

Método **PRINCE**

Leitura e Percepção - Ritmo

THE PRINCE METHOD • READING AND EAR-TRAINING • RHYTHM

2

Adamo Prince



Volume 1

Volume 1

Prefácio

Preface

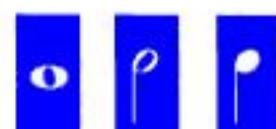
Conceitos e elementos
do ritmo

Rhythm's concepts and
elements

Instruções para a
realização dos exercícios

Directions to the realization
of the exercises

Primeira parte Part one



em / in 2 — 3 ... c

Leitura
a uma voz

Reading
in one voice

Leitura
a duas vozes simultâneas

Reading
in two simultaneous voices

Percepção
a uma voz

Ear-training
in one voice

Percepção
a duas vozes simultâneas

Ear-training
in two simultaneous voices



Segunda parte

Part two



em / in

2

3

c

Leitura a uma voz *Reading in one voice* Leitura a duas vozes alternadas *Reading in two alternated voices* Leitura a duas vozes simultâneas *Reading in two simultaneous voices* Percepção a uma voz *Ear-training in one voice* Percepção
a duas vozes alternadas *Ear-training
in two alternated voices* Percepção
a duas vozes simultâneas *Ear-training
in two simultaneous voices*

Terceira parte

Part three



em / in

2

3

c

Leitura a uma voz *Reading in one voice* Leitura a duas vozes alternadas *Reading in two alternated voices* Leitura a duas vozes simultâneas *Reading in two simultaneous voices* Percepção a uma voz *Ear-training in one voice* Percepção
a duas vozes alternadas *Ear-training
in two alternated voices* Percepção
a duas vozes simultâneas *Ear-training
in two simultaneous voices*

Volume 2

Volume 2

Prefácio 09

Preface 09

Conceitos e elementos
do ritmo 11

*Rhythm's concepts and
elements* 11

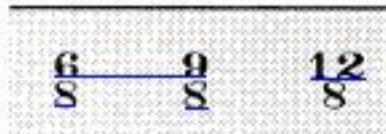
Instruções para a
realização dos exercícios 16

*Directions to the realization
of the exercises* 16

Primeira parte *Part one*



em/in



Leitura a uma voz 20

Reading in one voice 20

Leitura a duas vozes alternadas 34

Reading in two alternated voices 34

Leitura a duas vozes simultâneas 47

Reading in two simultaneous voices 47

Percepção a uma voz 60

Ear-training in one voice 60

Percepção
a duas vozes alternadas 66

*Ear-training
in two alternated voices* 66

Percepção
a duas vozes simultâneas 73

*Ear-training
in two simultaneous voices* 73

Segunda parte

Part two



em / in

6	8	12
---	---	----

Leitura a uma voz	82	<i>Reading in one voice</i>	82
Leitura a duas vozes alternadas	100	<i>Reading in two alternated voices</i>	100
Leitura a duas vozes simultâneas	105	<i>Reading in two simultaneous voices</i>	105
Percepção a uma voz	109	<i>Ear-training in one voice</i>	109
Percepção a duas vozes alternadas	117	<i>Ear-training in two alternated voices</i>	117
Percepção a duas vozes simultâneas	119	<i>Ear-training in two simultaneous voices</i>	119

Terceira parte

Part three

Quiáleras / *Tuplets*

em / in

2	3	c	6	9	12
---	---	---	---	---	----

Leitura a uma voz	122	<i>Reading in one voice</i>	122
Leitura a duas vozes alternadas	149	<i>Reading in two alternated voices</i>	149
Leitura a duas vozes simultâneas	160	<i>Reading in two simultaneous voices</i>	160
Percepção a uma voz	171	<i>Ear-training in one voice</i>	171
Percepção a duas vozes alternadas	181	<i>Ear-training in two alternated voices</i>	181
Percepção a duas vozes simultâneas	188	<i>Ear-training in two simultaneous voices</i>	188

Volume 3

[Prefácio](#)

[Conceitos e elementos do ritmo](#)

[Instruções para a realização dos exercícios](#)

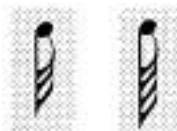
Volume 3

[Preface](#)

[Rhythm's concepts and elements](#)

[Directions to the realization of the exercises](#)

Primeira parte Part one



Com / With

u.t.
t.u. = ♩ ou ♪

Leitura a uma voz

Reading in one voice

Leitura a duas vozes alternadas

Reading in two alternated voices

Leitura a duas vozes simultâneas

Reading in two simultaneous voices

Percepção a uma voz

Ear-training in one voice

Percepção a duas vozes alternadas

Ear-training in two alternated voices

Percepção a duas vozes simultâneas

Ear-training in two simultaneous voices

Leitura a uma voz

Reading in one voice

Percepção a uma voz

Ear-training in one voice

Segunda parte

Part two

Compassos Alternados / *Alternated Measures*

5
4

7
4

15
8

21
8

Outras Unidades / *Other Time Units*

$\text{U.T.} = \text{P}$
 T.U.

$\text{U.T.} = \text{P'}$
 T.U.

$\text{U.T.} = \text{P''}$
 T.U.

$\text{U.T.} = \text{P'}$
 T.U.

Leitura a uma voz

- Compassos Alternados
- Outras Unidades

Reading in one voice

- *Alternated Measures*
- *Other Time Units*

Percepção a uma voz

Ear-training in one voice

- Compassos Alternados
- Outras Unidades

- *Alternated Measures*
- *Other Time Units*

Terceira parte

Part three

Mudanças de Compassos, Unidades e Ausência de Compasso
Changing Measures, Time Units and Measureless environments

Leitura a uma voz

Reading in one voice

- Mudanças de Compassos
- Mudanças de Unidades
- Ausência de Compasso

- *Changing Measures*
- *Changing Time Units*
- *Measureless Environments*

Percepção a uma voz

Ear-training in one voice

- Mudanças de Compassos
- Mudanças de Unidades
- Ausência de Compasso

- *Changing Measures*
- *Changing Time Units*
- *Measureless Environments*

Prefácio

A música é, basicamente, feita de dois elementos: ritmo e som. Esses também são os dois principais componentes de sua notação. Ler e escrever música para um músico tem o mesmo significado que ler e escrever o alfabeto para alguém que fala. O processo do aprendizado da leitura e escrita musical pode ser facilitado pela separação temporária de seus dois elementos, o ritmo e o som, por serem dois reflexos inteiramente diferentes. Depois do devido treino dos dois elementos em separado, juntá-los é surpreendentemente fácil.

O presente livro é destinado ao ensino da leitura rítmica através de um vasto material de exercícios que abrange, sistematicamente, as múltiplas situações rítmicas que se apresentam no decorrer da leitura musical. Seu objetivo é ensinar o uso consciente do primeiro e mais intuitivo elemento da música que é o ritmo. Ritmo é constituído, basicamente, por pulsações. Pulsões são medidas de tempo. Qualquer ritmo, por mais complexo que seja, possui uma pulsão básica, batidas imaginárias ou implícitas de duração igual. Isso revela uma particularidade: a arte da música decorre no tempo (ao passo que as artes visuais decorrem no espaço).

Ao aprender a leitura rítmica, o estudante aprende a respeitar e lidar com o elemento tempo. A continuidade e fluência do tempo é condição da interpretação musical, sem a qual a

Preface

Music is made up basically of two elements - rhythm and sound - which are also the two main components of musical notation. To read and write music bears the same significance to a musician as does to read and write the alphabet to a native speaker of a given language. The process of learning to read and write music can be facilitated through the temporary separation of those two elements (rhythm and sound), once they are two entirely different reflexes. Following due training in those two elements separately, it is surprisingly easy to re-unite them.

This book is aimed at facilitating the teaching of rhythmic reading through a wide range of exercises encompassing, systematically, the multiple rhythmic situations encountered in musical reading. The primary aim of this book is to develop the student's awareness of the first and most intuitive element of music: rhythm. Rhythm consists, basically, of pulsations. Pulsations are measures of time. Any rhythm, however complex it may be, contains a basic pulsation, that is, imaginary or implicit beats of equal length. This reveals a particular feature: the art of music takes place in a time environment (whereas the visual arts take place in a spatial environment).

As the student learns rhythmic reading, s/he is also learning to respect and deal with the element of time. The continuity and fluency of time is the pre-requisite for the very existence of musical interpretation, and without it music

música se torna incompreensível. Por essa razão todo treino de leitura rítmica deve respeitar essa continuidade e desde o começo o estudante deve adquirir o hábito de não errar nem fazer interrupções. As dificuldades surgidas devem ser contornadas mediante a escolha da velocidade adequada. A experiência mostra que a leitura rítmica em baixa velocidade é bastante difícil, pois estamos acostumados a fazer música em sua velocidade habitual, isto é, em seu impulso natural. Aprender a reduzir a velocidade, porém, traz a grande vantagem de nos permitir pensar (antes de cada grupo de notas) no que vamos executar.

O Método Prince de leitura e percepção do ritmo, além de abranger sistematicamente todas as combinações rítmicas dentro de uma rigorosa escala de dificuldades, apresenta a grande vantagem de um vasto número de exercícios em cada nível. A abundância de exercícios não permite a ultra-repetição e consequente memorização dos mesmos, oferecendo a experiência da "leitura à primeira vista" - indispensável no treino da leitura. Outro aspecto da presente obra é a leitura simultânea de duas linhas de ritmo, executadas pela boca e mão, respectivamente. Dividir a atenção entre duas atitudes simultâneas é, além da leitura polirítmica em muitos instrumentos, imposição fundamental a todo músico que toca em grupo. (A própria leitura musical, com a simultaneidade do ritmo e do som, exige atenção dividida.)

Ao encarar o estudo da leitura rítmica, deve-se ter em mente que o mesmo é um condicionamento de reflexo e, como tal, requer um hábito contínuo a médio e longo prazos. Apesar do aprendizado se processar muito aos poucos, de grau em grau, o estudante só perceberá o próprio progresso em momentos separados por longas semanas, momentos em que quantidade se transforma em qualidade.

becomes incomprehensible. That is why all training in rhythmic reading must respect such continuity; and the student must, from the very beginning, develop the habit of not making mistakes or interrupting the exercises. The difficulties which will arise must be handled by choosing the adequate velocity for each exercise. Experience shows that it is extremely difficult to read rhythm at low velocities, because we are used to conceiving music at its habitual velocity, that is, at its own natural impulse. To learn to slow down, on the other hand, brings forth the great advantage of allowing us to think over (immediately before each set of notes) what we are about to play.

Apart from systematically encompassing all rhythmic combinations within a rigorous order of increased difficulty, "Prince Method" presents the great advantage of providing a large variety of exercises in each level. Such a wealth of exercises does not allow for ultra-repetition, and thus avoids consequent memorization. It therefore provides opportunities for "first-sight reading" - which is indispensable for training the skill of reading music. Another feature of this book is the simultaneous reading of two rhythmic staves, to be performed with mouth and hand, respectively. The ability to pay attention to two simultaneous attitudes translates into not only polyrhythmic reading of several instruments, but also a fundamental imposition on every musician playing with others. (Musical reading itself, which involves the simultaneity of rhythm and sound, requires the sparing of simultaneous attention.)

Upon tackling the study of rhythmic reading, the student should keep in mind that what s/he will be dealing with is the conditioning of reflex, which, as such, requires a continuous habit - in both the medium and long term. Though the learning process is a gradual one, which develops slowly, step by step, the student will only perceive his/her own progress at intermittent moments in between long weeks - moments when quantity is transformed into quality.

Ian Guest

Conceitos e elementos do ritmo

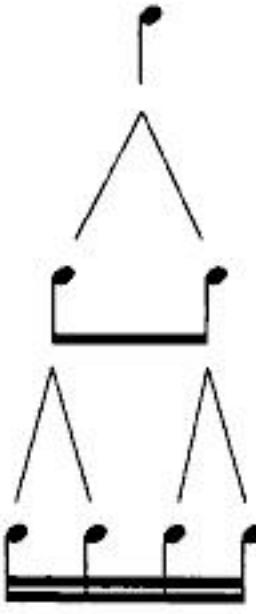
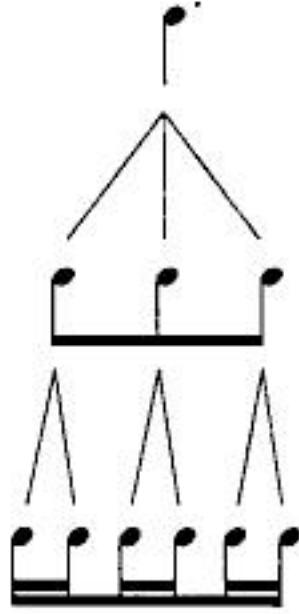
Trataremos neste volume dos Compassos Compostos e das Quiálteras.

Os Compassos Compostos são aqueles em que os tempos têm sua primeira subdivisão natural em três partes iguais. Cada terça parte se subdivide em duas, resultando em seis. Cada sexta parte em mais duas, resultando em doze, e assim sucessivamente. Por este motivo as unidades de tempo dos Compassos Compostos são pontuadas.

Rhythm's concepts and elements

In this volume, we will deal with Compound Measures and Triplets.

Compound Measures are those in which the beats are subdivided naturally into three equal parts. Each third is in turn subdivided into two parts, thus totalling six. Each sixth is subdivided into another two, totalling twelve, and so on. This is why the time units of Compound Measures are dotted.

Compassos Simples <i>Simple Measures</i>	Compassos Compostos <i>Compound Measures</i>
	

A fração do Compasso Composto indica, na parte superior, o número de terças partes do tempo que o compasso contém e, na parte inferior, o número ou a figura que representa a terça parte do tempo.

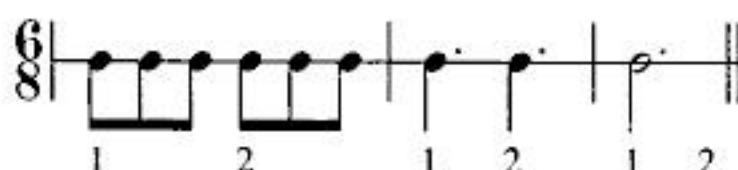
The time signature displayed for Compound Measures indicates, in the numerator, how many thirds of a beat the measure contains, and, in the denominator, the number or figure which represents the third of a beat.

Compassos Simples <i>Simple Measures</i>	Compassos Compostos <i>Compound Measures</i>
número de tempos <i>number of beats</i>	número de terças partes do tempo <i>number of thirds of a beat</i>
número ou figura correspondente ao tempo <i>number or figure corresponding to the duration of the beat</i>	número ou figura correspondente à terça parte do tempo <i>number or figure corresponding to the third part of the duration of a beat</i>

Diagramação dos Compassos Compostos *Layout for Compound Measures*

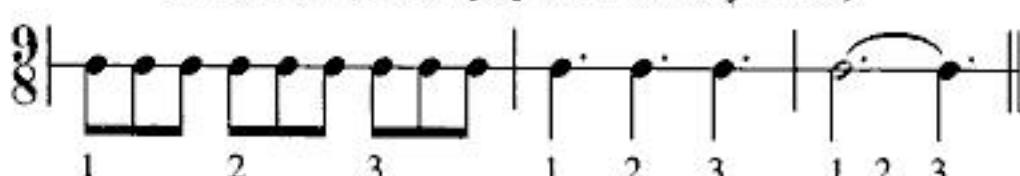
Binário (feito de seis terças partes do tempo)

Two-time (made up of six thirds of a beat)



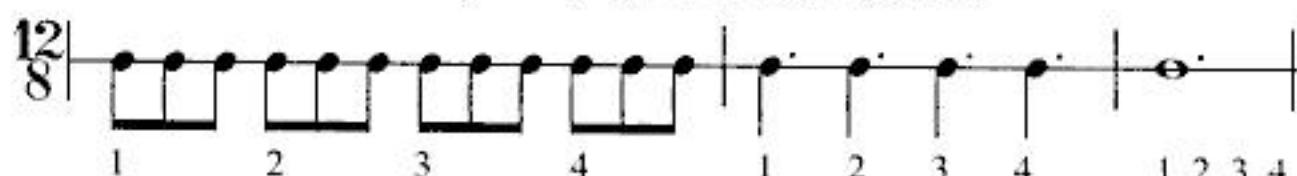
Ternário (feito de nove terças partes do tempo)

Three-time (made up of nine thirds of a beat)



Quaternário (feito de doze terças partes do tempo)

Four-time (made up of twelve thirds of a beat)



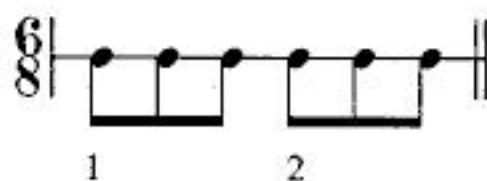
Frações de Compassos Compostos mais usadas
The most commonly-used time signatures for Compound Measures

	Binário Two-time	Ternário Three-time	Quaternário Four-time
U.T. <i>T.U.</i> =	6 4	9 4	12 4
U.T. <i>T.U.</i> =	6 8	9 8	12 8
U.T. <i>T.U.</i> =	6 16	9 16	12 16

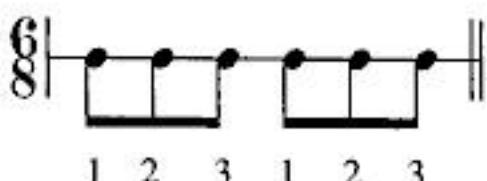
Na marcação dos Compassos Compostos só acentuamos os tempos e não as terças partes, pois isso implicaria a alteração da métrica. O sentido de um Compasso Binário Composto (6/8) passaria ao de dois ternários simples (3/8).

When marking Compound Measures, the accent is taken only by the beats, not by the thirds, otherwise the metrics would be altered: a two-time Compound Measure (6/8) would sound like two three-time Simple Measures (3/8).

Certo *Right*



Errado *Wrong*

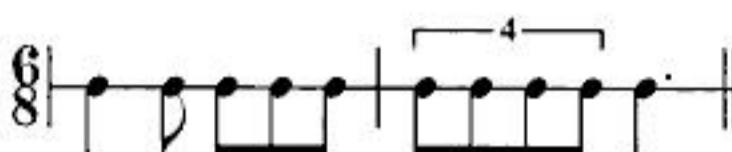


Quanto às Quiálteras, são todas as subdivisões ou desdobramentos do tempo que não se enquadram na subdivisão natural do compasso em que se encontram.

Exemplos:

Tuplets are made up of subdivisions of beat which do not fit into the natural pulsation of the measure which they originally belong to.

Examples:



Como se vê nos exemplos acima, as Quiálteras estão indicadas por um colchete com o número correspondente à sua subdivisão.

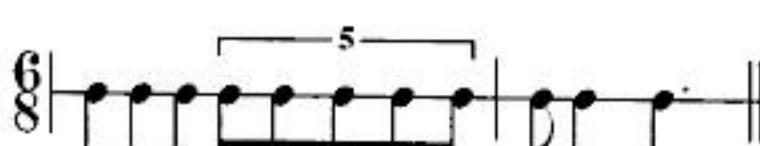
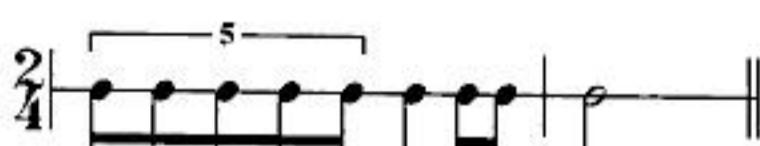
Convém observar que esse número não corresponde obrigatoriamente à quantidade de notas escritas e sim à métrica imposta no momento.

Exemplos:

As can be seen in the examples above, Tuplets are represented by a bracket along with the number corresponding to their subdivision.

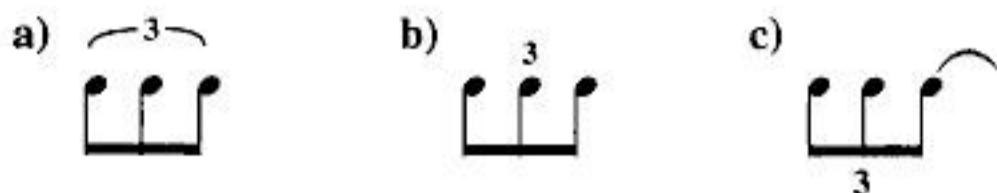
It should be pointed out that the number does not necessarily correspond to the amount of written notes, but rather to the metrics imposed on that particular moment.

Examples:



Obs.: Alguns autores substituem os colchetes por ligaduras (a); outros usam somente os números (b). Em trechos com ligaduras, usa-se também o sinal de Quiáltera ao lado das hastes (c).

Note: Some authors use slurs (a) to substitute for brackets; others use no more than numbers (b). Slurred passages take the Triplets sign, placed beside the stems (c).



É importante ressaltar a possibilidade de um mesmo ritmo ser escrito de formas diferentes, sem que isso modifique a sua execução.

It should be pointed out that one single rhythmic pattern may be written in several different ways, without changing its actual performance at all.

Exemplos:

Examples:

The image shows two musical examples. The top example is in 2/4 time and consists of four measures. Each measure contains two eighth notes, with a bracket over each pair labeled '3'. The bottom example is in 6/8 time and also consists of four measures. Each measure contains two eighth notes, with a bracket over each pair labeled '2'. Both examples end with a double bar line.

A opção da notação que deve ser adotada nesses casos fica a critério do compositor. Um critério usual de escolha é considerar a pulsação predominante nos elementos (base harmônica, orquestração etc...) que sustentam esse ritmo.

The choice for the written representation to be used is up to each composer. One usual parameter is the pulsation predominating in the elements (chord changes, orchestration, etc.) supporting the rhythmic pattern in question.

Instruções para a realização dos exercícios

Leitura a uma voz

1) Bata o tempo com o pé e execute o ritmo com a boca (falando). A princípio, na leitura dos Compassos Compostos, pode ser de grande ajuda a marcação constante das terças partes do tempo na mão direita, com os dedos polegar, indicador e médio. Assim que os clichês visuais estiverem assimilados e a pulsação interiorizada, este recurso deve ser abandonado.

Directions to the realization of the exercises

Reading in one voice

1) Mark the beat with your foot and speak out the rhythm. In the beginning, when reading the Compound Measures, it may be very useful to constantly mark the thirds of the beat with your right hand, using your thumb, index and middle fingers. But let go of this resource once you have assimilated the visual clichés and internalized the beat.

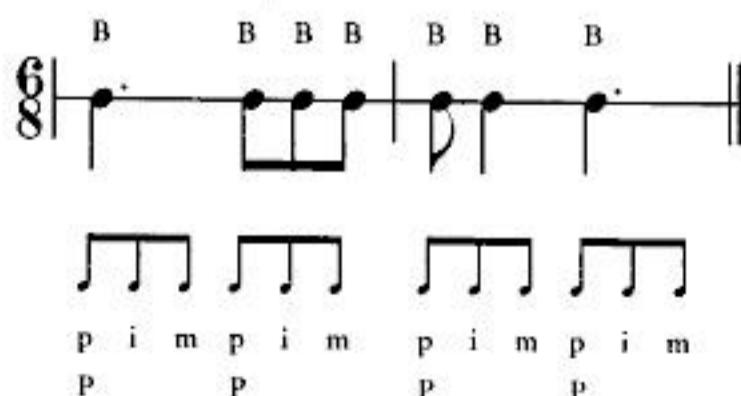
B = boca
mouth

p = polegar
thumb

m = médio
middle

P = pé
foot

i = indicador
index





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Primeira parte

Part one



em / in

6 8 9 8 12 8



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1 2



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1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6



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The image displays a page of musical notation for a string instrument, likely a violin or cello. It consists of six staves of music, each with a different time signature: 6/8, 6/8, 9/8, 9/8, 12/8, and 6/8. The notation includes various note heads (solid black dots), stems (vertical lines), and rests (white spaces). Some notes have horizontal dashes through them, and some have vertical dashes. There are also several fermatas (dots above or below notes) and a double bar line with repeat dots at the end of the first staff. The music is divided into measures by vertical bar lines. The overall style is rhythmic and complex, typical of classical or folk music notation.



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6
8

A musical staff in 6/8 time with a tempo of 72 BPM. It consists of six measures. Each measure contains two groups of three eighth notes each, separated by vertical bar lines. The first measure starts with a dotted half note followed by a sixteenth note. The second measure starts with a sixteenth note followed by a dotted half note. Measures 3 through 6 follow the same pattern.

A musical staff in 6/8 time with a tempo of 72 BPM. It consists of two measures. The first measure contains two groups of three eighth notes each. The second measure contains one group of three eighth notes followed by a sixteenth note.

9
8

A musical staff in 9/8 time with a tempo of 72 BPM. It consists of four measures. The first measure contains two groups of three eighth notes each. The second measure contains one group of three eighth notes followed by a sixteenth note. Measures 3 and 4 contain two groups of three eighth notes each.

A musical staff in 9/8 time with a tempo of 72 BPM. It consists of two measures. The first measure contains two groups of three eighth notes each. The second measure contains one group of three eighth notes followed by a sixteenth note.

12
8

A musical staff in 12/8 time with a tempo of 72 BPM. It consists of five measures. The first measure contains two groups of three eighth notes each. The second measure contains one group of three eighth notes followed by a sixteenth note. Measures 3, 4, and 5 contain two groups of three eighth notes each.

A musical staff in 12/8 time with a tempo of 72 BPM. It consists of one measure containing two groups of three eighth notes each.



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6/8

6/8

9/8

9/8

12/8

12/8



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Leitura a duas vozes simultâneas

Reading in two simultaneous voices



A musical staff for 6/8 time. It consists of two horizontal lines with vertical bar lines dividing it into six equal parts. The top line has a note head with a stem pointing down at the first beat, followed by a note head with a stem pointing up at the second beat, and so on. The bottom line has a note head with a stem pointing up at the first beat, followed by a note head with a stem pointing down at the second beat, and so on. There are vertical stems extending downwards from the note heads.

A musical staff for 9/8 time. It consists of two horizontal lines with vertical bar lines dividing it into nine equal parts. The top line has a note head with a stem pointing down at the first beat, followed by a note head with a stem pointing up at the second beat, and so on. The bottom line has a note head with a stem pointing up at the first beat, followed by a note head with a stem pointing down at the second beat, and so on. There are vertical stems extending downwards from the note heads.

A musical staff for 12/8 time. It consists of two horizontal lines with vertical bar lines dividing it into twelve equal parts. The top line has a note head with a stem pointing down at the first beat, followed by a note head with a stem pointing up at the second beat, and so on. The bottom line has a note head with a stem pointing up at the first beat, followed by a note head with a stem pointing down at the second beat, and so on. There are vertical stems extending downwards from the note heads.

A musical staff for 12/8 time. It consists of two horizontal lines with vertical bar lines dividing it into twelve equal parts. The top line has a note head with a stem pointing down at the first beat, followed by a note head with a stem pointing up at the second beat, and so on. The bottom line has a note head with a stem pointing up at the first beat, followed by a note head with a stem pointing down at the second beat, and so on. There are vertical stems extending downwards from the note heads.

A musical staff for 12/8 time. It consists of two horizontal lines with vertical bar lines dividing it into twelve equal parts. The top line has a note head with a stem pointing down at the first beat, followed by a note head with a stem pointing up at the second beat, and so on. The bottom line has a note head with a stem pointing up at the first beat, followed by a note head with a stem pointing down at the second beat, and so on. There are vertical stems extending downwards from the note heads.



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The musical score consists of six staves of music. Staff 1: Two measures of eighth notes. Staff 2: Measure 1: Sixteenth note, eighth note, eighth note. Measure 2: Eighth note, eighth note, eighth note. Staff 3: Eighth note, eighth note, eighth note. Staff 4: Sixteenth note, eighth note, eighth note. Measure 2: Sixteenth note, eighth note, eighth note. Staff 5: Eighth note, eighth note, eighth note. Staff 6: Sixteenth note, eighth note, eighth note. Measure 2: Sixteenth note, eighth note, eighth note.



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The image displays six staves of music, each consisting of two horizontal lines. The top line contains various musical notes (eighth and sixteenth notes) and rests. The bottom line contains note heads or stems, some of which are solid black and others have a diagonal line through them, representing different rhythmic values or performance instructions. The staves are arranged vertically, representing different measures of a piece. The time signature for each staff is indicated at the beginning: 6/8, 9/8, and 12/8 respectively.



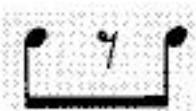
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6
8

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12
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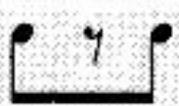
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$\frac{6}{8}$ | | | | ||

$\frac{9}{8}$ | | | | ||

$\frac{6}{8}$ | | | | ||

$\frac{12}{8}$ | | | | ||

$\frac{6}{8}$ | | | | ||

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$\frac{12}{8}$ | | | | ||

Com ligaduras
With slurs



$\frac{6}{8}$ | | | | ||

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$\frac{6}{8}$

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6

A musical staff in 6/8 time with various note heads and stems, including eighth and sixteenth notes.

9
8

A musical staff in 9/8 time with various note heads and stems, including eighth and sixteenth notes.

8

A musical staff in 8/8 time with various note heads and stems, including eighth and sixteenth notes.

12
8

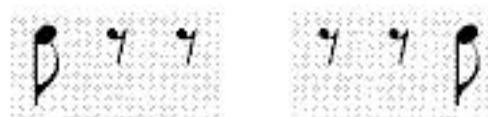
A musical staff in 12/8 time with various note heads and stems, including eighth and sixteenth notes.

9

A musical staff in 9/8 time with various note heads and stems, including eighth and sixteenth notes.

12
8

A musical staff in 12/8 time with various note heads and stems, including eighth and sixteenth notes.



6

A musical staff in 6/8 time with various note heads and stems, including eighth and sixteenth notes.

9
8

A musical staff in 9/8 time with various note heads and stems, including eighth and sixteenth notes.

8

A musical staff in 8/8 time with various note heads and stems, including eighth and sixteenth notes.

12
8

A musical staff in 12/8 time with various note heads and stems, including eighth and sixteenth notes.

9

A musical staff in 9/8 time with various note heads and stems, including eighth and sixteenth notes.

12
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A musical staff in 12/8 time with various note heads and stems, including eighth and sixteenth notes.



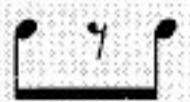
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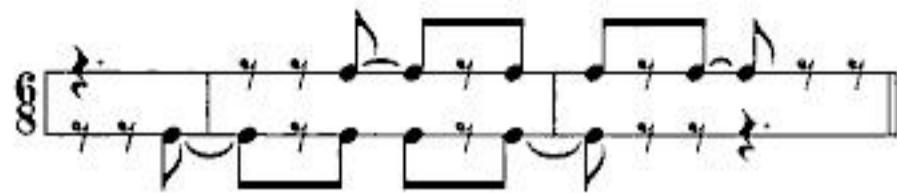


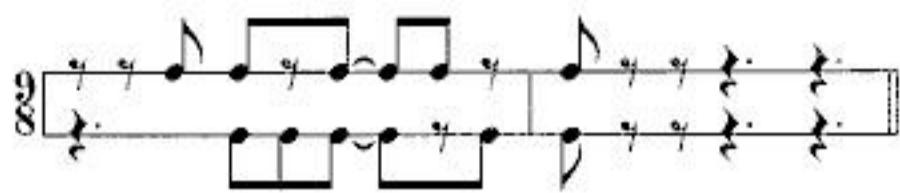
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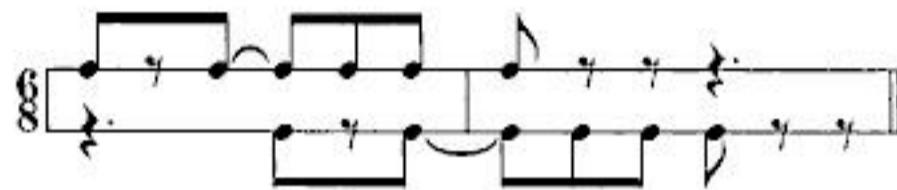


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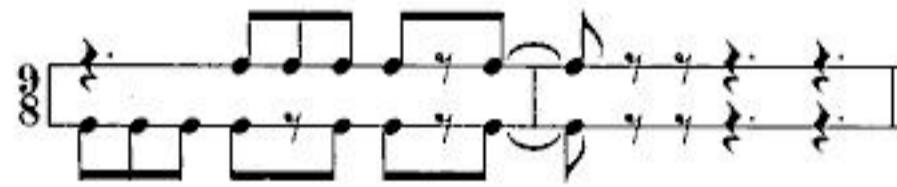


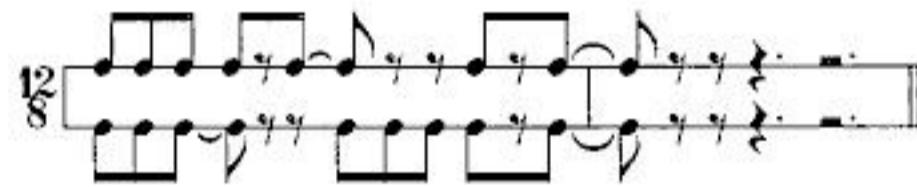
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The musical score consists of six staves of notation, each starting with a clef (F clef for the top two staves, C clef for the third, G clef for the fourth, F clef for the fifth, and C clef for the bottom), a time signature (6/8 for the first three, 9/8 for the fourth, and 12/8 for the last two), and a key signature of one sharp. The notation uses vertical stems with horizontal dashes to indicate pitch and duration. Measures are separated by vertical bar lines, and repeat signs with '1' and '2' above them are placed in the middle of some staves. The music includes various note values such as eighth and sixteenth notes, and rests.



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The sheet music consists of six staves of eighth-note patterns. The first two staves are short examples at the top. The third staff begins with a 6/8 time signature and continues with a 12/8 time signature. The fourth staff begins with a 6/8 time signature and continues with a 12/8 time signature. The fifth staff begins with a 6/8 time signature and continues with a 12/8 time signature. The sixth staff begins with a 6/8 time signature and continues with a 12/8 time signature. Measure numbers 1 and 2 are indicated above the first two staves. Measure numbers 1 and 2 are also indicated above the third and fourth staves. Measure numbers 1 and 2 are also indicated above the fifth and sixth staves.



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1

2

3

4

5

6



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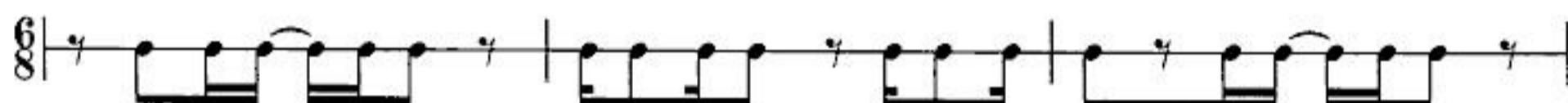
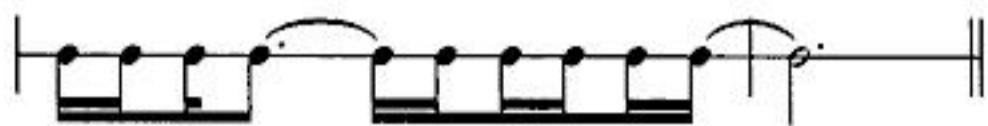


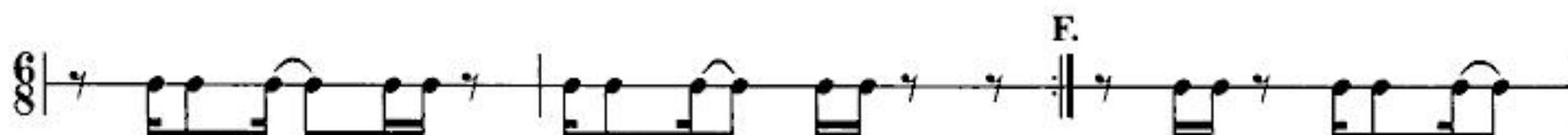
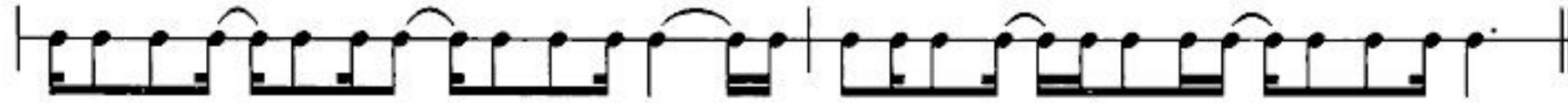
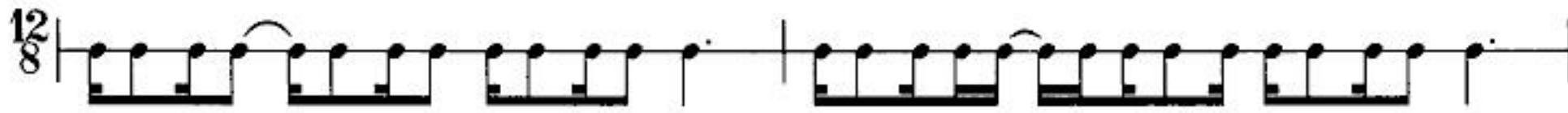
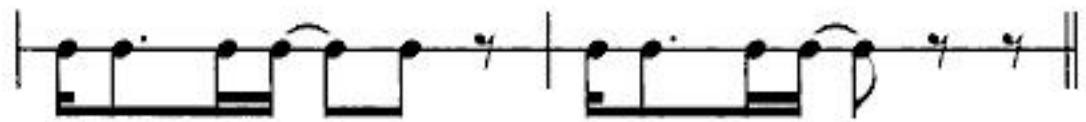
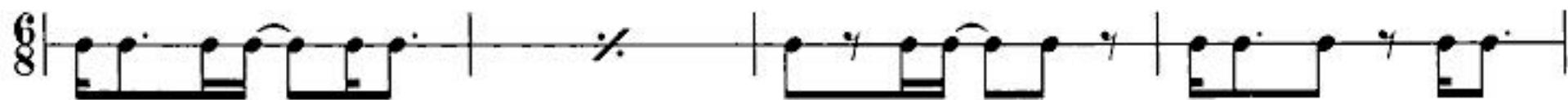
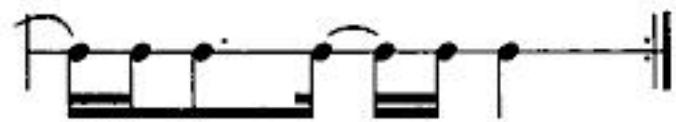
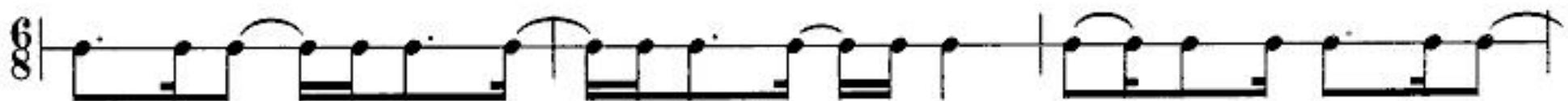
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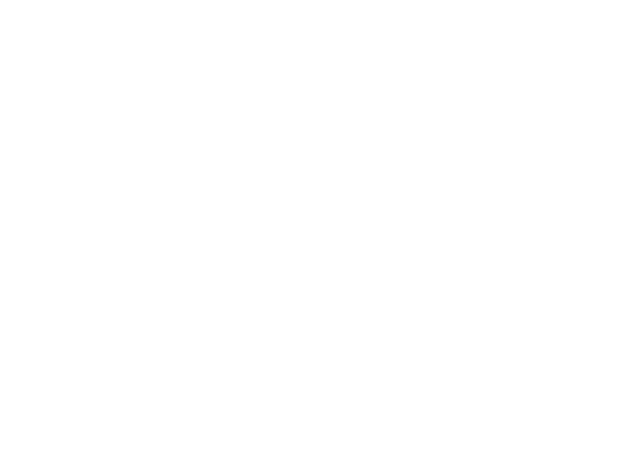
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The image shows four horizontal lines of musical notation. The top two lines are in 3/4 time, indicated by a '3' over a '4'. The first line has a bracket above it labeled '5' and contains a sequence of notes: a dotted half note followed by a quarter note, then a dotted half note followed by a quarter note, then a dotted half note followed by a quarter note, then a dotted half note followed by a quarter note, then a dotted half note followed by a quarter note. The second line also has a bracket above it labeled '5' and contains a similar sequence of notes. The bottom two lines are in 2/4 time, indicated by a '2' over a '4'. The third line has a bracket below it labeled '7' and contains a sequence of notes: a dotted half note followed by a quarter note, then a dotted half note followed by a quarter note, then a dotted half note followed by a quarter note, then a dotted half note followed by a quarter note, then a dotted half note followed by a quarter note, then a dotted half note followed by a quarter note, then a dotted half note followed by a quarter note. The fourth line has brackets below it labeled '3' and '3' and contains a sequence of notes: a dotted half note followed by a quarter note, then a dotted half note followed by a quarter note, then a dotted half note followed by a quarter note, then a dotted half note followed by a quarter note, then a dotted half note followed by a quarter note, then a dotted half note followed by a quarter note, then a dotted half note followed by a quarter note.

Leitura a duas vozes simultâneas

Reading in two simultaneous voices

The image displays six staves of musical notation, each representing a different rhythmic pattern for a single instrument. The staves are arranged vertically, with measure lines separating the patterns.

- Staff 1:** 2/4 time. The first measure shows a 3-note group followed by a 2-note group. The second measure shows a 3-note group followed by a 1-note group. The third measure shows a 3-note group followed by a 2-note group. The fourth measure shows a 3-note group followed by a 1-note group. The fifth measure shows a 3-note group followed by a 2-note group. The sixth measure shows a 3-note group followed by a 1-note group.
- Staff 2:** 2/4 time. The first measure shows a 2-note group followed by a 1-note group. The second measure shows a 3-note group followed by a 2-note group. The third measure shows a 3-note group followed by a 2-note group. The fourth measure shows a 3-note group followed by a 2-note group. The fifth measure shows a 3-note group followed by a 2-note group. The sixth measure shows a 3-note group followed by a 2-note group.
- Staff 3:** 9/8 time. The first measure shows a 2-note group followed by a 2-note group. The second measure shows a 2-note group followed by a 2-note group. The third measure shows a 2-note group followed by a 2-note group. The fourth measure shows a 2-note group followed by a 2-note group. The fifth measure shows a 2-note group followed by a 2-note group. The sixth measure shows a 2-note group followed by a 2-note group.
- Staff 4:** 9/8 time. The first measure shows a 2-note group followed by a 2-note group. The second measure shows a 2-note group followed by a 2-note group. The third measure shows a 2-note group followed by a 2-note group. The fourth measure shows a 2-note group followed by a 2-note group. The fifth measure shows a 2-note group followed by a 2-note group. The sixth measure shows a 2-note group followed by a 2-note group.
- Staff 5:** 2/4 time. The first measure shows a 3-note group followed by a 2-note group. The second measure shows a 3-note group followed by a 2-note group. The third measure shows a 3-note group followed by a 2-note group. The fourth measure shows a 3-note group followed by a 2-note group. The fifth measure shows a 3-note group followed by a 2-note group. The sixth measure shows a 3-note group followed by a 2-note group.

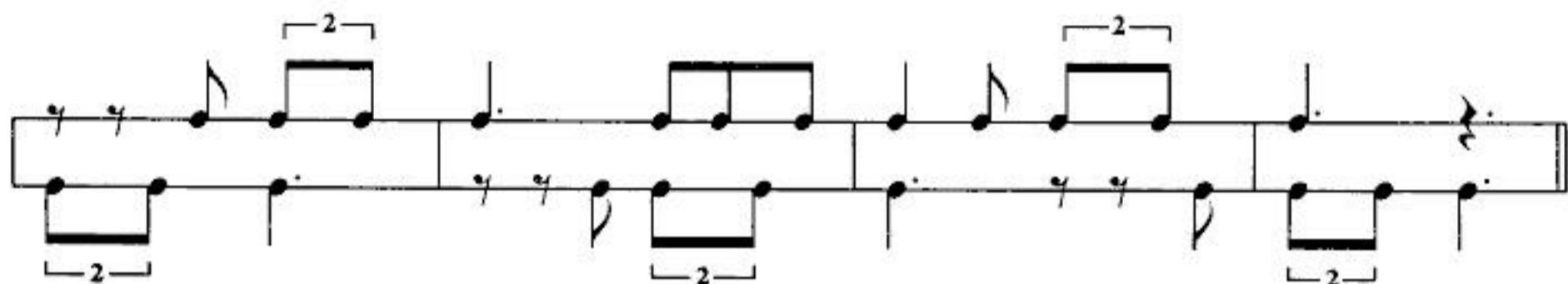
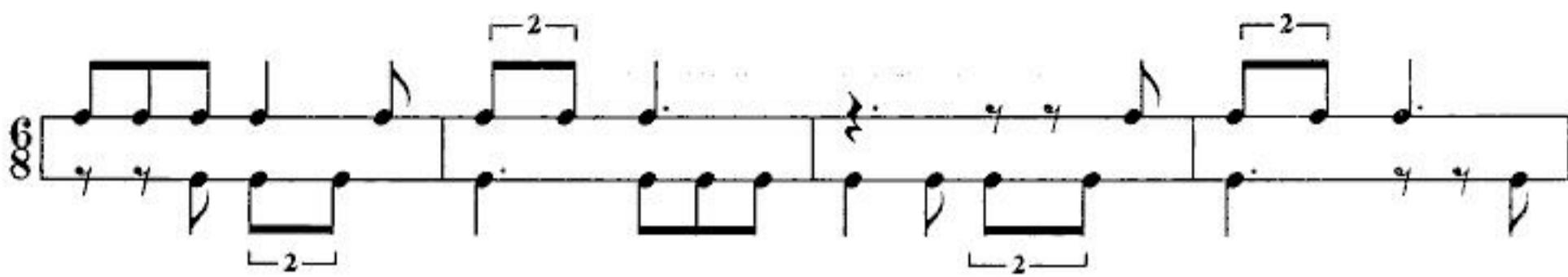
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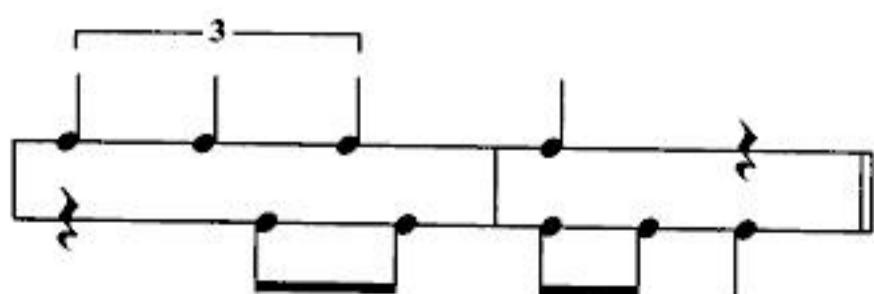
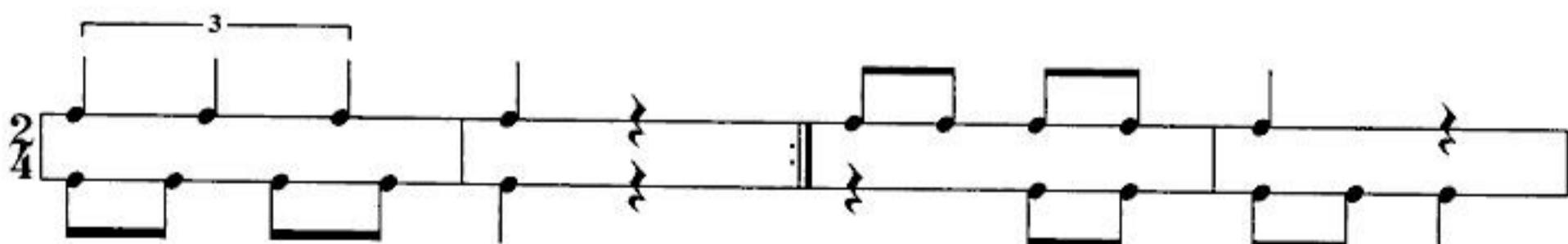
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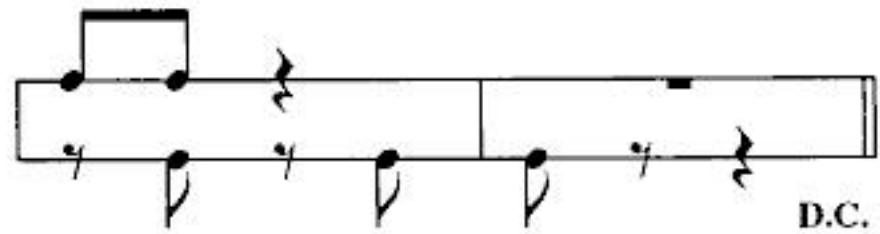
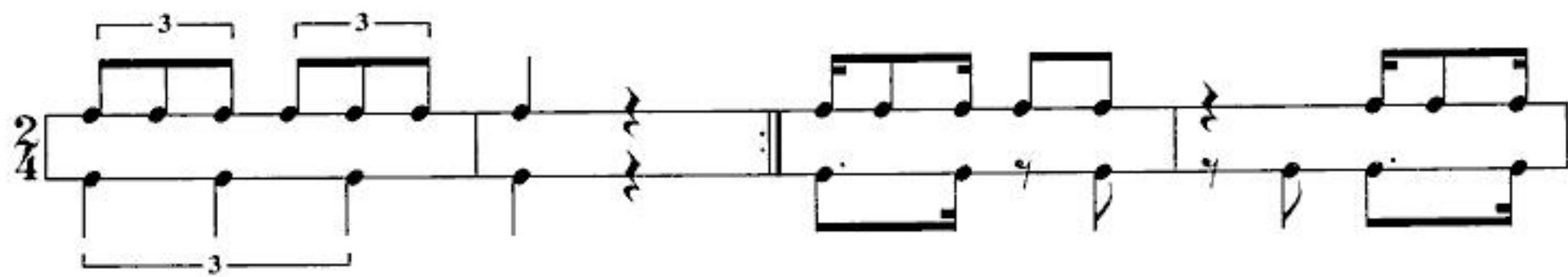


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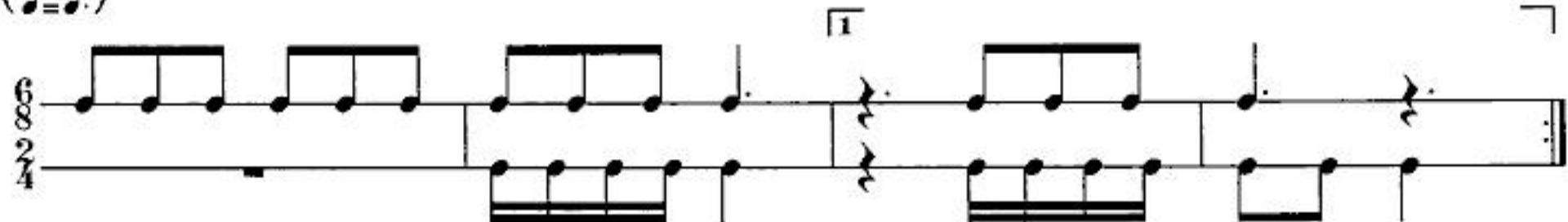


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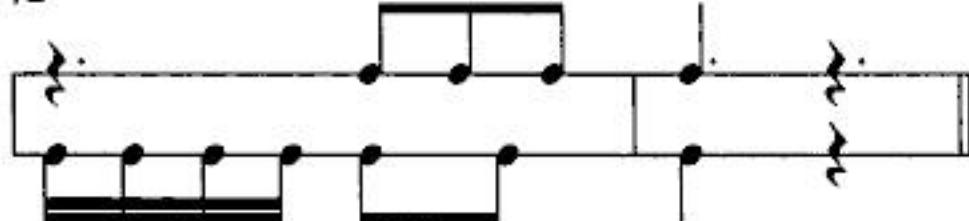




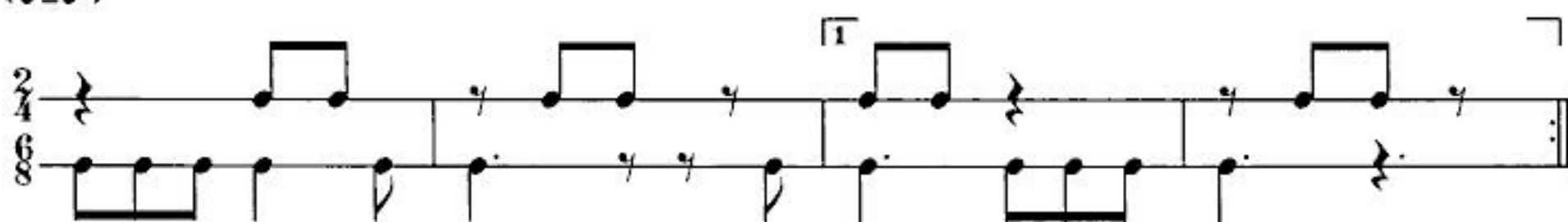
(♩=♩)



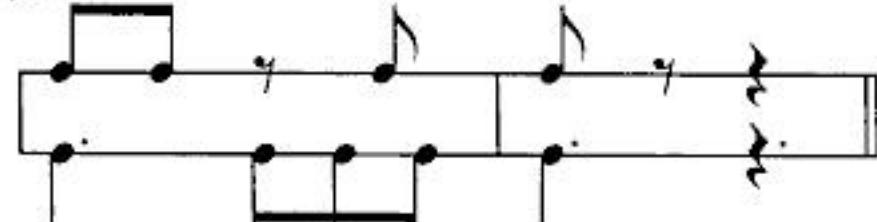
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(♩=♩)



[2]



The musical score consists of three staves, each with a different time signature and a specific rhythmic pattern. The first staff is in 2/4 time, featuring a continuous eighth-note pattern with sixteenth-note grace notes. The second staff is in 3/4 time, also with a similar eighth-note pattern. The third staff is in 6/8 time, showing a more complex pattern with sixteenth notes and eighth-note pairs. Measure numbers 1 through 12 are indicated above the staves.

2/4

3/4

6/8

3/4

The image contains five musical staves, each with a different time signature and rhythmic pattern. The first staff is in 3/4 time, featuring eighth and sixteenth notes with various rests and bar lines. The second staff is also in 3/4 time, showing a similar pattern of eighth and sixteenth notes. The third staff is in 2/4 time, with eighth and sixteenth notes and a measure repeat sign. The fourth staff is in 2/4 time, continuing the eighth and sixteenth note patterns. The fifth staff is in 2/4 time, showing a sequence of eighth and sixteenth notes with a measure repeat sign.



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O Método Prince é, sem dúvida, a obra mais completa já escrita sobre a matéria Leitura e Percepção do Ritmo.

Adamo Prince é um didata por excelência, com longa experiência na área do ensino de música. Seus trabalhos, mesmo antes de serem editados, já vinham sendo usados, em forma de manuscritos, por um grande número de escolas e professores de música.

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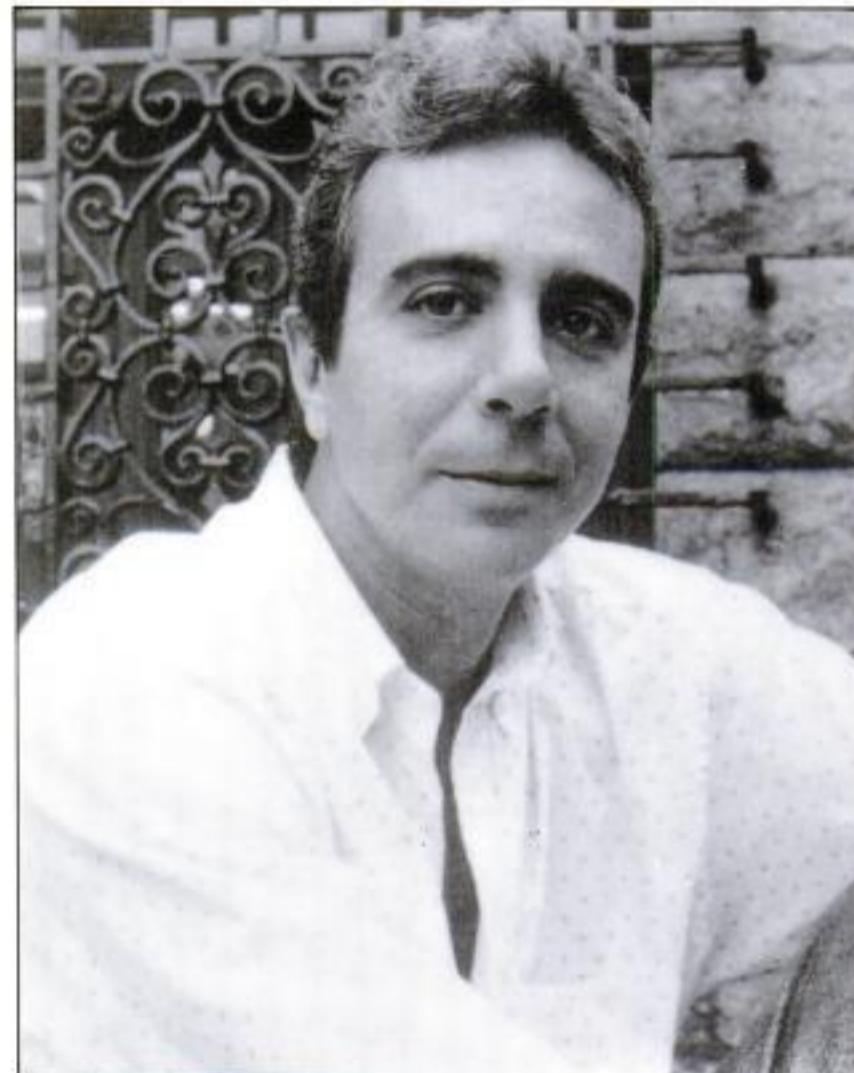
Almir Chediak

The Prince Method is, without a doubt, the most complete work as yet written about the reading and ear-training of Rhythm.

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