicionário de acordes no Sistema 5 (C A G E D)

() opcionais





Dicionário de acordes no Sistema 5 (C A G E D) - continuação

() opcionais

C7+ (Cmaj7)

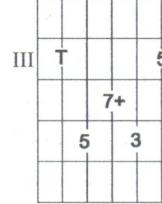
Modelo de "C"

5 7+3



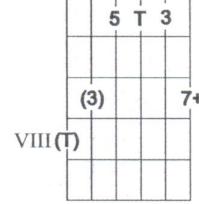
C7+ (Cmaj7)

Modelo de "A"



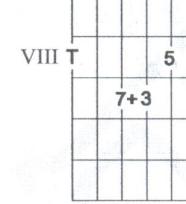
C7+ (Cmaj7)

Modelo de "G"



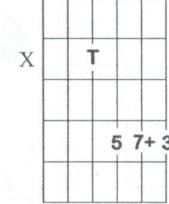
C7+ (Cmaj7)

Modelo de "E"



C7+ (Cmaj7)

Modelo de "D"



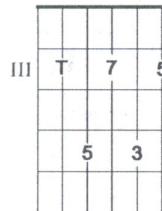
C7

Modelo de "C"



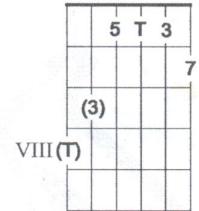
C7

Modelo de "A"



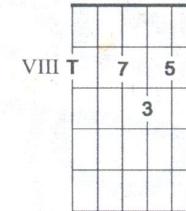
C7

Modelo de "G"



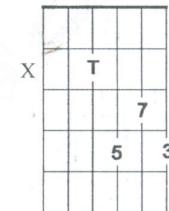
C7

Modelo de "E"



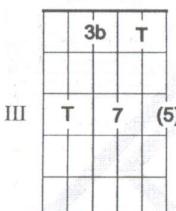
C7

Modelo de "D"



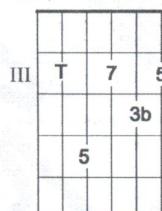
Cm7

Modelo de "C"



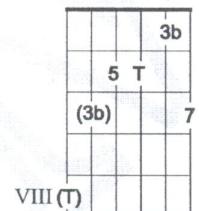
Cm7

Modelo de "A"



Cm7

Modelo de "G"



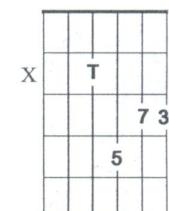
Cm7

Modelo de "E"



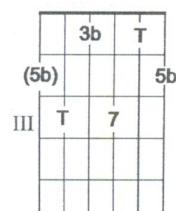
Cm7

Modelo de "D"



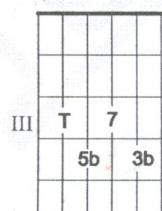
Cº (Cm^{5b}₇)

Modelo de "C"



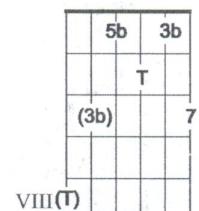
Cº

Modelo de "A"



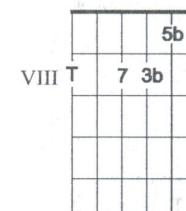
Cº

Modelo de "G"



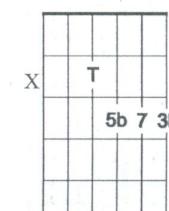
Cº

Modelo de "E"



Cº

Modelo de "D"



Estudo sobre “Sistema 5”

1) Toque numa mesma região:-

1)

||: I C VI Am II Dm V G :||

2)

||: I G III Bm IV C V D :||

3)

||: I B♭ III Dm II Cm V F :||

4)

||: I F VI Dm IV B♭ V C :||

5)

||: I D III F♯m VI Bm V A :||

6)

||: I E♭ II Fm IV A♭ V B♭ :||

7)

||: I A II Bm VI F♯m V E :||

8)

||: I E IV A VI C♯m V B :||

9)

||: I A♭ IV D♭ II B♭m V E♭ :||



2) Procure usar 2 modelos para cada acorde:

1)

Am F G E

2)

D F#m B E

3)

Em Am D C

4)

E♭m B♭m A A♯m

Estudando todos os tons

O exercício a seguir nos permite estudar as 12 tonalidades em todas as regiões do braço, utilizando 4^{as} ascendentes. Ele começa com o acorde de "C" no "**Modelo de C**" e termina no mesmo acorde com o mesmo modelo, porém uma oitava acima:

MODELO de C	MODELO de E	MODELO de A	MODELO de D	MODELO de G
C →	F →	Bb →	Eb →	Ab →
→ Db	→ Gb	→ B	→ E	→ A
→ D	→ G	→ C	→ F	→ Bb
→ Eb	→ Ab	→ Db	→ Gb	→ B
→ E	→ A	→ D	→ G	→ C
→ F	→ Bb	→ Eb	→ Ab	→ Db
→ Gb	→ B	→ E	→ A	→ D
→ G	→ C	→ F	→ Bb	→ Eb
→ Ab	→ Db	→ Gb	→ B	→ E
→ A	→ D	→ G	→ C	→ F
→ Bb	→ Eb	→ Ab	→ Db	→ Gb
→ B	→ E	→ A	→ D	→ G
→ C				

- Estude com metrônomo ou bateria eletrônica;
- Faça também com acordes menores;
- Treine diariamente até que todos os tons sejam visualizados rapidamente em qualquer região.



2)

Musical notation and TAB for the first section of exercise 2. The music consists of two measures of sixteenth-note patterns. The TAB below shows fingerings for each note: measure 1: 2 1 3 2 4 3 1 4; measure 2: 2 1 3 2 4 3 1 4.

Musical notation and TAB for the second section of exercise 2. The music consists of two measures of sixteenth-note patterns. A volta repeat sign is present, indicating a change in the musical section. The TAB below shows fingerings for each note: measure 1: 2 1 3 2 4 3 1 4; measure 2: 2 3 1 2 4 1 3 4 2 3 1 2 4 1 3 4.

Musical notation and TAB for the third section of exercise 2. The music consists of two measures of sixteenth-note patterns. The TAB below shows fingerings for each note: measure 1: 2 3 1 2 4 1 3 4 2 3 1 2 4 1 3 4; measure 2: 2 3 1 2 4 1 3 4 2 3 1 2 4 1 3 4.

3)

Musical notation and TAB for the first section of exercise 3. The music consists of two measures of sixteenth-note patterns. The TAB below shows fingerings for each note: measure 1: 2 1 2 3 4 3 4 1 2 1 2 3 4 3 4 1; measure 2: 2 1 2 3 4 3 4 1 2 1 2 3 4 3 4 1.

Musical notation and TAB for the second section of exercise 3. The music consists of two measures of sixteenth-note patterns. A volta repeat sign is present. The TAB below shows fingerings for each note: measure 1: 2 1 2 3 4 3 4 1 2 1 2 3 4 3 2 1; measure 2: 2 1 4 3 4 3 2 1 2 1 4 3 4 3 2 1.

Musical notation and TAB for the third section of exercise 3. The music consists of two measures of sixteenth-note patterns. The TAB below shows fingerings for each note: measure 1: 2 1 4 3 4 3 2 1 2 1 4 3 4 3 2 1; measure 2: 2 1 4 3 4 3 2 1 2 1 4 3 4 3 2 1.



Exercício

1) Toque numa mesma região:

1)

A musical staff in G clef with four measures separated by vertical bar lines. The first measure contains the chord Amaj7. The second measure contains the chord F#m7. The third measure contains the chord Dmaj7. The fourth measure contains the chord E7.

2)

A musical staff in G clef with four measures separated by vertical bar lines. The first measure contains the chord Gmaj7. The second measure contains the chord Bm7. The third measure contains the chord Am7. The fourth measure contains the chord D7.

3)

A musical staff in G clef with four measures separated by vertical bar lines. The first measure contains the chord Am7. The second measure contains the chord Dm7. The third measure contains the chord Em7. The fourth measure contains the chord E7.

4)

A musical staff in G clef with four measures separated by vertical bar lines. The first measure contains the chord D♭maj7. The second measure contains the chord B♭m7. The third measure contains the chord G♭m7. The fourth measure contains the chord A♭7.

5)

A musical staff in G clef with eight measures separated by vertical bar lines. The first measure contains the chord E♭maj7. The second measure contains the chord A♭maj7. The third measure contains the chords Gm7 and Fm7. The fourth measure contains the chord E♭maj7. The fifth measure contains the chord D⁹. The sixth measure contains the chord G7. The seventh measure contains the chord Cm7.

2) Toque 2 modelos para cada acorde:

1)

A musical staff in G clef with four measures separated by vertical bar lines. The first measure contains the chord Gm7. The second measure contains the chord Cm7. The third measure contains the chord A♭7. The fourth measure contains the chord D7.

2)

A musical staff in G clef with four measures separated by vertical bar lines. The first measure contains the chord Dmaj7. The second measure contains the chord Gmaj7. The third measure contains the chord E⁹. The fourth measure contains the chord A7.

3)

A musical staff in G clef with four measures separated by vertical bar lines. The first measure contains the chord Cmaj7. The second measure contains the chord Fmaj7. The third measure contains the chord F#m7. The fourth measure contains the chord B7.

4)

A musical staff in G clef with four measures separated by vertical bar lines. The first measure contains the chord B♭m7. The second measure contains the chord Bmaj7. The third measure contains the chord E♭m7. The fourth measure contains the chord D♭.



Teoria Elementar

Teoria Elementar - Resumo

Propriedades do Som:

1) Duração: Tempo de prolongamento do som (representado pela figura de nota e pelo andamento).

2) Intensidade: Propriedade do som ser forte ou fraco (representado pelos sinais de dinâmica).

3) Altura: Propriedade do som ser grave, médio ou agudo (representado pela posição da nota no pentagrama e pela clave).

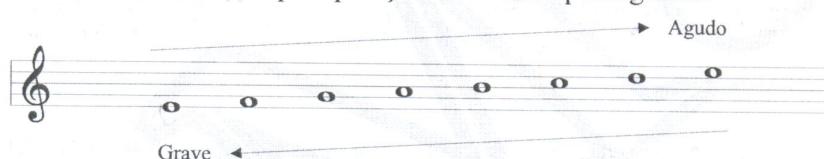
4) Timbre: Característica, qualidade do som, permitindo-nos reconhecer sua origem (representado através de uma indicação de qual instrumento ou voz deve executar a música).

Nota Musical: sinal que representa o som musical.

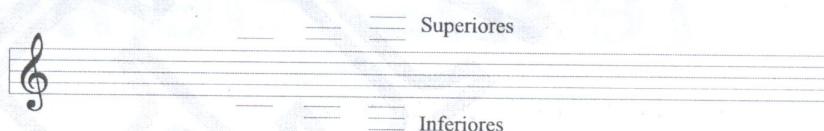
As notas musicais são grafadas sobre o pentagrama: conjunto de 5 linhas horizontais e 4 espaços formados entre elas.



A altura do som se dá pela posição da nota no pentagrama:



Notas muito agudas ou muito graves necessitam de linhas e espaços suplementares:



CLAVE: Sinal colocado no começo da pauta para dar nome às notas.

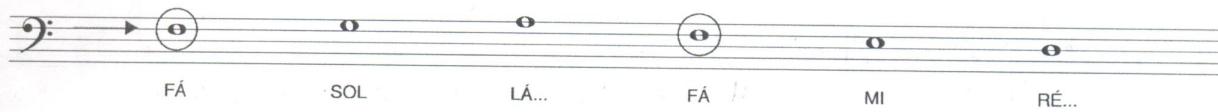
Claves + usadas:

Clave de Sol: sons médios e agudos.





Clave de Fá: sons graves.

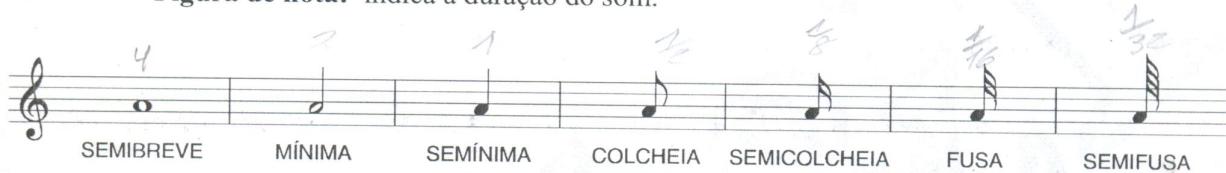


Cifra: Os sons musicais (do, ré, mi, fá, sol, lá, si) podem também ser relacionados a letras do alfabeto:

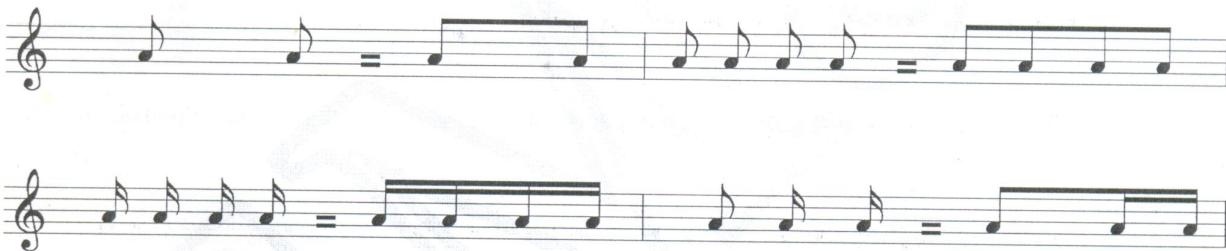
A = lá B = si C = do D = ré E = Mi F = Fá G = sol

Muitas vezes a cifra já representa o acorde (ex: C = acorde de Do Maior)

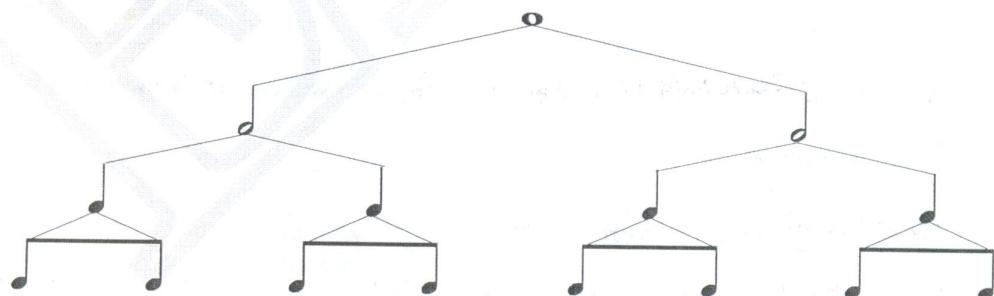
Figura de nota: indica a duração do som.



Figuras sucessivas com bandeirolas podem ser representadas assim:



A figura de nota se divide em duas de igual duração:



Pausa: silêncio na música, com duração correspondente à figura de nota:

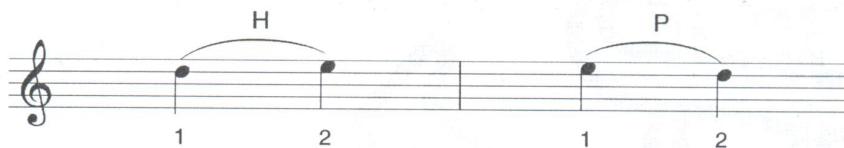


O valor da nota pode aumentar, através da:

1) Ligadura: sinal semicircular que une duas notas da mesma altura, somando as suas durações. Ex.:-



Obs.: a ligadura pode aparecer para nós, guitarristas, em situações onde somente a primeira nota deve ser palhetada, e a outra (ou outras) devem ser executadas através da técnica de hammer-on ou pull-off. Ex.:-

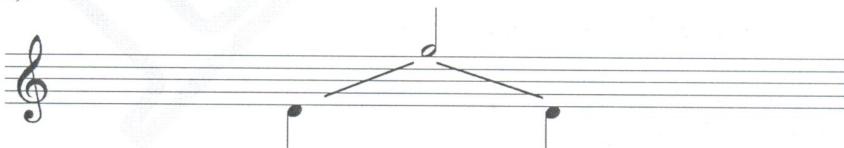


Nestes casos não há aumento de valor das notas.

2) Ponto de Aumento: Um ponto colocado à direita da figura de nota ou de pausa, aumentando metade do valor desta. Ex.:-



Obs.:- A nota sem ponto de aumento é chamada de valor simples (pois se divide em duas partes iguais).

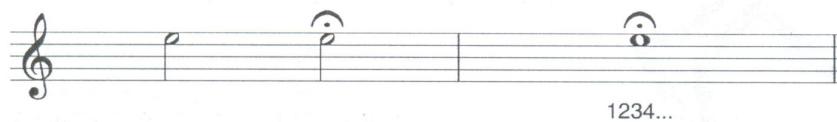




A nota com ponto de aumento é chamada de valor composto (pois se divide em 3 partes iguais).



3) Fermata: Sustentação da nota ou pausa por tempo indeterminado. Ex.:-



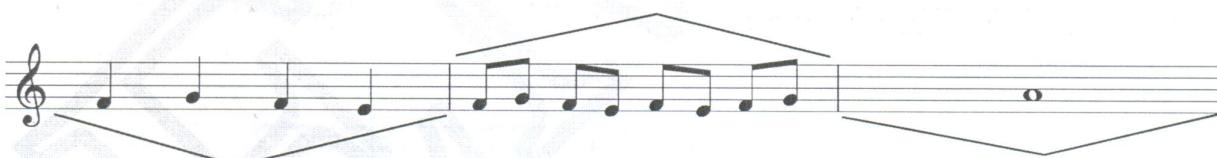
O valor da nota pode ser diminuído através do ponto de diminuição.

Ponto de Diminuição: Um ponto colocado acima ou abaixo de uma figura de nota, diminuindo metade do seu valor.



Esta forma de tocar é chamada de “staccato”.

A música escrita é dividida em pequenas partes, chamadas de **compassos**.



Os tempos são partes do compasso.

Os compassos mais usados podem ter:

2 tempos = compasso binário

3 tempos = compasso ternário

4 tempos = compasso quaternário

5 tempos = compasso quinário

7 tempos = compasso setenário

Chamamos de unidade de tempo a nota que representa um tempo do compasso.

Qualquer figura musical pode ser utilizada como unidade de tempo, porém atualmente usa-se mais as semínimas e as colcheias:

Ex1:

$$\text{U.T.} = \text{♩}$$



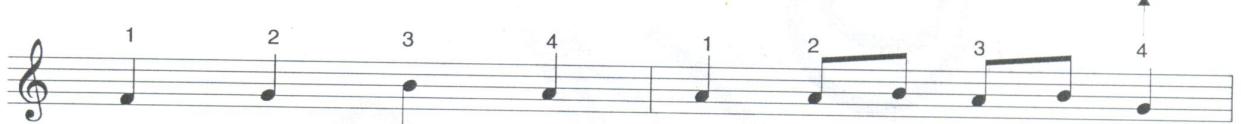
Ex2:

$$\text{U.T.} = \text{♪}$$



Quando a unidade de tempo é um valor simples, (nota sem ponto de aumento), temos o chamado compasso simples.

$$\text{U.T.} = \text{♩}$$



Quando a unidade de tempo é um valor composto, (nota pontuada), temos o chamado compasso composto.

$$\text{U.T.} = \text{♩.}$$



As fórmulas de compassos são dois números sobrepostos que indicam a unidade de tempo e o número de tempos do compasso.

Tanto nos compassos simples quanto nos compassos compostos, o número inferior da fórmula representa as notas assim:

$$\textcircled{1} = 1$$

$$\textcircled{2} = 2$$

$$\textcircled{4} = 4$$

$$\textcircled{8} = 8$$

$$\textcircled{16} = 16$$

$$\textcircled{32} = 32$$

$$\textcircled{64} = 64$$

$$\textcircled{128} = 128$$

$$\textcircled{256} = 256$$



• **Fórmulas de compasso simples:**

Nº Superior => representa o número de tempos;

Nº Inferior => representa a unidade de tempo (utilizando-se para isso a tabela anterior)

Ex:-

Dica:- nº superior (nos compassos simples) normalmente 2, 3 ou 4

• **Fórmulas de compasso composto:**

Nº Superior => o total destas notas em um compasso

Nº Inferior => representa as notas em que se subdivide a unidade de tempo;

Ex.: -

Lembre-se que aqui a unidade de tempo é uma nota pontuada, portanto, se divide em 3 partes iguais.

U.T. = ♩. Total de 6 colcheias

Uma forma prática de encontrar a unidade de tempo no compasso composto é dividindo pela metade o número da parte inferior do compasso e acrescentando à nota encontrada um ponto de aumento.

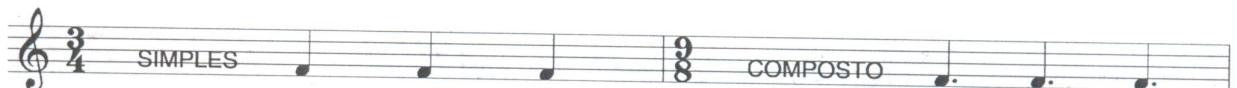
Ex.: -

Entendendo:

Dica:- número superior nos compassos compostos: normalmente 6, 9 ou 12.



Compassos correspondentes são o compasso simples e o compasso composto que têm o mesmo número de tempos e a mesma unidade de tempo, sendo esta simples no primeiro e pontuada no segundo.



Ambos têm 3 tempos, com a mesma unidade de tempo.

= Simples

= Pontuada

Regra:

Simples	Composta	Composta	Simples
2 3 x 4 2	= 6 8	6 3 ÷ 8 2	= 2 4

Na execução musical os tempos podem ser mais ou menos acentuados. Temos os chamados **tempos fortes** e os **tempos fracos** em cada um dos compassos.

Compasso Binário Compasso Ternário Compasso Quaternário

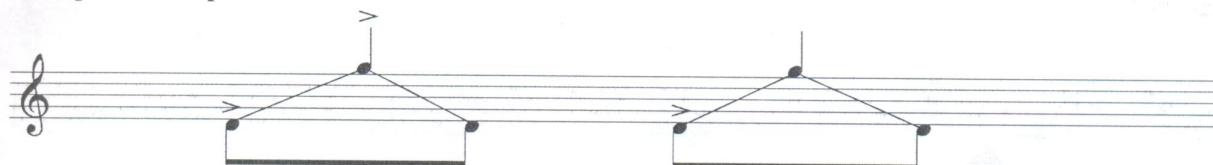
Compasso Quinário (Binário + Ternário ou vice-versa)

Compasso Setenário (Quaternário + Ternário ou vice-versa)

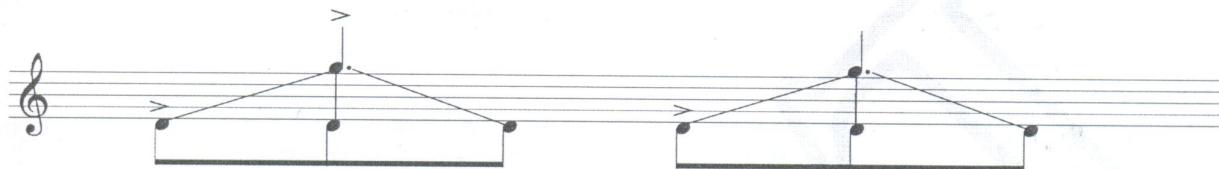


Os tempos também se subdividem em partes fortes e em partes fracas:

Compassos Simples



Compassos Compostos



Muitas vezes esta acentuação natural pode ser modificada:

Síncopa: Prolongamento de um tempo fraco (ou parte fraca do tempo) para o tempo forte (ou parte forte) seguinte. Ex.:-



Contratempo: Quando as notas são executadas em tempos fracos ou partes fracas dos tempos e são intercaladas por pausas nos tempos fortes ou partes fortes dos tempos. Ex.:-



Anacrusis: Muitas vezes a música começa no tempo fraco do compasso sendo este compasso incompleto.





4)

T A B

1 2 3 4 4 3 2 1 4 3 2 1 1 2 3 4 1 2 3 4 4 3 2 1 4 3 2 1 1 2 3 4

T A B

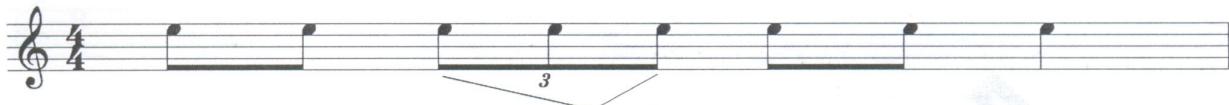
1 2 3 4 4 3 2 1 4 3 2 1 1 2 3 4 1 2 3 4 4 3 2 1 4 3 2 1 1 2 3 4

T A B

1 2 3 4 4 3 2 1 4 3 2 1 1 2 3 4 1 2 3 4 4 3 2 1 4 3 2 1 1 2 3 4

• **Quiáteras:** grupos de notas que não obedecem à divisão normal do compasso. São representadas na escrita com uma cifra colocada acima ou abaixo do grupo de notas para indicar a quantidade de figuras de sua composição.

Ex. 1)



Ex. 2)



Ex. 3)



Ex. 4)



Lembre-se que a duração do som pode ser representado pela figura rítmica e pelo andamento.

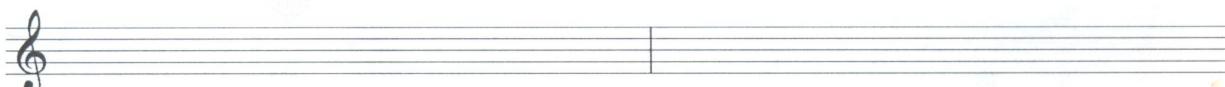
Andamento: é a velocidade da música. Em partituras tradicionais, os andamentos eram indicados com palavras italianas. Ex: Allegro, Andante, Largo, etc.

Atualmente o metrônomo pode nos dar com exatidão este andamento. Utilizamos o termo “BPM” (batidas por minuto) assim sendo, num compasso $\frac{4}{4}$ com andamento em 70 BPM ($\text{♩} = 70$) teremos 70 batidas por minuto, cada batida equivalendo a uma semínima (unidade de tempo).

Diz a história que o 1º metrônomo foi inventado no início do século XIX pelo austríaco Johann Maelzel, amigo de Beethoven, sendo esse o 1º compositor a usar uma indicação metronômica para suas músicas.

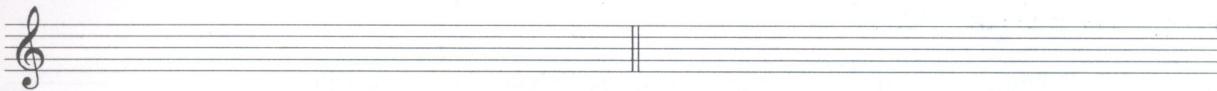
Linhas Divisórias e Sinais de Repetição

Barra de compasso => Linha vertical que separa os compassos.





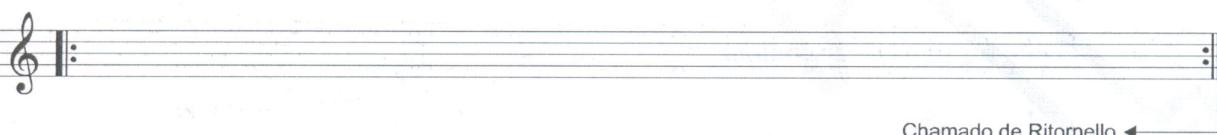
Barra de Dupla => Separa seções da música.



Barra Final => Utilizada na conclusão da música.



Barra de Repetição => Repetição de um ou mais compassos.



Chamado de Ritornello ←

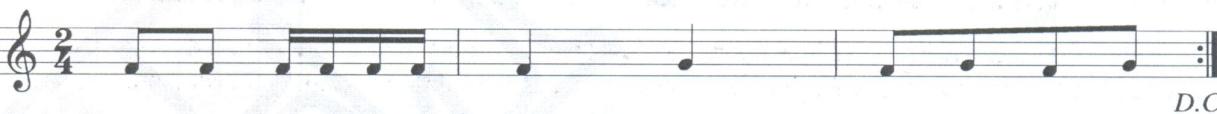
Além da barra de repetição, quando o mesmo compasso se repete, utilizamos a seguinte abreviação. Ex.:-



Se os compassos se repetem de 2 em 2:



O termo **D.C.** ("Da Capo") indica repetição desde o começo:



Quando a repetição deve partir de outro lugar que não o começo, marca-se este ponto com os sinais:

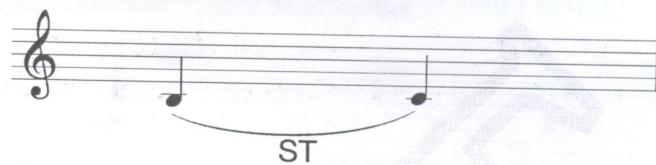
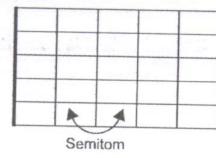
§ (Segno)

ou

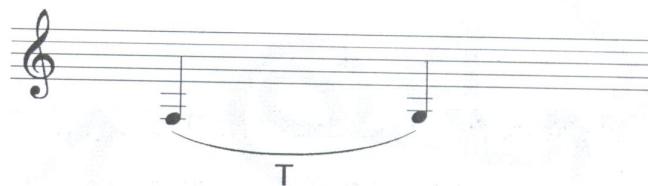
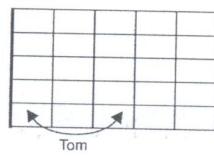
⊕ (Coda)

Sinais de Alteração

Sabemos que a distância entre duas notas é chamada de intervalo. O menor intervalo utilizado na nossa música é o semitom.

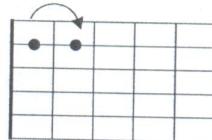
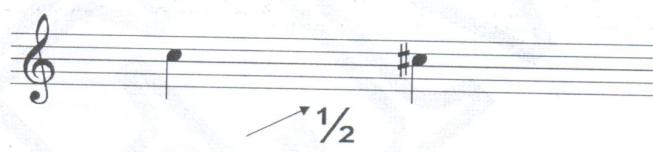


O tom é a soma de 2 semitonos.

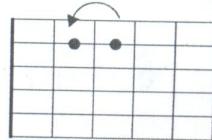
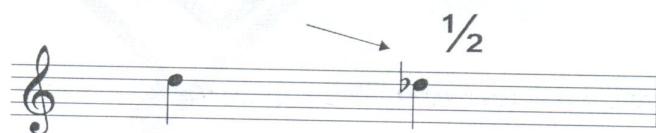


Obs.: As alterações de tons e semitonos que as notas podem sofrer são indicadas pelos sinais de alteração (acidentes).

1) Sustenido - eleva a altura da nota em 1 semitom.



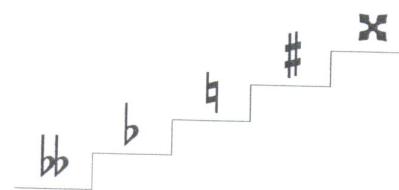
2) Bemol - abaixa a altura da nota em 1 semitom.





3) Bequadro - Anula o efeito do sustenido ou do bemol.

Existem também o dobrado sustenido (**X**) - a nota é elevada em 1 tom na sua entoação - e o dobrado bemol (**bb**) - a nota é abaixada em 1 tom na sua entoação.



Temos três tipos de acidentes:

Acidente Fixo: colocado ao lado da clave, gerando a armadura de clave. Ex.:-

Acidente Ocorrente: utilizado no decorrer da música. Só é válido no compasso em que aparece (e nas notas com mesmas oitavas). Ex.:-

Acidente de Precaução: usado para evitar um provável erro de leitura. Ex.:-

Notas Enarmônicas: Mesmo som, com nomes diferentes. Ex.:-



Leitura

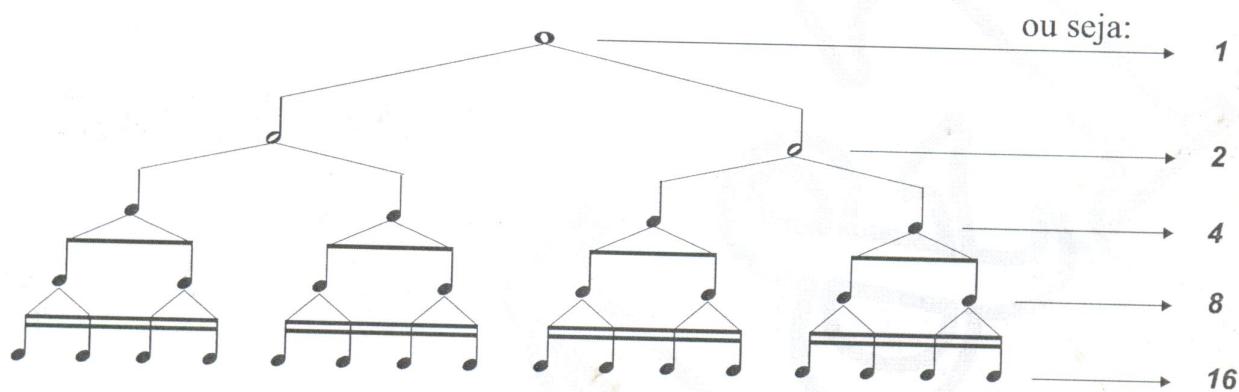
$\text{♪} \text{♪} = \text{♩}$

$\text{♪} \text{♪} \text{♪} \text{♪} = \text{♩} \text{♩}$



Leitura Rítmica

Proporções entre as figuras rítmicas





↑ ↓ ↑
○ ←
v ↓ v

- Utilizando:

1)

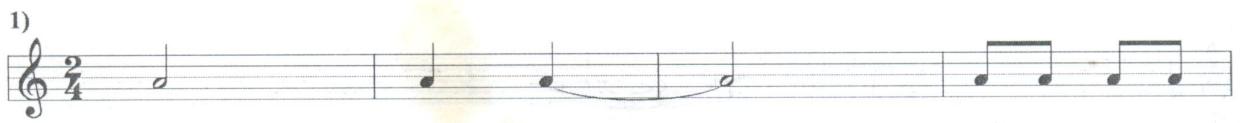
2)

3)

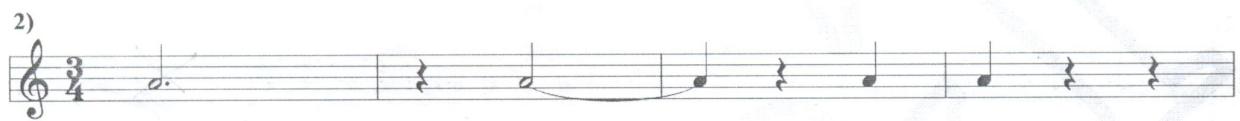
4)

- Utilizando Ligadura de Valor

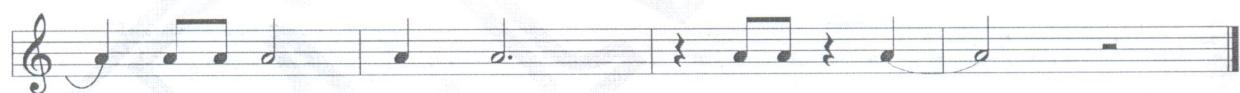
1)



2)



3)



4)





• Utilizando γ e δ Pense: $\gamma \gamma \gamma \gamma$ ou $\delta \delta \delta \delta$

1)

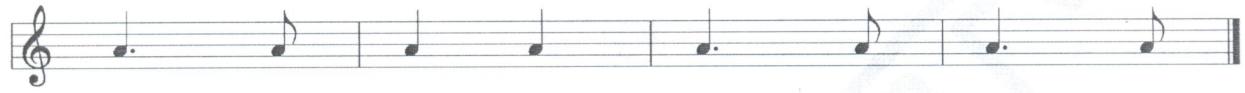
2)

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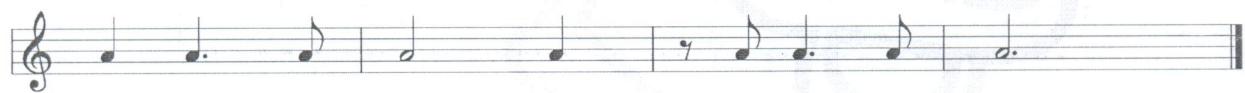
4)

• Utilizando  Lembre-se:  = 

1)



2)



3)



4)



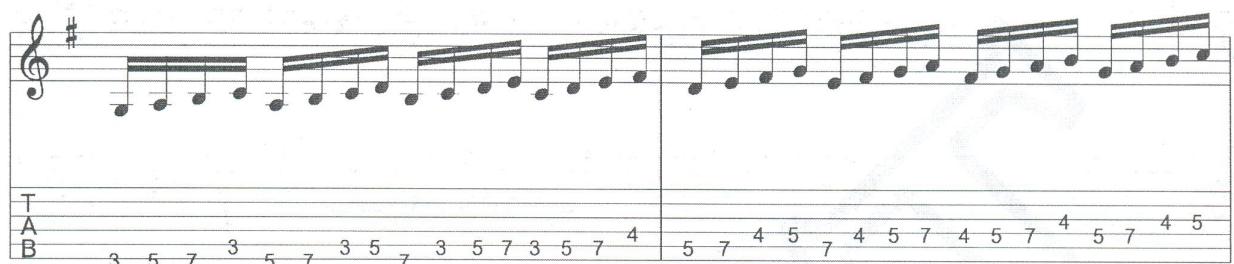
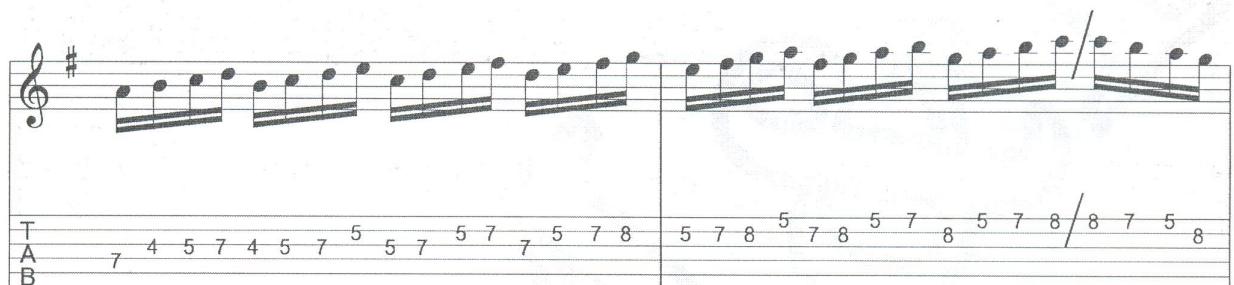
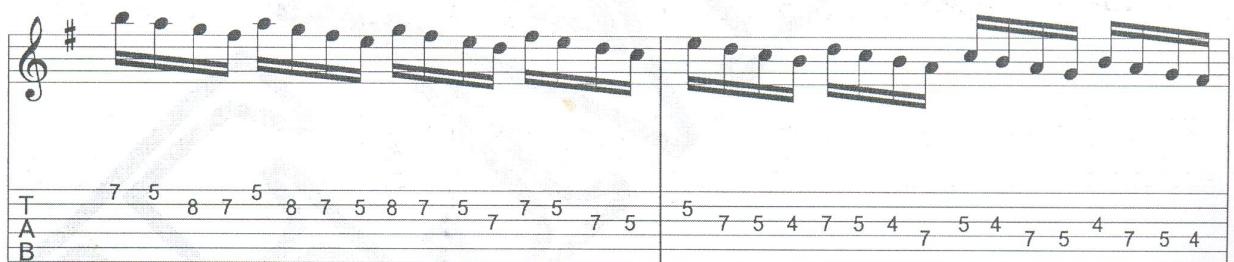
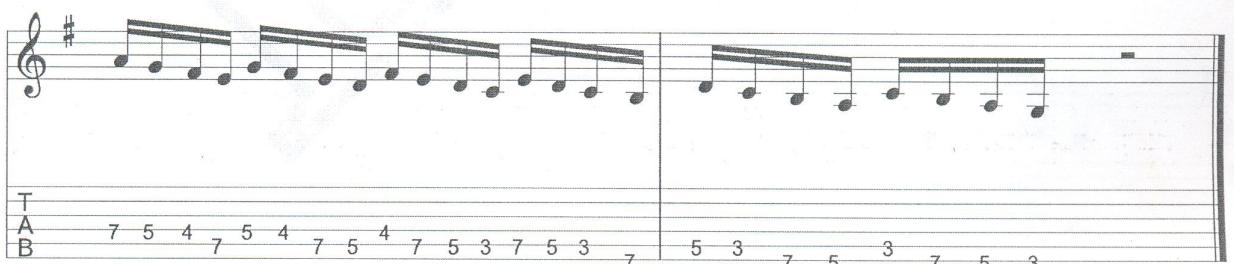
Padrões sobre Escala Maior

Não se esqueça:

Postura da mão esquerda: Polegar escondido atrás do braço da guitarra e de forma perpendicular a ele. Ponta dos dedos 1234 próximos às cordas.

Postura da mão direita: Palhetada alternada (sempre!).

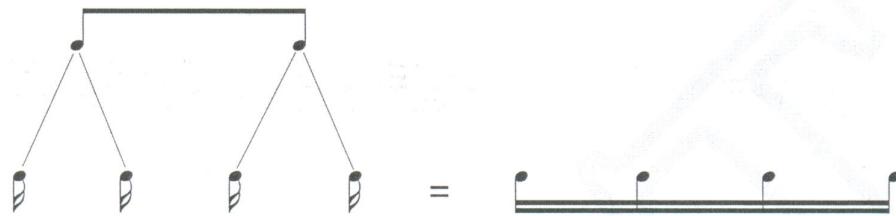
1)



Leitura Rítmica II

Pense:



<p>A sixteenth note followed by three eighth notes, separated by vertical bar lines.</p>	=	<p>A sixteenth note followed by three eighth notes, separated by vertical bar lines.</p>
<p>Three eighth notes followed by a sixteenth note, separated by vertical bar lines.</p>	=	<p>Three eighth notes followed by a sixteenth note, separated by vertical bar lines.</p>



Leitura Rítmica II

1)

Musical staff in G clef and 4/4 time. It consists of eight measures. The first measure has a single eighth note. The second measure has two eighth notes. The third measure has three eighth notes. The fourth measure has four eighth notes. The fifth measure has five eighth notes. The sixth measure has six eighth notes. The seventh measure has seven eighth notes. The eighth measure ends with a single eighth note followed by a fermata.

2)

Musical staff in G clef and 4/4 time. It consists of eight measures. The first measure has two eighth notes. The second measure has three eighth notes. The third measure has four eighth notes. The fourth measure has five eighth notes. The fifth measure has six eighth notes. The sixth measure has seven eighth notes. The seventh measure has eight eighth notes. The eighth measure ends with a single eighth note followed by a fermata.

3)

Musical staff in G clef and 4/4 time. It consists of eight measures. The first measure has two eighth notes. The second measure has three eighth notes. The third measure has four eighth notes. The fourth measure has five eighth notes. The fifth measure has six eighth notes. The sixth measure has seven eighth notes. The seventh measure has eight eighth notes. The eighth measure ends with a single eighth note followed by a fermata.

4)

Musical staff in G clef and 4/4 time. It consists of eight measures. The first measure has two eighth notes. The second measure has three eighth notes. The third measure has four eighth notes. The fourth measure has five eighth notes. The fifth measure has six eighth notes. The sixth measure has seven eighth notes. The seventh measure has eight eighth notes. The eighth measure ends with a single eighth note followed by a fermata.

Musical staff in G clef and 4/4 time. It consists of eight measures. The first measure has two eighth notes. The second measure has three eighth notes. The third measure has four eighth notes. The fourth measure has five eighth notes. The fifth measure has six eighth notes. The sixth measure has seven eighth notes. The seventh measure has eight eighth notes. The eighth measure ends with a single eighth note followed by a fermata.



5)

Handwritten musical notation for measure 5. The staff is in common time (indicated by a '4') and uses a treble clef. The notes include quarter notes, eighth notes, and sixteenth-note patterns.

Handwritten musical notation for measure 6. The staff is in common time (indicated by a '4') and uses a treble clef. The notes include eighth notes, sixteenth notes, and quarter notes.

6)

Handwritten musical notation for measure 7. The staff is in common time (indicated by a '4') and uses a treble clef. The notes include eighth notes, sixteenth notes, and quarter notes.

Handwritten musical notation for measure 8. The staff is in common time (indicated by a '4') and uses a treble clef. The notes include eighth notes, sixteenth notes, and quarter notes.

7)

Handwritten musical notation for measure 9. The staff is in common time (indicated by a '4') and uses a treble clef. The notes include eighth notes, sixteenth notes, and quarter notes.

Handwritten musical notation for measure 10. The staff is in common time (indicated by a '4') and uses a treble clef. The notes include eighth notes, sixteenth notes, and quarter notes.

8)

Handwritten musical notation for measure 11. The staff is in common time (indicated by a '4') and uses a treble clef. The notes include eighth notes, sixteenth notes, and quarter notes.

Handwritten musical notation for measure 12. The staff is in common time (indicated by a '4') and uses a treble clef. The notes include eighth notes, sixteenth notes, and quarter notes.



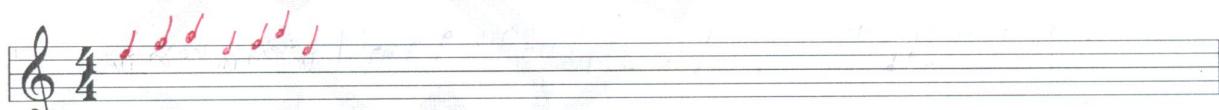
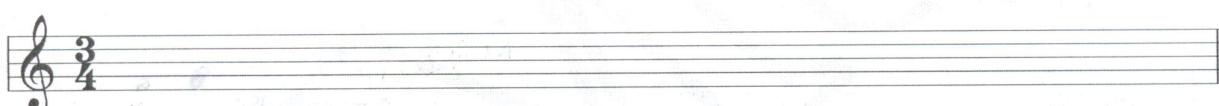
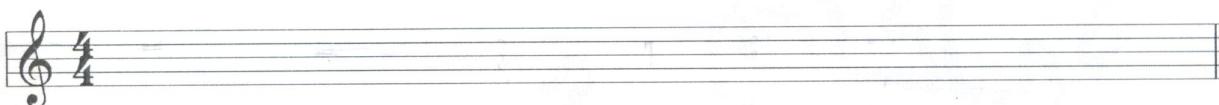
Exercícios

1) Complete os compassos:

2) Coloque barras de compasso:-



3) Crie compassos:-





2)

T
A
B

3 7 5 3 5 3 7 5 3 7 4 7 5 3 5 4 7 5 7 5 4 7 5 4 5 4 7 5

T
A
B

7 5 4 5 7 5 4 7 5 7 5 8 7 5 7 5 8 7 5 8 7 5 8 / 8 5 7 8

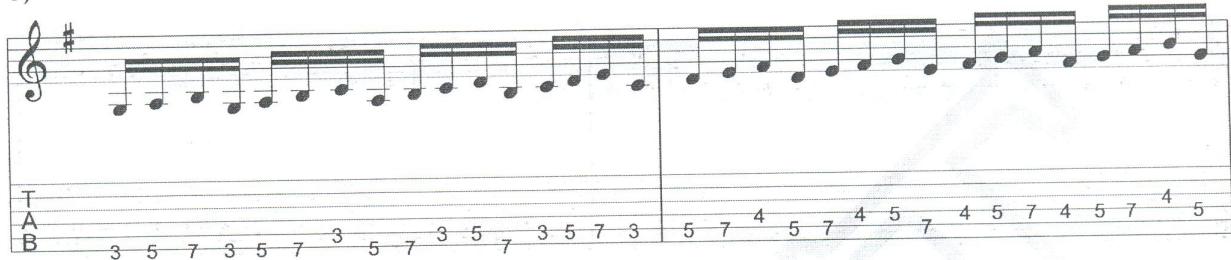
T
A
B

7 8 5 7 5 7 8 5 7 5 7 8 5 7 5 7 4 5 7 5 7 4 5 7 4 5 7 4

T
A
B

7 4 5 7 5 7 4 5 3 5 7 4 7 3 5 5 7 5 7 3 5 7 3

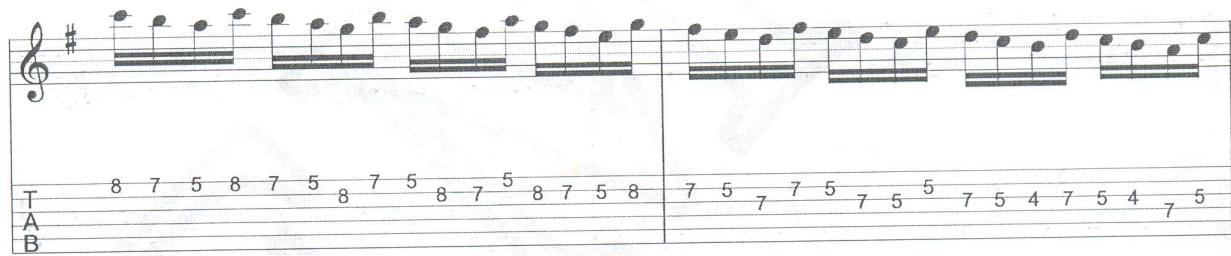
3)



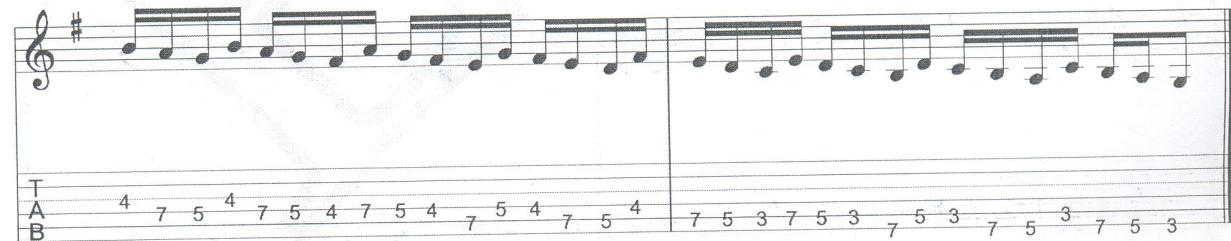
Musical staff in G major (one sharp) with a treble clef. The staff consists of two measures separated by a vertical bar line. The first measure contains six groups of three eighth notes each, starting with a note on the second line. The second measure contains five groups of three eighth notes each, starting with a note on the third line. Below the staff, there are two sets of horizontal lines labeled 'A' and 'B'. Under 'A', the fingerings are: 3 5 7 3 5 7 3 5 7 3 5 7 3. Under 'B', the fingerings are: 5 7 4 5 7 4 5 7 4 5 7 4 5 7 4. There are also small numbers 3, 5, and 7 placed above some of the fingers on the 'A' line.



Musical staff in G major (one sharp) with a treble clef. The staff consists of two measures separated by a vertical bar line. The first measure contains four groups of six sixteenth notes each, starting with a note on the second line. The second measure contains five groups of six sixteenth notes each, starting with a note on the third line. Below the staff, there are two sets of horizontal lines labeled 'A' and 'B'. Under 'A', the fingerings are: 7 4 5 7 4 5 7 4 5 7 5 5 7 7. Under 'B', the fingerings are: 5 7 8 5 7 8 5 7 8 5 7 8 5 7 8 5. There are also small numbers 7, 4, 5, and 7 placed above some of the fingers on the 'A' line.



Musical staff in G major (one sharp) with a treble clef. The staff consists of two measures separated by a vertical bar line. The first measure contains four groups of six sixteenth notes each, starting with a note on the second line. The second measure contains five groups of six sixteenth notes each, starting with a note on the third line. Below the staff, there are two sets of horizontal lines labeled 'A' and 'B'. Under 'A', the fingerings are: 8 7 5 8 7 5 8 7 5 8 7 5 8 7 5 8. Under 'B', the fingerings are: 7 5 7 7 5 7 5 5 7 5 4 7 5 4 7 5. There are also small numbers 8, 7, 5, and 8 placed above some of the fingers on the 'A' line.



Musical staff in G major (one sharp) with a treble clef. The staff consists of two measures separated by a vertical bar line. The first measure contains six groups of two eighth notes each, starting with a note on the second line. The second measure contains five groups of two eighth notes each, starting with a note on the third line. Below the staff, there are two sets of horizontal lines labeled 'A' and 'B'. Under 'A', the fingerings are: 4 7 5 4 7 5 4 7 5 4 7 5 4. Under 'B', the fingerings are: 7 5 3 7 5 3 7 5 3 7 5 3 7 5 3. There are also small numbers 4, 7, 5, and 4 placed above some of the fingers on the 'A' line.