

Método para treinamento instrumental em grupo

Viola



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Método para treinamento instrumental em grupo

Viola

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INSTRUÇÕES

Este método consiste em um conjunto de exercícios transpostos e adaptados para cada um dos vários instrumentos comumente utilizados em orquestras e bandas musicais. Assim, é possível o estudo simultâneo de todo o grupo musical, excetuando a maioria dos instrumentos de percussão. Na execução são ouvidos os instrumentos em uníssono ou em oitavas, cada qual em sua tessitura.

Os exercícios estão dispostos em séries que levam em conta as diversas armaduras de clave. As séries não estão ordenadas por grau de dificuldade, de forma que, para se ter uma progressão gradual do estudo, deve-se observar o “Quadro geral comparativo com armaduras de claves e indicação de dificuldade” e o “Quadro com a dificuldade média e a ordem de dificuldade das séries”, dispostos nesta introdução.

Cada série está composta da seguinte maneira: 15 exercícios de escalas, 63 exercícios de arpejo, 6 exercícios de saltos, 7 exercícios com frases musicais, 5 exercícios com cromatismos, 13 cânones infinitos e 7 exercícios de preparação para trinados.

Os cânones infinitos devem ser utilizados na realização do aquecimento e do treino de afinação do grupo. Os números nos cânones indicam as entradas das várias vozes em relação à primeira voz. Alguns cânones são a duas vozes e outros a três vozes. O regente pode dividir as vozes de diversas maneiras, conforme desejar. A seguir alguns exemplos de disposição das vozes:

Exemplo 1

Voz 1	Instrumentos graves
Voz 2	Instrumentos médios
Voz 3	Instrumentos agudos

Exemplo 2

Voz 1	Cordas
Voz 2	Madeiras
Voz 3	Metais e percussão

Exemplo 3

Voz 1	Flauta 1, Clarineta 1, Saxofone alto 1, Saxofone tenor 1, Trompete 1, etc.
Voz 2	Flauta 2, Clarineta 2, Saxofone alto 2, Saxofone tenor 2, Trompete 2, etc.

Observações:

1. Escolha as séries por ordem de dificuldade, conforme os quadros ou, se necessário, faça essa escolha por alguma necessidade emergencial do seu grupo.
2. Utilize o “Quadro para anotação do desenvolvimento do estudo” e incentive os estudantes a também utilizarem esse quadro. Indique lições semanais.
3. A cada momento de estudo utilize cada um dos grupos de exercícios (escalas, arpejos, etc.). Realize alguns exercícios de cada grupo.
4. Dentro de cada grupo de exercícios utilize a ordem sequencial.
5. A maioria dos exercícios pode iniciar em um andamento mais lento e ir gradativamente acelerando. Outros exercícios, como os cânones infinitos, podem dispensar essa estratégia.
6. Observe que para alguns dos instrumentos a mesma série pode apresentar diferentes graus de dificuldade. Considere isso no momento de indicar o andamento a ser seguido.
7. Não é necessário finalizar totalmente os exercícios de uma série para passar para outra. Só não se esqueça de voltar futuramente para realizar o que ficou para trás.
8. É importante a execução criteriosa das articulações e dos fraseados indicados. Siga o que indica cada exercício.
9. Incentive seus instrumentistas de sopro a utilizarem respiração adequada. Não se deve tocar com pouco ar, pois sempre é necessário um estoque extra para reforçar a coluna de ar.
10. Embora esse método não indique, é fundamental a escolha de um dedilhado adequado para cada passagem. Por exemplo: para as clarinetas devem ser utilizados os vários recursos que o instrumento oferece; para os violinos, violoncelos e contrabaixos deve ser estabelecida uma posição (1^a, 2^a, 3^a, etc.) adequada para a realização dos exercícios; para os xilofones e vibrafones deve ser acordada uma alternância de mãos adequada; e assim por diante.

Quadro geral comparativo com armaduras de claves e indicação de dificuldade.

Série	Armadura de clave				Flauta doce soprano e tenor	Flauta doce contralto e baixo	Trombone e Tuba	De-mais instrumentos em dó	Instrumentos em si bemol	Instrumentos em mi bemol	Instrumentos em fá
	Instrumentos em Dó	Instrumentos em Si bemol	Instrumentos em Mi bemol	Instrumentos em Fá							
1ª					☹️	😊	😊	😊	😊	😊	😊
2ª					😊	😊	😊	😊	😊	😊	😊
3ª					😊	😊	😊	😊	😊	😊	😊
4ª					😊	😊	😊	😊	😊	😊	😊
5ª					😊	😊	😊	😊	😊	😊	😊
					☹️	☹️	☹️	☹️	☹️	☹️	☹️
6ª					☹️	💣	💣	😊	💣	💣	☹️
7ª					💣	💣	💣	😊	💣	💣	💣
8ª					💣	💣	💣	💣	💣	💣	💣
9ª					☹️	😊	😊	😊	😊	😊	😊
10ª					💣	😊	😊	😊	😊	😊	😊
11ª					💣	💣	😊	💣	😊	😊	😊
					💣	💣	😊	💣	😊	😊	😊
12ª					💣	💣	😊	💣	😊	😊	💣
					💣	💣	😊	💣	😊	😊	💣
13ª					💣	💣	😊	💣	💣	😊	💣
14ª					💣	💣	😊	💣	💣	💣	💣
15ª					😊	💣	💣	😊	💣	💣	😊

Nível de dificuldade previsto para o aluno ☺️ fácil ☹️ médio ☹️ difícil 💣 indigesto 💣 sobre-humano

Quadro com a dificuldade média e a ordem de dificuldade das séries.

Série	Dificuldade Média	Ordem de dificuldade das séries
1ª	😊	2
2ª	😊	1
3ª	😐	3
4ª	😐	5
5ª	😞	7
6ª	💣	9
7ª	💣	12
8ª	💣	15
9ª	😐	4
10ª	😐	6
11ª	😞	8
12ª	💣	13
13ª	💣	14
14ª	💣	11
15ª	💣	10

Nível de dificuldade previsto para o aluno

😊 fácil 😐 médio

😞 difícil 💣 indigesto ☠ sobre-humano

Quadro para anotação do desenvolvimento do estudo

1ª Série

Escalas												
1	a	b	c	d	e	f	g	h	i	j	l	m
2	a	b	c	d	e	f	g	h	i	j	l	m
3	a	b	c	d	e	f	g	h	i	j	l	m
4	a	b	c	d	e	f	g	h	i	j	l	m
5	a	b	c	d	e	f	g	h	i	j	l	m
6	a	b	c	d	e	f	g	h	i	j	l	m
7	a	b	c	d	e	f	g	h	i	j	l	m
8	a	b	c	d	e	f	g	h	i	j	l	m
9	a	b	c	d	e	f	g	h	i	j	l	m
10	a	b	c	d	e	f	g	h	i	j	l	m
11	a	b	c	d	e	f	g	h	i	j	l	m
12	a	b	c	d	e	f	g	h	i	j	l	m
13	a	b	c	d	e	f	g	h	i	j	l	m
14	a	b	c	d	e	f	g	h	i	j	l	m
15	a	b	c	d	e	f	g	h	i	j	l	m

Arpejos	16	17	18	19	20	21	22	23	24	25	26	27
	28	29	30	31	32	33	34	35	36	37	38	39
	40	41	42	43	44	45	46	47	48	49	50	51
	52	53	54	55	56	57	58	59	60	61	62	63
	64	65	66	67	68	69	70	71	72	73	74	75
	76	77	78									

Saltos	79	80	81	82	83	84
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Frases musicais	85	86	87	88	89	90	91
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Cromatismos	92	93	94	95	96
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Cânones infinitos	97	98	99	100	101	102	103	104	105	106	107	108	109
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Preparação para trinados	01	02	03	04	05	06	07
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2ª Série

Escalas												
1	a	b	c	d	e	f	g	h	i	j	l	m
2	a	b	c	d	e	f	g	h	i	j	l	m
3	a	b	c	d	e	f	g	h	i	j	l	m
4	a	b	c	d	e	f	g	h	i	j	l	m
5	a	b	c	d	e	f	g	h	i	j	l	m
6	a	b	c	d	e	f	g	h	i	j	l	m
7	a	b	c	d	e	f	g	h	i	j	l	m
8	a	b	c	d	e	f	g	h	i	j	l	m
9	a	b	c	d	e	f	g	h	i	j	l	m
10	a	b	c	d	e	f	g	h	i	j	l	m
11	a	b	c	d	e	f	g	h	i	j	l	m
12	a	b	c	d	e	f	g	h	i	j	l	m
13	a	b	c	d	e	f	g	h	i	j	l	m
14	a	b	c	d	e	f	g	h	i	j	l	m
15	a	b	c	d	e	f	g	h	i	j	l	m

Arpejos	16	17	18	19	20	21	22	23	24	25	26	27
	28	29	30	31	32	33	34	35	36	37	38	39
	40	41	42	43	44	45	46	47	48	49	50	51
	52	53	54	55	56	57	58	59	60	61	62	63
	64	65	66	67	68	69	70	71	72	73	74	75
	76	77	78									

Salto	79	80	81	82	83	84
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Frases musicais	85	86	87	88	89	90	91
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Cromatismos	92	93	94	95	96
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Cânones infinitos	97	98	99	100	101	102	103	104	105	106	107	108	109
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Preparação para trinados	01	02	03	04	05	06	07
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3ª Série

Escalas												
1	a	b	c	d	e	f	g	h	i	j	l	m
2	a	b	c	d	e	f	g	h	i	j	l	m
3	a	b	c	d	e	f	g	h	i	j	l	m
4	a	b	c	d	e	f	g	h	i	j	l	m
5	a	b	c	d	e	f	g	h	i	j	l	m
6	a	b	c	d	e	f	g	h	i	j	l	m
7	a	b	c	d	e	f	g	h	i	j	l	m
8	a	b	c	d	e	f	g	h	i	j	l	m
9	a	b	c	d	e	f	g	h	i	j	l	m
10	a	b	c	d	e	f	g	h	i	j	l	m
11	a	b	c	d	e	f	g	h	i	j	l	m
12	a	b	c	d	e	f	g	h	i	j	l	m
13	a	b	c	d	e	f	g	h	i	j	l	m
14	a	b	c	d	e	f	g	h	i	j	l	m
15	a	b	c	d	e	f	g	h	i	j	l	m

Arpejos	16	17	18	19	20	21	22	23	24	25	26	27
	28	29	30	31	32	33	34	35	36	37	38	39
	40	41	42	43	44	45	46	47	48	49	50	51
	52	53	54	55	56	57	58	59	60	61	62	63
	64	65	66	67	68	69	70	71	72	73	74	75
	76	77	78									

Salto	79	80	81	82	83	84
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Frases musicais	85	86	87	88	89	90	91
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Cromatismos	92	93	94	95	96
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Cânones infinitos	97	98	99	100	101	102	103	104	105	106	107	108	109
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Preparação para trinados	01	02	03	04	05	06	07
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4ª Série

Escalas												
1	a	b	c	d	e	f	g	h	i	j	l	m
2	a	b	c	d	e	f	g	h	i	j	l	m
3	a	b	c	d	e	f	g	h	i	j	l	m
4	a	b	c	d	e	f	g	h	i	j	l	m
5	a	b	c	d	e	f	g	h	i	j	l	m
6	a	b	c	d	e	f	g	h	i	j	l	m
7	a	b	c	d	e	f	g	h	i	j	l	m
8	a	b	c	d	e	f	g	h	i	j	l	m
9	a	b	c	d	e	f	g	h	i	j	l	m
10	a	b	c	d	e	f	g	h	i	j	l	m
11	a	b	c	d	e	f	g	h	i	j	l	m
12	a	b	c	d	e	f	g	h	i	j	l	m
13	a	b	c	d	e	f	g	h	i	j	l	m
14	a	b	c	d	e	f	g	h	i	j	l	m
15	a	b	c	d	e	f	g	h	i	j	l	m

Arpejos	16	17	18	19	20	21	22	23	24	25	26	27
	28	29	30	31	32	33	34	35	36	37	38	39
	40	41	42	43	44	45	46	47	48	49	50	51
	52	53	54	55	56	57	58	59	60	61	62	63
	64	65	66	67	68	69	70	71	72	73	74	75
	76	77	78									

Salto	79	80	81	82	83	84
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Frases musicais	85	86	87	88	89	90	91
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Cromatismos	92	93	94	95	96
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Cânones infinitos	97	98	99	100	101	102	103	104	105	106	107	108	109
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Preparação para trinados	01	02	03	04	05	06	07
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5ª Série

Escalas												
1	a	b	c	d	e	f	g	h	i	j	l	m
2	a	b	c	d	e	f	g	h	i	j	l	m
3	a	b	c	d	e	f	g	h	i	j	l	m
4	a	b	c	d	e	f	g	h	i	j	l	m
5	a	b	c	d	e	f	g	h	i	j	l	m
6	a	b	c	d	e	f	g	h	i	j	l	m
7	a	b	c	d	e	f	g	h	i	j	l	m
8	a	b	c	d	e	f	g	h	i	j	l	m
9	a	b	c	d	e	f	g	h	i	j	l	m
10	a	b	c	d	e	f	g	h	i	j	l	m
11	a	b	c	d	e	f	g	h	i	j	l	m
12	a	b	c	d	e	f	g	h	i	j	l	m
13	a	b	c	d	e	f	g	h	i	j	l	m
14	a	b	c	d	e	f	g	h	i	j	l	m
15	a	b	c	d	e	f	g	h	i	j	l	m

Arpejos	16	17	18	19	20	21	22	23	24	25	26	27
	28	29	30	31	32	33	34	35	36	37	38	39
	40	41	42	43	44	45	46	47	48	49	50	51
	52	53	54	55	56	57	58	59	60	61	62	63
	64	65	66	67	68	69	70	71	72	73	74	75
	76	77	78									

Salto	79	80	81	82	83	84
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Frases musicais	85	86	87	88	89	90	91
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Cromatismos	92	93	94	95	96
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Cânones infinitos	97	98	99	100	101	102	103	104	105	106	107	108	109
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Preparação para trinados	01	02	03	04	05	06	07
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6ª Série

Escalas												
1	a	b	c	d	e	f	g	h	i	j	l	m
2	a	b	c	d	e	f	g	h	i	j	l	m
3	a	b	c	d	e	f	g	h	i	j	l	m
4	a	b	c	d	e	f	g	h	i	j	l	m
5	a	b	c	d	e	f	g	h	i	j	l	m
6	a	b	c	d	e	f	g	h	i	j	l	m
7	a	b	c	d	e	f	g	h	i	j	l	m
8	a	b	c	d	e	f	g	h	i	j	l	m
9	a	b	c	d	e	f	g	h	i	j	l	m
10	a	b	c	d	e	f	g	h	i	j	l	m
11	a	b	c	d	e	f	g	h	i	j	l	m
12	a	b	c	d	e	f	g	h	i	j	l	m
13	a	b	c	d	e	f	g	h	i	j	l	m
14	a	b	c	d	e	f	g	h	i	j	l	m
15	a	b	c	d	e	f	g	h	i	j	l	m

Arpejos	16	17	18	19	20	21	22	23	24	25	26	27
	28	29	30	31	32	33	34	35	36	37	38	39
	40	41	42	43	44	45	46	47	48	49	50	51
	52	53	54	55	56	57	58	59	60	61	62	63
	64	65	66	67	68	69	70	71	72	73	74	75
	76	77	78									

Saltos	79	80	81	82	83	84
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Frases musicais	85	86	87	88	89	90	91
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Cromatismos	92	93	94	95	96
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Cânones infinitos	97	98	99	100	101	102	103	104	105	106	107	108	109
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Preparação para trinados	01	02	03	04	05	06	07
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7ª Série

Escalas												
1	a	b	c	d	e	f	g	h	i	j	l	m
2	a	b	c	d	e	f	g	h	i	j	l	m
3	a	b	c	d	e	f	g	h	i	j	l	m
4	a	b	c	d	e	f	g	h	i	j	l	m
5	a	b	c	d	e	f	g	h	i	j	l	m
6	a	b	c	d	e	f	g	h	i	j	l	m
7	a	b	c	d	e	f	g	h	i	j	l	m
8	a	b	c	d	e	f	g	h	i	j	l	m
9	a	b	c	d	e	f	g	h	i	j	l	m
10	a	b	c	d	e	f	g	h	i	j	l	m
11	a	b	c	d	e	f	g	h	i	j	l	m
12	a	b	c	d	e	f	g	h	i	j	l	m
13	a	b	c	d	e	f	g	h	i	j	l	m
14	a	b	c	d	e	f	g	h	i	j	l	m
15	a	b	c	d	e	f	g	h	i	j	l	m

Arpejos	16	17	18	19	20	21	22	23	24	25	26	27
	28	29	30	31	32	33	34	35	36	37	38	39
	40	41	42	43	44	45	46	47	48	49	50	51
	52	53	54	55	56	57	58	59	60	61	62	63
	64	65	66	67	68	69	70	71	72	73	74	75
	76	77	78									

Salto	79	80	81	82	83	84
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Frases musicais	85	86	87	88	89	90	91
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Cromatismos	92	93	94	95	96
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Cânones infinitos	97	98	99	100	101	102	103	104	105	106	107	108	109
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Preparação para trinados	01	02	03	04	05	06	07
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8ª Série

Escalas												
1	a	b	c	d	e	f	g	h	i	j	l	m
2	a	b	c	d	e	f	g	h	i	j	l	m
3	a	b	c	d	e	f	g	h	i	j	l	m
4	a	b	c	d	e	f	g	h	i	j	l	m
5	a	b	c	d	e	f	g	h	i	j	l	m
6	a	b	c	d	e	f	g	h	i	j	l	m
7	a	b	c	d	e	f	g	h	i	j	l	m
8	a	b	c	d	e	f	g	h	i	j	l	m
9	a	b	c	d	e	f	g	h	i	j	l	m
10	a	b	c	d	e	f	g	h	i	j	l	m
11	a	b	c	d	e	f	g	h	i	j	l	m
12	a	b	c	d	e	f	g	h	i	j	l	m
13	a	b	c	d	e	f	g	h	i	j	l	m
14	a	b	c	d	e	f	g	h	i	j	l	m
15	a	b	c	d	e	f	g	h	i	j	l	m

Arpejos	16	17	18	19	20	21	22	23	24	25	26	27
	28	29	30	31	32	33	34	35	36	37	38	39
	40	41	42	43	44	45	46	47	48	49	50	51
	52	53	54	55	56	57	58	59	60	61	62	63
	64	65	66	67	68	69	70	71	72	73	74	75
	76	77	78									

Saltos	79	80	81	82	83	84
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Frases musicais	85	86	87	88	89	90	91
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Cromatismos	92	93	94	95	96
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Cânones infinitos	97	98	99	100	101	102	103	104	105	106	107	108	109
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Preparação para trinados	01	02	03	04	05	06	07
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9ª Série

Escalas												
1	a	b	c	d	e	f	g	h	i	j	l	m
2	a	b	c	d	e	f	g	h	i	j	l	m
3	a	b	c	d	e	f	g	h	i	j	l	m
4	a	b	c	d	e	f	g	h	i	j	l	m
5	a	b	c	d	e	f	g	h	i	j	l	m
6	a	b	c	d	e	f	g	h	i	j	l	m
7	a	b	c	d	e	f	g	h	i	j	l	m
8	a	b	c	d	e	f	g	h	i	j	l	m
9	a	b	c	d	e	f	g	h	i	j	l	m
10	a	b	c	d	e	f	g	h	i	j	l	m
11	a	b	c	d	e	f	g	h	i	j	l	m
12	a	b	c	d	e	f	g	h	i	j	l	m
13	a	b	c	d	e	f	g	h	i	j	l	m
14	a	b	c	d	e	f	g	h	i	j	l	m
15	a	b	c	d	e	f	g	h	i	j	l	m

Arpejos	16	17	18	19	20	21	22	23	24	25	26	27
	28	29	30	31	32	33	34	35	36	37	38	39
	40	41	42	43	44	45	46	47	48	49	50	51
	52	53	54	55	56	57	58	59	60	61	62	63
	64	65	66	67	68	69	70	71	72	73	74	75
	76	77	78									

Salto	79	80	81	82	83	84
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Frases musicais	85	86	87	88	89	90	91
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Cromatismos	92	93	94	95	96
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Cânones infinitos	97	98	99	100	101	102	103	104	105	106	107	108	109
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Preparação para trinados	01	02	03	04	05	06	07
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10ª Série

Escalas												
1	a	b	c	d	e	f	g	h	i	j	l	m
2	a	b	c	d	e	f	g	h	i	j	l	m
3	a	b	c	d	e	f	g	h	i	j	l	m
4	a	b	c	d	e	f	g	h	i	j	l	m
5	a	b	c	d	e	f	g	h	i	j	l	m
6	a	b	c	d	e	f	g	h	i	j	l	m
7	a	b	c	d	e	f	g	h	i	j	l	m
8	a	b	c	d	e	f	g	h	i	j	l	m
9	a	b	c	d	e	f	g	h	i	j	l	m
10	a	b	c	d	e	f	g	h	i	j	l	m
11	a	b	c	d	e	f	g	h	i	j	l	m
12	a	b	c	d	e	f	g	h	i	j	l	m
13	a	b	c	d	e	f	g	h	i	j	l	m
14	a	b	c	d	e	f	g	h	i	j	l	m
15	a	b	c	d	e	f	g	h	i	j	l	m

Arpejos	16	17	18	19	20	21	22	23	24	25	26	27
	28	29	30	31	32	33	34	35	36	37	38	39
	40	41	42	43	44	45	46	47	48	49	50	51
	52	53	54	55	56	57	58	59	60	61	62	63
	64	65	66	67	68	69	70	71	72	73	74	75
	76	77	78									

Saltos	79	80	81	82	83	84
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Frases musicais	85	86	87	88	89	90	91
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Cromatismos	92	93	94	95	96
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Cânones infinitos	97	98	99	100	101	102	103	104	105	106	107	108	109
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Preparação para trinados	01	02	03	04	05	06	07
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11ª Série a

Escalas												
1	a	b	c	d	e	f	g	h	i	j	l	m
2	a	b	c	d	e	f	g	h	i	j	l	m
3	a	b	c	d	e	f	g	h	i	j	l	m
4	a	b	c	d	e	f	g	h	i	j	l	m
5	a	b	c	d	e	f	g	h	i	j	l	m
6	a	b	c	d	e	f	g	h	i	j	l	m
7	a	b	c	d	e	f	g	h	i	j	l	m
8	a	b	c	d	e	f	g	h	i	j	l	m
9	a	b	c	d	e	f	g	h	i	j	l	m
10	a	b	c	d	e	f	g	h	i	j	l	m
11	a	b	c	d	e	f	g	h	i	j	l	m
12	a	b	c	d	e	f	g	h	i	j	l	m
13	a	b	c	d	e	f	g	h	i	j	l	m
14	a	b	c	d	e	f	g	h	i	j	l	m
15	a	b	c	d	e	f	g	h	i	j	l	m

Arpejos	16	17	18	19	20	21	22	23	24	25	26	27
	28	29	30	31	32	33	34	35	36	37	38	39
	40	41	42	43	44	45	46	47	48	49	50	51
	52	53	54	55	56	57	58	59	60	61	62	63
	64	65	66	67	68	69	70	71	72	73	74	75
	76	77	78									

Salto	79	80	81	82	83	84
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Frases musicais	85	86	87	88	89	90	91
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Cromatismos	92	93	94	95	96
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Cânones infinitos	97	98	99	100	101	102	103	104	105	106	107	108	109
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Preparação para trinados	01	02	03	04	05	06	07
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11ª Série b

Escalas												
1	a	b	c	d	e	f	g	h	i	j	l	m
2	a	b	c	d	e	f	g	h	i	j	l	m
3	a	b	c	d	e	f	g	h	i	j	l	m
4	a	b	c	d	e	f	g	h	i	j	l	m
5	a	b	c	d	e	f	g	h	i	j	l	m
6	a	b	c	d	e	f	g	h	i	j	l	m
7	a	b	c	d	e	f	g	h	i	j	l	m
8	a	b	c	d	e	f	g	h	i	j	l	m
9	a	b	c	d	e	f	g	h	i	j	l	m
10	a	b	c	d	e	f	g	h	i	j	l	m
11	a	b	c	d	e	f	g	h	i	j	l	m
12	a	b	c	d	e	f	g	h	i	j	l	m
13	a	b	c	d	e	f	g	h	i	j	l	m
14	a	b	c	d	e	f	g	h	i	j	l	m
15	a	b	c	d	e	f	g	h	i	j	l	m

Arpejos	16	17	18	19	20	21	22	23	24	25	26	27
	28	29	30	31	32	33	34	35	36	37	38	39
	40	41	42	43	44	45	46	47	48	49	50	51
	52	53	54	55	56	57	58	59	60	61	62	63
	64	65	66	67	68	69	70	71	72	73	74	75
	76	77	78									

Salto	79	80	81	82	83	84
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Frases musicais	85	86	87	88	89	90	91
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Cromatismos	92	93	94	95	96
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Cânones infinitos	97	98	99	100	101	102	103	104	105	106	107	108	109
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Preparação para trinados	01	02	03	04	05	06	07
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12ª Série a

Escalas												
1	a	b	c	d	e	f	g	h	i	j	l	m
2	a	b	c	d	e	f	g	h	i	j	l	m
3	a	b	c	d	e	f	g	h	i	j	l	m
4	a	b	c	d	e	f	g	h	i	j	l	m
5	a	b	c	d	e	f	g	h	i	j	l	m
6	a	b	c	d	e	f	g	h	i	j	l	m
7	a	b	c	d	e	f	g	h	i	j	l	m
8	a	b	c	d	e	f	g	h	i	j	l	m
9	a	b	c	d	e	f	g	h	i	j	l	m
10	a	b	c	d	e	f	g	h	i	j	l	m
11	a	b	c	d	e	f	g	h	i	j	l	m
12	a	b	c	d	e	f	g	h	i	j	l	m
13	a	b	c	d	e	f	g	h	i	j	l	m
14	a	b	c	d	e	f	g	h	i	j	l	m
15	a	b	c	d	e	f	g	h	i	j	l	m

Arpejos	16	17	18	19	20	21	22	23	24	25	26	27
	28	29	30	31	32	33	34	35	36	37	38	39
	40	41	42	43	44	45	46	47	48	49	50	51
	52	53	54	55	56	57	58	59	60	61	62	63
	64	65	66	67	68	69	70	71	72	73	74	75
	76	77	78									

Salto	79	80	81	82	83	84
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Frases musicais	85	86	87	88	89	90	91
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Cromatismos	92	93	94	95	96
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Cânones infinitos	97	98	99	100	101	102	103	104	105	106	107	108	109
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Preparação para trinados	01	02	03	04	05	06	07
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12ª Série b

Escalas												
1	a	b	c	d	e	f	g	h	i	j	l	m
2	a	b	c	d	e	f	g	h	i	j	l	m
3	a	b	c	d	e	f	g	h	i	j	l	m
4	a	b	c	d	e	f	g	h	i	j	l	m
5	a	b	c	d	e	f	g	h	i	j	l	m
6	a	b	c	d	e	f	g	h	i	j	l	m
7	a	b	c	d	e	f	g	h	i	j	l	m
8	a	b	c	d	e	f	g	h	i	j	l	m
9	a	b	c	d	e	f	g	h	i	j	l	m
10	a	b	c	d	e	f	g	h	i	j	l	m
11	a	b	c	d	e	f	g	h	i	j	l	m
12	a	b	c	d	e	f	g	h	i	j	l	m
13	a	b	c	d	e	f	g	h	i	j	l	m
14	a	b	c	d	e	f	g	h	i	j	l	m
15	a	b	c	d	e	f	g	h	i	j	l	m

Arpejos	16	17	18	19	20	21	22	23	24	25	26	27
	28	29	30	31	32	33	34	35	36	37	38	39
	40	41	42	43	44	45	46	47	48	49	50	51
	52	53	54	55	56	57	58	59	60	61	62	63
	64	65	66	67	68	69	70	71	72	73	74	75
	76	77	78									

Salto	79	80	81	82	83	84
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Frases musicais	85	86	87	88	89	90	91
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Cromatismos	92	93	94	95	96
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Cânones infinitos	97	98	99	100	101	102	103	104	105	106	107	108	109
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Preparação para trinados	01	02	03	04	05	06	07
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13ª Série

Escalas												
1	a	b	c	d	e	f	g	h	i	j	l	m
2	a	b	c	d	e	f	g	h	i	j	l	m
3	a	b	c	d	e	f	g	h	i	j	l	m
4	a	b	c	d	e	f	g	h	i	j	l	m
5	a	b	c	d	e	f	g	h	i	j	l	m
6	a	b	c	d	e	f	g	h	i	j	l	m
7	a	b	c	d	e	f	g	h	i	j	l	m
8	a	b	c	d	e	f	g	h	i	j	l	m
9	a	b	c	d	e	f	g	h	i	j	l	m
10	a	b	c	d	e	f	g	h	i	j	l	m
11	a	b	c	d	e	f	g	h	i	j	l	m
12	a	b	c	d	e	f	g	h	i	j	l	m
13	a	b	c	d	e	f	g	h	i	j	l	m
14	a	b	c	d	e	f	g	h	i	j	l	m
15	a	b	c	d	e	f	g	h	i	j	l	m

Arpejos	16	17	18	19	20	21	22	23	24	25	26	27
	28	29	30	31	32	33	34	35	36	37	38	39
	40	41	42	43	44	45	46	47	48	49	50	51
	52	53	54	55	56	57	58	59	60	61	62	63
	64	65	66	67	68	69	70	71	72	73	74	75
	76	77	78									

Salto	79	80	81	82	83	84
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Frases musicais	85	86	87	88	89	90	91
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Cromatismos	92	93	94	95	96
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Cânones infinitos	97	98	99	100	101	102	103	104	105	106	107	108	109
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Preparação para trinados	01	02	03	04	05	06	07
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14ª Série

Escalas												
1	a	b	c	d	e	f	g	h	i	j	l	m
2	a	b	c	d	e	f	g	h	i	j	l	m
3	a	b	c	d	e	f	g	h	i	j	l	m
4	a	b	c	d	e	f	g	h	i	j	l	m
5	a	b	c	d	e	f	g	h	i	j	l	m
6	a	b	c	d	e	f	g	h	i	j	l	m
7	a	b	c	d	e	f	g	h	i	j	l	m
8	a	b	c	d	e	f	g	h	i	j	l	m
9	a	b	c	d	e	f	g	h	i	j	l	m
10	a	b	c	d	e	f	g	h	i	j	l	m
11	a	b	c	d	e	f	g	h	i	j	l	m
12	a	b	c	d	e	f	g	h	i	j	l	m
13	a	b	c	d	e	f	g	h	i	j	l	m
14	a	b	c	d	e	f	g	h	i	j	l	m
15	a	b	c	d	e	f	g	h	i	j	l	m

Arpejos	16	17	18	19	20	21	22	23	24	25	26	27
	28	29	30	31	32	33	34	35	36	37	38	39
	40	41	42	43	44	45	46	47	48	49	50	51
	52	53	54	55	56	57	58	59	60	61	62	63
	64	65	66	67	68	69	70	71	72	73	74	75
	76	77	78									

Saltos	79	80	81	82	83	84
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Frases musicais	85	86	87	88	89	90	91
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Cromatismos	92	93	94	95	96
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Cânones infinitos	97	98	99	100	101	102	103	104	105	106	107	108	109
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Preparação para trinados	01	02	03	04	05	06	07
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15ª Série

Escalas												
1	a	b	c	d	e	f	g	h	i	j	l	m
2	a	b	c	d	e	f	g	h	i	j	l	m
3	a	b	c	d	e	f	g	h	i	j	l	m
4	a	b	c	d	e	f	g	h	i	j	l	m
5	a	b	c	d	e	f	g	h	i	j	l	m
6	a	b	c	d	e	f	g	h	i	j	l	m
7	a	b	c	d	e	f	g	h	i	j	l	m
8	a	b	c	d	e	f	g	h	i	j	l	m
9	a	b	c	d	e	f	g	h	i	j	l	m
10	a	b	c	d	e	f	g	h	i	j	l	m
11	a	b	c	d	e	f	g	h	i	j	l	m
12	a	b	c	d	e	f	g	h	i	j	l	m
13	a	b	c	d	e	f	g	h	i	j	l	m
14	a	b	c	d	e	f	g	h	i	j	l	m
15	a	b	c	d	e	f	g	h	i	j	l	m

Arpejos	16	17	18	19	20	21	22	23	24	25	26	27
	28	29	30	31	32	33	34	35	36	37	38	39
	40	41	42	43	44	45	46	47	48	49	50	51
	52	53	54	55	56	57	58	59	60	61	62	63
	64	65	66	67	68	69	70	71	72	73	74	75
	76	77	78									

Salto	79	80	81	82	83	84
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Frases musicais	85	86	87	88	89	90	91
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Cromatismos	92	93	94	95	96
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Cânones infinitos	97	98	99	100	101	102	103	104	105	106	107	108	109
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Preparação para trinados	01	02	03	04	05	06	07
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1ª série: com armadura de clave com dois bemóis

Escalas

Execute os exercícios de 1 a 15 com as seguintes articulações e fraseados.

Exercises a through f are written in bass clef with a key signature of two flats (B-flat and E-flat). Exercise 'a' is a quarter-note scale. Exercises 'b' through 'f' are eighth-note scales with various articulations: 'b' has accents, 'c' has slurs, 'd' has slurs and accents, 'e' has slurs and accents, and 'f' has slurs and accents.

Exercises g through m are written in bass clef with a key signature of two flats. Exercise 'g' is a quarter-note scale. Exercises 'h' through 'm' are eighth-note scales with various articulations: 'h' has accents, 'i' has slurs, 'j' has slurs and accents, 'l' has slurs and accents, and 'm' has slurs and accents.

Exercise 1 is a bass clef scale with a key signature of two flats, consisting of two phrases of eighth-note runs, each followed by a quarter rest and a repeat sign.

Exercise 3 is a bass clef scale with a key signature of two flats, consisting of two phrases of eighth-note runs, each followed by a quarter rest and a repeat sign.

Exercise 4 is a bass clef scale with a key signature of two flats, consisting of two phrases of eighth-note runs, each followed by a quarter rest and a repeat sign.

Exercise 5 is a bass clef scale with a key signature of two flats, consisting of two phrases of eighth-note runs, each followed by a quarter rest and a repeat sign.

Exercise 6 is a bass clef scale with a key signature of two flats, consisting of two phrases of eighth-note runs, each followed by a quarter rest and a repeat sign.

Exercise 7 is a bass clef scale with a key signature of two flats, consisting of two phrases of eighth-note runs, each followed by a quarter rest and a repeat sign.

Exercise 8 is a bass clef scale with a key signature of two flats, consisting of two phrases of eighth-note runs, each followed by a quarter rest and a repeat sign.

Exercise 9 is a bass clef scale with a key signature of two flats, consisting of two phrases of eighth-note runs, each followed by a quarter rest and a repeat sign.

9

Musical notation for exercise 9, consisting of two staves in bass clef with a key signature of one flat. The first staff begins with a repeat sign and contains a sequence of eighth notes. The second staff continues the sequence and ends with a repeat sign.

10

Musical notation for exercise 10, consisting of two staves in bass clef with a key signature of one flat. The first staff begins with a repeat sign and contains a sequence of eighth notes. The second staff continues the sequence and ends with a repeat sign.

11

Musical notation for exercise 11, consisting of two staves in bass clef with a key signature of one flat. The first staff begins with a repeat sign and contains a sequence of eighth notes. The second staff continues the sequence and ends with a repeat sign.

12

Musical notation for exercise 12, consisting of two staves in bass clef with a key signature of one flat. The first staff begins with a repeat sign and contains a sequence of eighth notes. The second staff continues the sequence and ends with a repeat sign.

13

Musical notation for exercise 13, consisting of two staves in bass clef with a key signature of one flat. The first staff begins with a repeat sign and contains a sequence of eighth notes. The second staff continues the sequence and ends with a repeat sign.

14

Musical notation for exercise 14, consisting of two staves in bass clef with a key signature of one flat. The first staff begins with a repeat sign and contains a sequence of eighth notes. The second staff continues the sequence and ends with a repeat sign.

15

Arpejos

Inicialmente realize estes exercícios sem as ligaduras e articulações.

16 17 18 19

20 21 22 23

24 25 26 27

28 29 30 31

32 33 34 35

36 37 38 39

40 41 42 43

44 45 46 47

48 49 50 51

52 53 54 55

56 57 58 59

60 61 62 63

64 65 66 67

68 69 70 71

72 73 74 75

76 77 78

Saltos

Inicialmente realize estes exercícios sem as ligaduras.

79 80

81 82

83

84

Frases musicais

85

86

87

88

89

90

91

Cromatismos

Execute os exercícios de 92 a 96 com as articulações e os fraseados indicados para o item Escalas.

92

93



Cânones infinitos a duas ou a três vozes



101

1 2 3

102

1 2 3

103

1 2

1 2

104

1 2

105

1 2

1 2

106

1 2

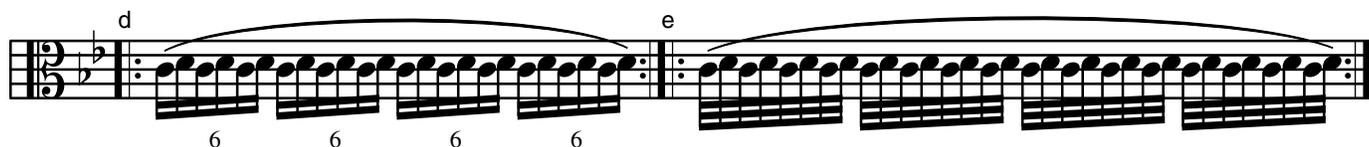
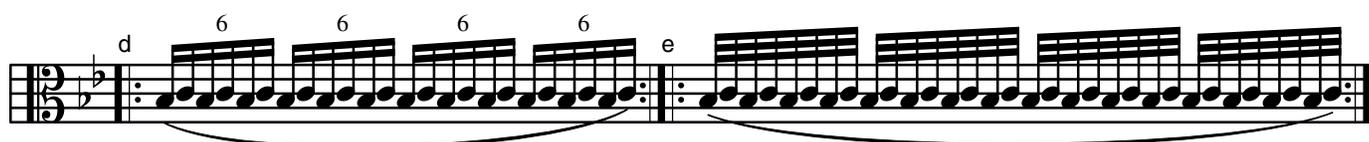
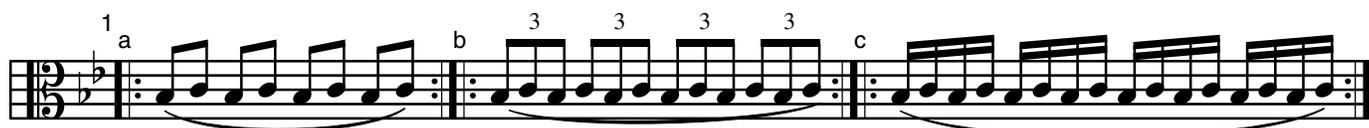
1 2

107

1 2



Preparação para trinados



3 a

b c

3 3 3 3

Musical exercise 3a: A bass clef staff with a key signature of one flat (B-flat). It contains three measures of eighth-note triplets, each with a slur above it and a repeat sign at the end. The notes are G2, A2, Bb2 in the first measure; C2, D2, E2 in the second; and F2, G2, A2 in the third.

d e

6 6 6 6

Musical exercise 3d: A bass clef staff with a key signature of one flat. It contains two measures of sixteenth-note sextuplets, each with a slur above it and a repeat sign at the end. The notes are G2, A2, Bb2, C2, D2, E2 in the first measure; and F2, G2, A2, Bb2, C2, D2 in the second.

4 a

b c

3 3 3 3

Musical exercise 4a: A bass clef staff with a key signature of one flat. It contains three measures of eighth-note triplets, each with a slur above it and a repeat sign at the end. The notes are G2, A2, Bb2 in the first measure; C2, D2, E2 in the second; and F2, G2, A2 in the third.

d e

6 6 6 6

Musical exercise 4d: A bass clef staff with a key signature of one flat. It contains two measures of sixteenth-note sextuplets, each with a slur above it and a repeat sign at the end. The notes are G2, A2, Bb2, C2, D2, E2 in the first measure; and F2, G2, A2, Bb2, C2, D2 in the second.

5 a

b c

3 3 3 3

Musical exercise 5a: A bass clef staff with a key signature of one flat. It contains three measures of eighth-note triplets, each with a slur above it and a repeat sign at the end. The notes are G2, A2, Bb2 in the first measure; C2, D2, E2 in the second; and F2, G2, A2 in the third.

d e

6 6 6 6

Musical exercise 5d: A bass clef staff with a key signature of one flat. It contains two measures of sixteenth-note sextuplets, each with a slur above it and a repeat sign at the end. The notes are G2, A2, Bb2, C2, D2, E2 in the first measure; and F2, G2, A2, Bb2, C2, D2 in the second.

6 a

b c

3 3 3 3

Musical exercise 6a: A bass clef staff with a key signature of one flat. It contains three measures of eighth-note triplets, each with a slur above it and a repeat sign at the end. The notes are G2, A2, Bb2 in the first measure; C2, D2, E2 in the second; and F2, G2, A2 in the third.

d e

6 6 6 6

Musical exercise 6d: A bass clef staff with a key signature of one flat. It contains two measures of sixteenth-note sextuplets, each with a slur above it and a repeat sign at the end. The notes are G2, A2, Bb2, C2, D2, E2 in the first measure; and F2, G2, A2, Bb2, C2, D2 in the second.

7 a

b c

3 3 3 3

Musical exercise 7a: A bass clef staff with a key signature of one flat. It contains three measures of eighth-note triplets, each with a slur above it and a repeat sign at the end. The notes are G2, A2, Bb2 in the first measure; C2, D2, E2 in the second; and F2, G2, A2 in the third.

d e

6 6 6 6

Musical exercise 7d: A bass clef staff with a key signature of one flat. It contains two measures of sixteenth-note sextuplets, each with a slur above it and a repeat sign at the end. The notes are G2, A2, Bb2, C2, D2, E2 in the first measure; and F2, G2, A2, Bb2, C2, D2 in the second.

2ª série: com armadura de clave com um bemol

Escalas

Execute os exercícios de 1 a 15 com as seguintes articulações e fraseados.

a b c d e f



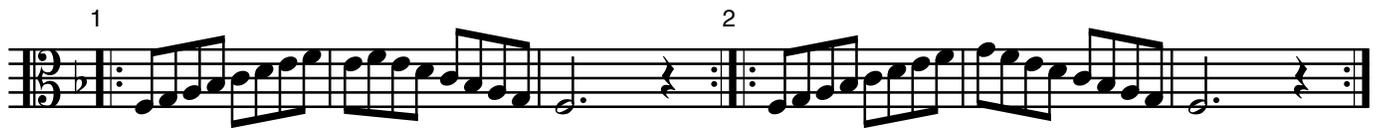
Exercises a through f are written on a single staff in bass clef with a key signature of one flat. Exercise 'a' is a quarter-note scale from G2 to G3. Exercise 'b' is a quarter-note scale from G2 to G3 with slurs under each note. Exercise 'c' is a quarter-note scale from G2 to G3 with slurs under each note and a fermata over the final G3. Exercise 'd' is a quarter-note scale from G2 to G3 with slurs under each note and a fermata over the final G3. Exercise 'e' is a quarter-note scale from G2 to G3 with slurs under each note and a fermata over the final G3. Exercise 'f' is a quarter-note scale from G2 to G3 with slurs under each note and a fermata over the final G3.

g h i j l m



Exercises g through m are written on a single staff in bass clef with a key signature of one flat. Exercise 'g' is a quarter-note scale from G2 to G3 with slurs under each note. Exercise 'h' is a quarter-note scale from G2 to G3 with slurs under each note. Exercise 'i' is a quarter-note scale from G2 to G3 with slurs under each note. Exercise 'j' is a quarter-note scale from G2 to G3 with slurs under each note. Exercise 'l' is a quarter-note scale from G2 to G3 with slurs under each note. Exercise 'm' is a quarter-note scale from G2 to G3 with slurs under each note.

1 2



Exercises 1 and 2 are written on a single staff in bass clef with a key signature of one flat. Exercise 1 is a quarter-note scale from G2 to G3 with slurs under each note, followed by a quarter rest and a repeat sign. Exercise 2 is a quarter-note scale from G2 to G3 with slurs under each note, followed by a quarter rest and a repeat sign.

3



Exercise 3 is written on a single staff in bass clef with a key signature of one flat. It is a quarter-note scale from G2 to G3 with slurs under each note, followed by a quarter rest and a repeat sign.

4



Exercise 4 is written on a single staff in bass clef with a key signature of one flat. It is a quarter-note scale from G2 to G3 with slurs under each note, followed by a quarter rest and a repeat sign.

5



Exercise 5 is written on a single staff in bass clef with a key signature of one flat. It is a quarter-note scale from G2 to G3 with slurs under each note, followed by a quarter rest and a repeat sign.

6



Exercise 6 is written on a single staff in bass clef with a key signature of one flat. It is a quarter-note scale from G2 to G3 with slurs under each note, followed by a quarter rest and a repeat sign.

7



Exercise 7 is written on a single staff in bass clef with a key signature of one flat. It is a quarter-note scale from G2 to G3 with slurs under each note, followed by a quarter rest and a repeat sign.

8



Exercise 8 is written on a single staff in bass clef with a key signature of one flat. It is a quarter-note scale from G2 to G3 with slurs under each note, followed by a quarter rest and a repeat sign.



Exercise 9 is written on a single staff in bass clef with a key signature of one flat. It is a quarter-note scale from G2 to G3 with slurs under each note, followed by a quarter rest and a repeat sign.

15

Arpejos

Inicialmente realize estes exercícios sem as ligaduras e articulações.

16 17 18 19

20 21 22 23

24 25 26 27

28 29 30 31

32 33 34 35

36 37 38 39

40 41 42 43

44 45 46 47

48 49 50 51

52 53 54 55

56 57 58 59

60 61 62 63

64 65 66 67

68 69 70 71

72 73 74 75

76 77 78

This section contains musical exercises numbered 48 through 78. Each exercise is written on a single staff in bass clef. Exercises 48-51 are in 2/4 time, while exercises 52-78 are in 3/4 time. The exercises consist of eighth and sixteenth notes, many of which are grouped into triplets (indicated by a '3' above the notes) and connected by slurs. Some exercises include repeat signs (double bar lines with dots) and fermatas.

Saltos

Inicialmente realize estes exercícios sem as ligaduras.

79 80

81 82

This section contains musical exercises numbered 79 through 82, all in bass clef. Exercises 79 and 80 are in 2/4 time, while exercises 81 and 82 are in 3/4 time. The exercises consist of eighth and sixteenth notes, primarily using slurs to indicate jumps between notes. Each exercise includes a repeat sign at the end.

83

84

Frases musicais

85

86

87

88

89

3

3

90

91

Cromatismos

Execute os exercícios de 92 a 96 com as articulações e os fraseados indicados para o item Escalas.

92

93

94



95



96



Cânones infinitos a duas ou a três vozes

97



98



99



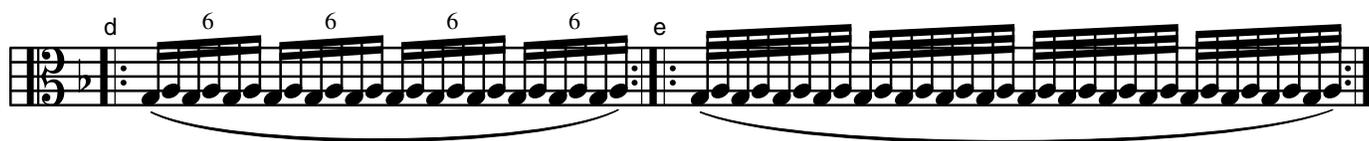
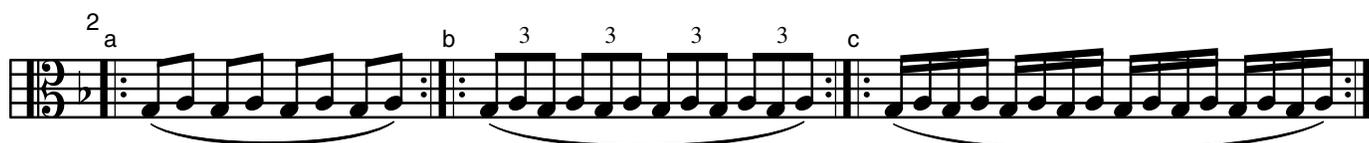
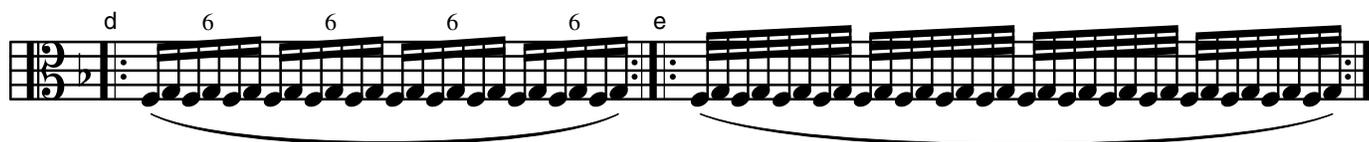
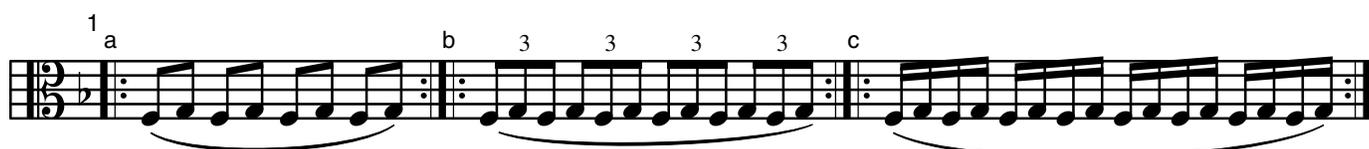
100







Preparação para trinados



3 a b c

d e

4 a b c

d e

5 a b c

d e

6 a b c

d e

7 a b c

d e

3ª série: com armadura de clave sem nenhum acidente

Escalas

Execute os exercícios de 1 a 15 com as seguintes articulações e fraseados.

Exercises a through m are shown in two rows of musical notation. Each exercise is a short scale fragment in bass clef with a key signature of one flat. Exercises a, b, c, d, e, and f are in the first row, while g, h, i, j, l, and m are in the second row. Exercises b, c, d, e, and f have dots above the notes, indicating staccato articulation. Exercises g, h, i, j, l, and m have slurs over the notes, indicating phrasing.

Exercise 1 consists of two variations of a scale run. The first variation is an ascending eighth-note scale from G2 to G3, followed by a descending eighth-note scale from G3 to G2. The second variation is a similar scale run but with a fermata on the final G2 note.

Exercise 3 is a scale run starting with an ascending eighth-note scale from G2 to G3, followed by a descending eighth-note scale from G3 to G2, and ending with a fermata on the final G2 note.

Exercise 4 is a scale run starting with an ascending eighth-note scale from G2 to G3, followed by a descending eighth-note scale from G3 to G2, and ending with a fermata on the final G2 note.

Exercise 5 is a scale run starting with an ascending eighth-note scale from G2 to G3, followed by a descending eighth-note scale from G3 to G2, and ending with a fermata on the final G2 note.

Exercise 6 is a scale run starting with an ascending eighth-note scale from G2 to G3, followed by a descending eighth-note scale from G3 to G2, and ending with a fermata on the final G2 note.

Exercise 7 is a scale run starting with an ascending eighth-note scale from G2 to G3, followed by a descending eighth-note scale from G3 to G2, and ending with a fermata on the final G2 note.

Exercise 8 is a scale run starting with an ascending eighth-note scale from G2 to G3, followed by a descending eighth-note scale from G3 to G2, and ending with a fermata on the final G2 note.

Exercise 9 is a scale run starting with an ascending eighth-note scale from G2 to G3, followed by a descending eighth-note scale from G3 to G2, and ending with a fermata on the final G2 note.

9



10



12



13



14



15

Arpejos

Inicialmente realize estes exercícios sem as ligaduras e articulações.

16 17 18 19

20 21 22 23

24 25 26 27

28 29 30 31

32 33 34 35

36 37 38 39

40 41 42 43

44 45 46 47

48 49 50 51

52 53 54 55

56 57 58 59

60 61 62 63

64 65 66 67

68 69 70 71

72 73 74 75

76 77 78

Saltos

Inicialmente realize estes exercícios sem as ligaduras.

79 80

81 82

83

84

Frases musicais

85

86

87

88

89

90

91

Cromatismos

Execute os exercícios de 92 a 96 com as articulações e os fraseados indicados para o item Escalas.

92

93



Cânones infinitos a duas ou a três vozes



101

1 2 2 2 2 3

102

1 2 3 2

103

1 2

103

104

1 2

105

1 2 2 2 2

105

106

1 2

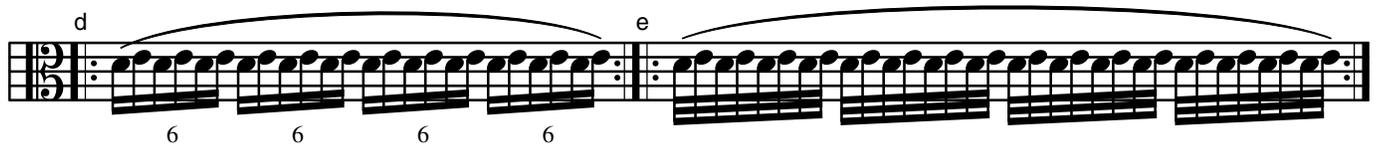
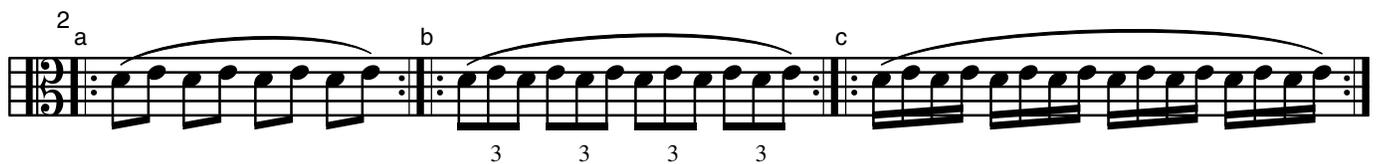
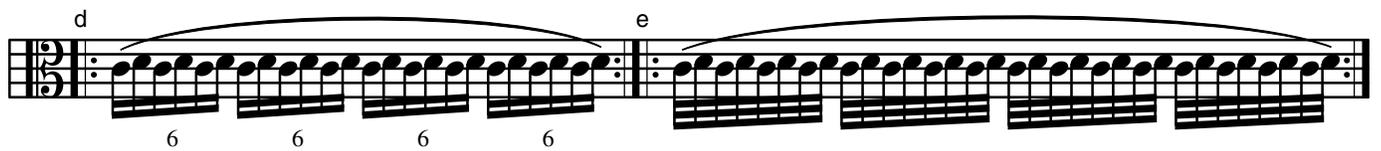
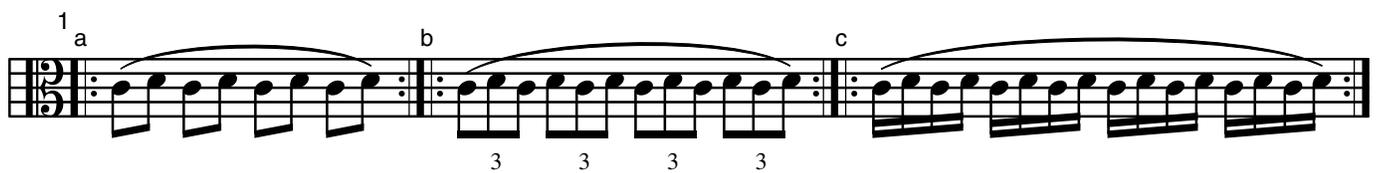
106

107

1 2 2 2 2



Preparação para trinados



3 a b c

3 3 3 3

d e

6 6 6 6

4 a b c

3 3 3 3

d e

6 6 6 6

5 a b c

3 3 3 3

d e

6 6 6 6

6 a b c

3 3 3 3

d e

6 6 6 6

7 a b c

3 3 3 3

d e

6 6 6 6

4ª série: com armadura de clave com um sustenido

Escalas

Execute os exercícios de 1 a 15 com as seguintes articulações e fraseados.



Exercise a-f: A single staff of music in bass clef with a key signature of one sharp (F#). It contains six measures of eighth-note scales. Measures a, b, c, and d are ascending; measures e and f are descending. Various articulation marks like slurs and accents are present.



Exercise g-m: A single staff of music in bass clef with a key signature of one sharp (F#). It contains six measures of eighth-note scales. Measures g, h, i, and j are ascending; measures l and m are descending. Various articulation marks like slurs and accents are present.



Exercise 1-2: A single staff of music in bass clef with a key signature of one sharp (F#). It contains two measures of eighth-note scales. Exercise 1 is ascending, and exercise 2 is descending. Both are marked with repeat signs and first/second endings.



Exercise 3: A single staff of music in bass clef with a key signature of one sharp (F#). It contains one measure of eighth-note scales, marked with a repeat sign and first/second endings.



Exercise 4: A single staff of music in bass clef with a key signature of one sharp (F#). It contains one measure of eighth-note scales, marked with a repeat sign and first/second endings.



Exercise 5: A single staff of music in bass clef with a key signature of one sharp (F#). It contains one measure of eighth-note scales, marked with a repeat sign and first/second endings.



Exercise 6: A single staff of music in bass clef with a key signature of one sharp (F#). It contains one measure of eighth-note scales, marked with a repeat sign and first/second endings.



Exercise 7: A single staff of music in bass clef with a key signature of one sharp (F#). It contains one measure of eighth-note scales, marked with a repeat sign and first/second endings.



Exercise 8: A single staff of music in bass clef with a key signature of one sharp (F#). It contains one measure of eighth-note scales, marked with a repeat sign and first/second endings.



Exercise 9: A single staff of music in bass clef with a key signature of one sharp (F#). It contains one measure of eighth-note scales, marked with a repeat sign and first/second endings.

15

Arpejos

Inicialmente realize estes exercícios sem as ligaduras e articulações.

16 17 18 19

20 21 22 23

24 25 26 27

28 29 30 31

32 33 34 35

36 37 38 39

40 41 42 43

44 45 46 47

Musical score for exercises 48 through 78. The exercises are arranged in eight rows of two staves each. Each exercise is marked with a number (48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78) and includes triplets and slurs. The key signature is one sharp (F#).

Saltos

Inicialmente realize estes exercícios sem as ligaduras.

Musical score for exercises 79 through 82. The exercises are arranged in two rows of two staves each. Each exercise is marked with a number (79, 80, 81, 82) and includes slurs. The key signature is one sharp (F#).

83

84

Frases musicais

85

86

87

88

89

3 3

90

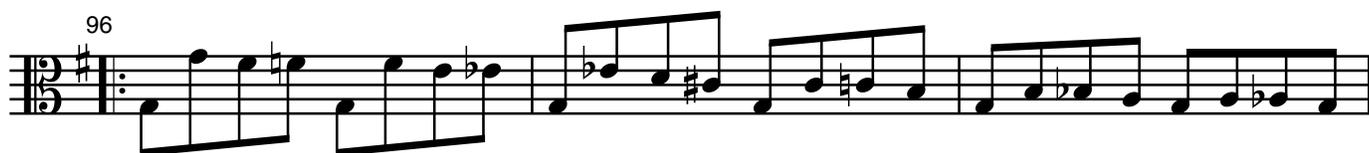
91

Cromatismos

Execute os exercícios de 92 a 96 com as articulações e os fraseados indicados para o item Escalas.

92

93

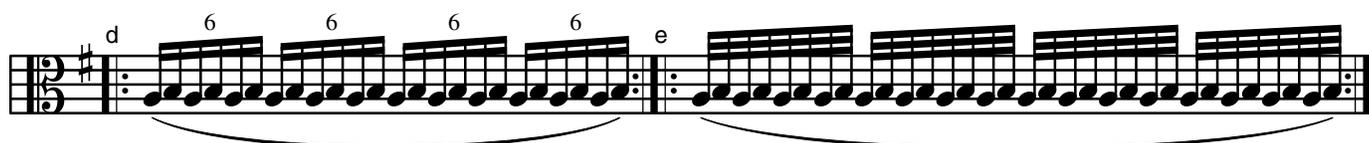
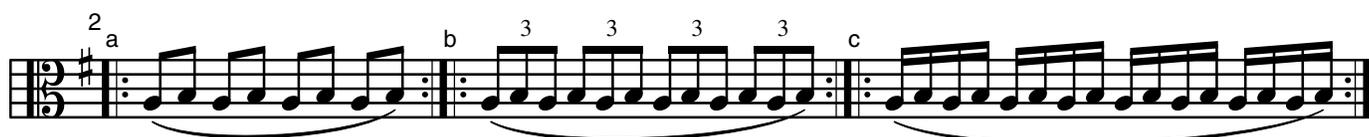
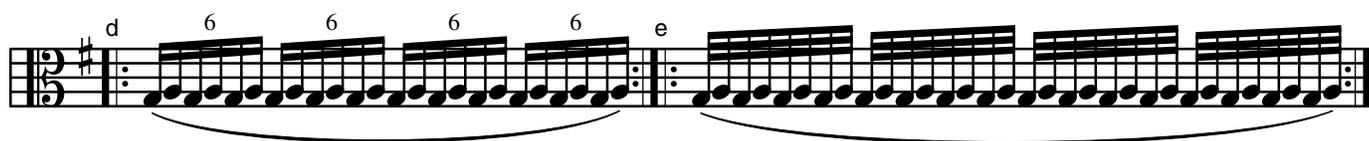
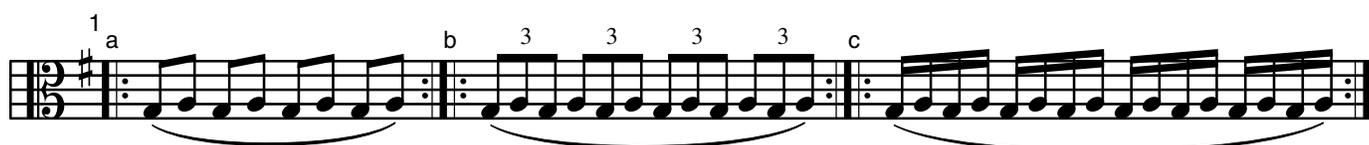


Cânones infinitos a duas ou a três vozes

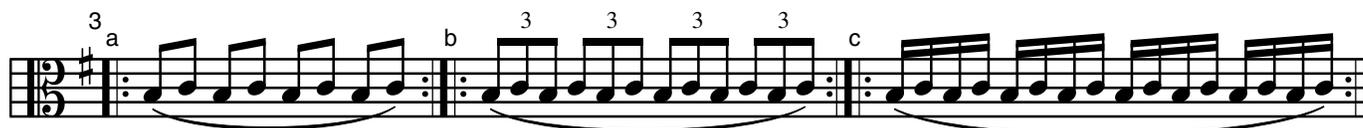




Preparação para trinados



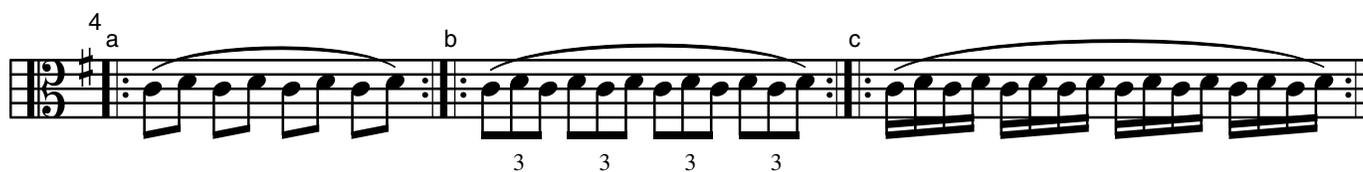
3 a b c



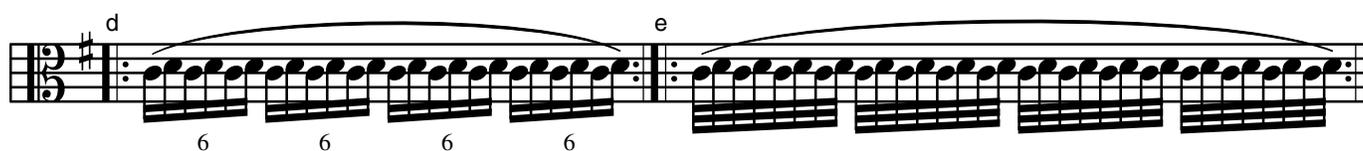
d e



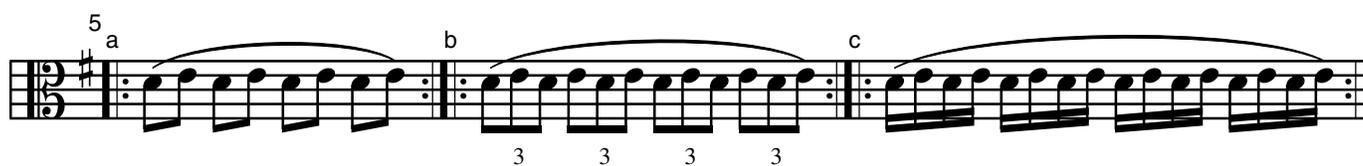
4 a b c



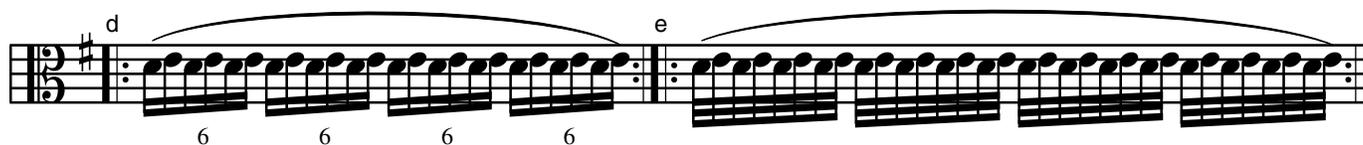
d e



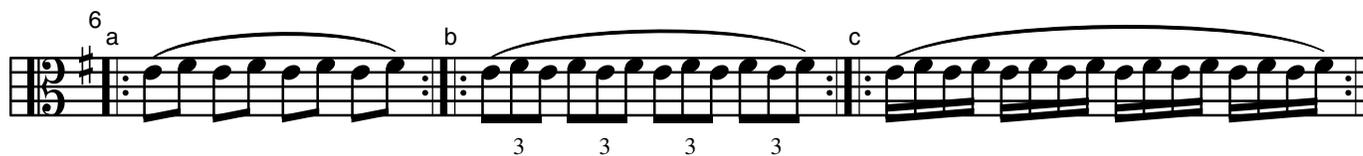
5 a b c



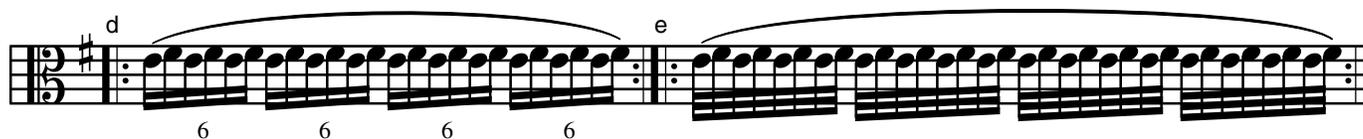
d e



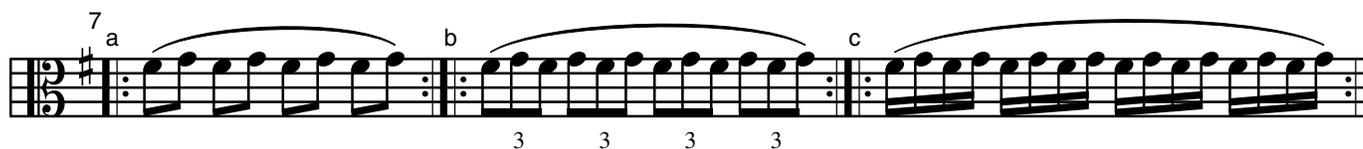
6 a b c



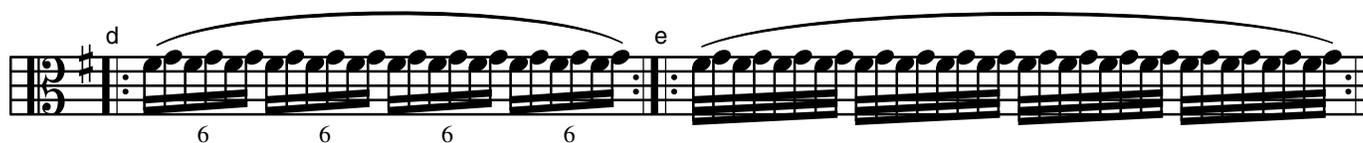
d e



7 a b c



d e



5ª série: com armadura de clave com dois sustenidos

Escalas

Execute os exercícios de 1 a 15 com as seguintes articulações e fraseados.

Exercise a-d: A sequence of six measures in bass clef with a key signature of two sharps (F# and C#). The notes are: a) F#4, G4, A4, B4; b) A4, B4, C#5, D5; c) D5, C#5, B4, A4; d) G4, F#4, E4, D4. Each measure contains a dotted quarter note followed by an eighth note.

Exercise e-m: A sequence of six measures in bass clef with a key signature of two sharps. The notes are: e) C#5, B4, A4, G4; f) F#4, E4, D4, C4; g) C4, D4, E4, F#4; h) G4, A4, B4, C#5; i) D5, C#5, B4, A4; j) G4, F#4, E4, D4; k) C4, B3, A3, G3; l) F#3, E3, D3, C3; m) C3, D3, E3, F#3. Each measure contains a dotted quarter note followed by an eighth note.

Exercise 1-2: Exercise 1 consists of two measures of eighth-note runs: an ascending run from C4 to G4 and a descending run from G4 to C4. Exercise 2 consists of two measures of eighth-note runs: an ascending run from C4 to G4 and a descending run from G4 to C4, with a repeat sign at the end.

Exercise 3: A single measure of eighth-note runs: an ascending run from C4 to G4 and a descending run from G4 to C4, with a repeat sign at the end.

Exercise 4: A single measure of eighth-note runs: an ascending run from C4 to G4 and a descending run from G4 to C4, with a repeat sign at the end.

Exercise 5: A single measure of eighth-note runs: an ascending run from C4 to G4 and a descending run from G4 to C4, with a repeat sign at the end.

Exercise 6: A single measure of eighth-note runs: an ascending run from C4 to G4 and a descending run from G4 to C4, with a repeat sign at the end.

Exercise 7: A single measure of eighth-note runs: an ascending run from C4 to G4 and a descending run from G4 to C4, with a repeat sign at the end.

Exercise 8: A single measure of eighth-note runs: an ascending run from C4 to G4 and a descending run from G4 to C4, with a repeat sign at the end.

Exercise 9: A single measure of eighth-note runs: an ascending run from C4 to G4 and a descending run from G4 to C4, with a repeat sign at the end.

9

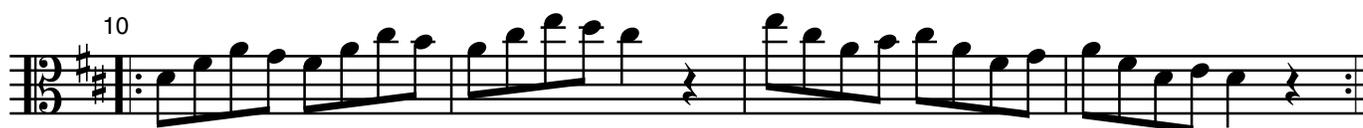


First line of musical staff 9, featuring a sequence of eighth notes in a major key signature.



Second line of musical staff 9, continuing the sequence of eighth notes.

10



First line of musical staff 10, continuing the sequence of eighth notes.

11



First line of musical staff 11, continuing the sequence of eighth notes.

12



First line of musical staff 12, continuing the sequence of eighth notes.



Second line of musical staff 12, continuing the sequence of eighth notes.

13



First line of musical staff 13, continuing the sequence of eighth notes.



Second line of musical staff 13, continuing the sequence of eighth notes.

14



First line of musical staff 14, continuing the sequence of eighth notes.



Second line of musical staff 14, continuing the sequence of eighth notes.

Exercise 15: A continuous eighth-note arpeggiated pattern in bass clef, key of D major (two sharps). Exercise 16: A similar eighth-note arpeggiated pattern, ending with a double bar line.

Arpejos

Inicialmente realize estes exercícios sem as ligaduras e articulações.

Exercise 17: A quarter-note arpeggiated pattern. Exercise 18: A quarter-note arpeggiated pattern with a slur over the notes.

Exercise 19: A quarter-note arpeggiated pattern with a slur. Exercise 20: A quarter-note arpeggiated pattern with a slur.

Exercise 21: A quarter-note arpeggiated pattern with a slur. Exercise 22: A quarter-note arpeggiated pattern with a slur.

Exercise 23: A quarter-note arpeggiated pattern with a slur. Exercise 24: A quarter-note arpeggiated pattern with a slur.

Exercise 25: A quarter-note arpeggiated pattern with a slur. Exercise 26: A quarter-note arpeggiated pattern with a slur.

Exercise 27: A quarter-note arpeggiated pattern with a slur. Exercise 28: A quarter-note arpeggiated pattern with a slur.

Exercise 29: A quarter-note arpeggiated pattern with a slur. Exercise 30: A quarter-note arpeggiated pattern with a slur.

Exercise 31: A quarter-note arpeggiated pattern with a slur. Exercise 32: A quarter-note arpeggiated pattern with a slur.

Exercise 33: A quarter-note arpeggiated pattern with a slur. Exercise 34: A quarter-note arpeggiated pattern with a slur.

Exercise 35: A quarter-note arpeggiated pattern with a slur. Exercise 36: A quarter-note arpeggiated pattern with a slur.

Exercise 37: A quarter-note arpeggiated pattern with a slur. Exercise 38: A quarter-note arpeggiated pattern with a slur.

Exercise 39: A quarter-note arpeggiated pattern with a slur. Exercise 40: A quarter-note arpeggiated pattern with a slur.

Exercise 41: A quarter-note arpeggiated pattern with a slur. Exercise 42: A quarter-note arpeggiated pattern with a slur.

Exercise 43: A quarter-note arpeggiated pattern with a slur. Exercise 44: A quarter-note arpeggiated pattern with a slur.

Exercise 45: A quarter-note arpeggiated pattern with a slur. Exercise 46: A quarter-note arpeggiated pattern with a slur.

Exercise 47: A quarter-note arpeggiated pattern with a slur. Exercise 48: A quarter-note arpeggiated pattern with a slur.

48 49 50 51

52 53 54 55

56 57 58 59

60 61 62 63

64 65 66 67

68 69 70 71

72 73 74 75

76 77 78

Saltos

Inicialmente realize estes exercícios sem as ligaduras.

79 80

81 82

83

84

Frases musicais

85

86

87

88

89

90

91

Cromatismos

Execute os exercícios de 92 a 96 com as articulações e os fraseados indicados para o item Escalas.

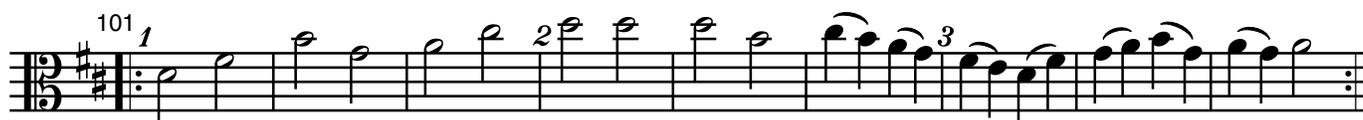
92

93



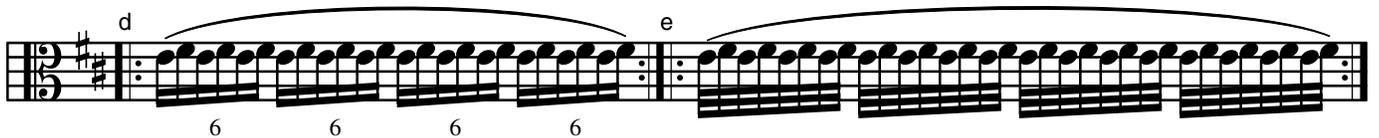
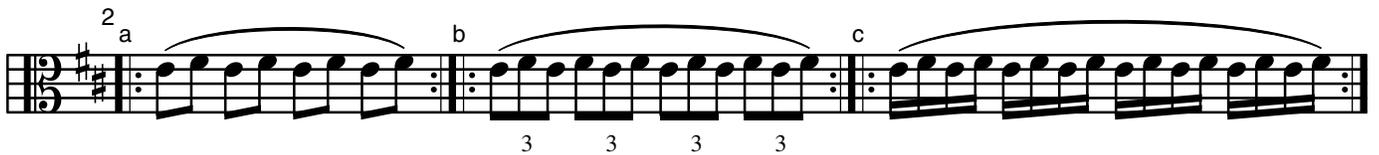
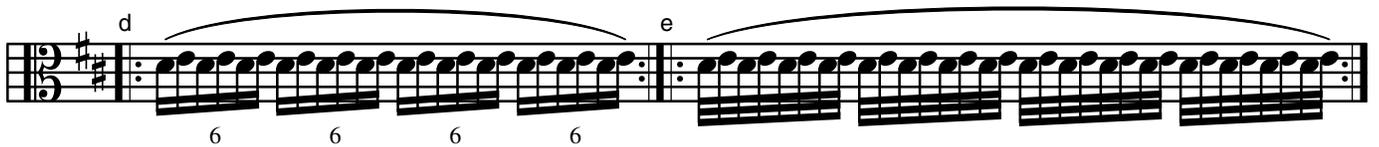
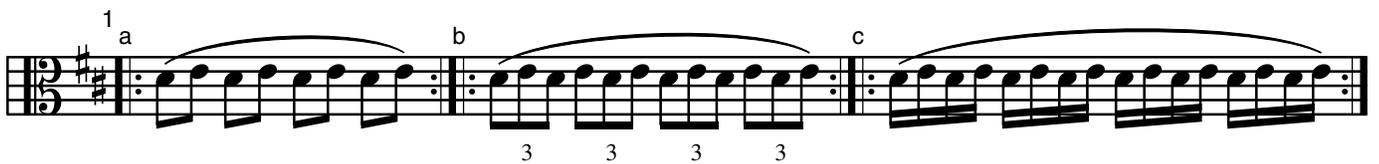
Cânones infinitos a duas ou a três vozes







Preparação para trinados



3 a b c

3 3 3 3

d e

6 6 6 6

4 a b c

3 3 3 3

d e

6 6 6 6

5 a b c

3 3 3 3

d e

6 6 6 6

6 a b c

3 3 3 3

d e

6 6 6 6

7 a b c

3 3 3 3

d e

6 6 6 6

6ª série: com armadura de clave com três sustenidos

Escalas

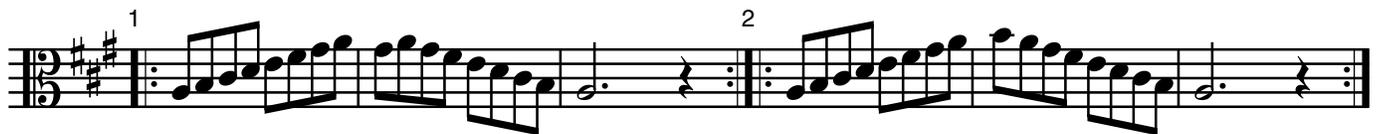
Execute os exercícios de 1 a 15 com as seguintes articulações e fraseados.



Exercise a-f: A series of six musical phrases in bass clef, key of D major (three sharps), 2/4 time. Each phrase is 4 measures long and ends with a repeat sign. The phrases are: a) quarter notes, b) quarter notes, c) quarter notes, d) quarter notes, e) quarter notes, f) quarter notes.



Exercise g-m: A series of six musical phrases in bass clef, key of D major (three sharps), 2/4 time. Each phrase is 4 measures long and ends with a repeat sign. The phrases are: g) quarter notes, h) quarter notes, i) quarter notes, j) quarter notes, l) quarter notes, m) quarter notes.



Exercise 1-2: Two musical phrases in bass clef, key of D major (three sharps), 2/4 time. Each phrase is 8 measures long and ends with a repeat sign. The phrases are: 1) eighth notes, 2) eighth notes.



Exercise 3: A musical phrase in bass clef, key of D major (three sharps), 2/4 time, 8 measures long, ending with a repeat sign. The phrase consists of eighth notes.



Exercise 4: A musical phrase in bass clef, key of D major (three sharps), 2/4 time, 8 measures long, ending with a repeat sign. The phrase consists of eighth notes.



Exercise 5: A musical phrase in bass clef, key of D major (three sharps), 2/4 time, 8 measures long, ending with a repeat sign. The phrase consists of eighth notes.



Exercise 6: A musical phrase in bass clef, key of D major (three sharps), 2/4 time, 8 measures long, ending with a repeat sign. The phrase consists of eighth notes.



Exercise 7: A musical phrase in bass clef, key of D major (three sharps), 2/4 time, 8 measures long, ending with a repeat sign. The phrase consists of eighth notes.



Exercise 8: A musical phrase in bass clef, key of D major (three sharps), 2/4 time, 8 measures long, ending with a repeat sign. The phrase consists of eighth notes.



Exercise 9: A musical phrase in bass clef, key of D major (three sharps), 2/4 time, 8 measures long, ending with a repeat sign. The phrase consists of eighth notes.

15

Arpejos

Inicialmente realize estes exercícios sem as ligaduras e articulações.

16 17 18 19

20 21 22 23

24 25 26 27

28 29 30 31

32 33 34 35

36 37 38 39

40 41 42 43

44 45 46 47

3 3 3 3 3 3 3 3

48 49 50 51

52 53 54 55

56 57 58 59

60 61 62 63

64 65 66 67

68 69 70 71

72 73 74 75

76 77 78

Detailed description: This section contains 31 measures of musical notation in bass clef, 3/4 time, with a key signature of two sharps (F# and C#). The exercises are numbered 48 through 78. Measures 48-51 show a sequence of eighth-note triplets. Measures 52-55 introduce slurs over the triplets. Measures 56-59 continue with slurred triplets. Measures 60-63 show slurred eighth notes with some triplets. Measures 64-67 continue with slurred eighth notes and triplets. Measures 68-71 feature dotted eighth notes and slurred eighth notes. Measures 72-75 show slurred eighth notes with some triplets. Measures 76-78 continue with slurred eighth notes and triplets.

Salto

Inicialmente realize estes exercícios sem as ligaduras.

79 80

81 82

Detailed description: This section contains 4 measures of musical notation in bass clef, 3/4 time, with a key signature of two sharps. Exercises 79 and 80 are on the first line, and 81 and 82 are on the second line. All notes are slurred together. Exercises 79 and 81 consist of eighth notes, while 80 and 82 consist of quarter notes.

83

84

Frases musicais

85

86

87

88

89

90

91

Cromatismos

Execute os exercícios de 92 a 96 com as articulações e os fraseados indicados para o item Escalas.

92

93

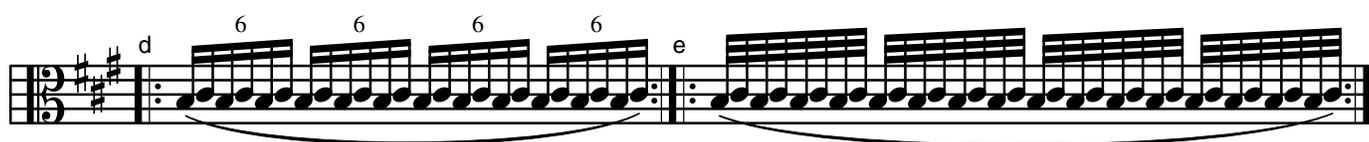
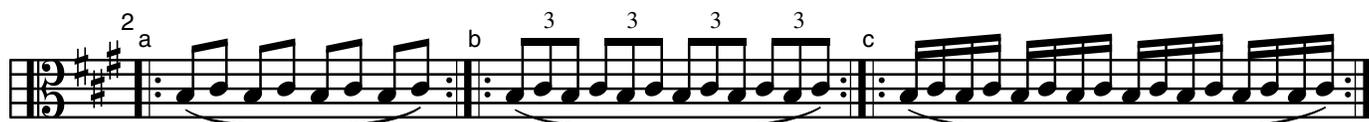
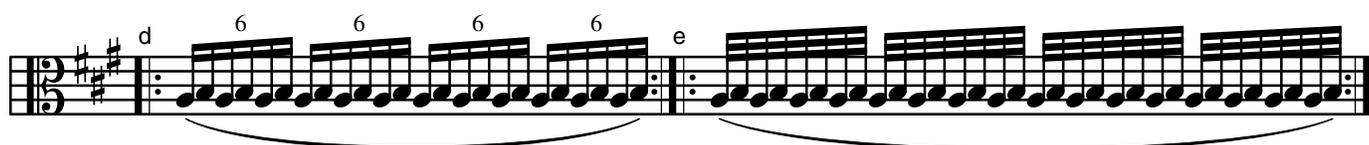
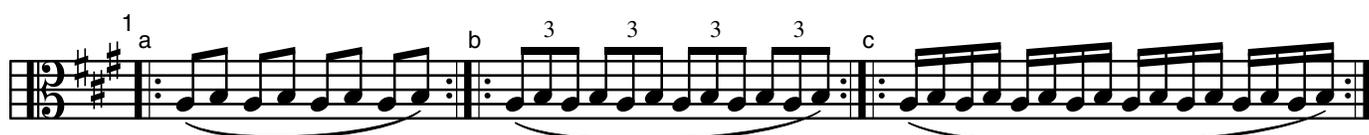


Cânones infinitos a duas ou a três vozes





Preparação para trinados



3

a b c

3 3 3 3

d e

6 6 6 6

4

a b c

3 3 3 3

d e

6 6 6 6

5

a b c

3 3 3 3

d e

6 6 6 6

6

a b c

3 3 3 3

d e

6 6 6 6

7

a b c

3 3 3 3

d e

6 6 6 6

7ª série: com armadura de clave com quatro sustenidos

Escalas

Execute os exercícios de 1 a 15 com as seguintes articulações e fraseados.

Exercise 'a' through 'f' are six measures of eighth-note scales in the bass clef, starting on G4. Each measure contains a single eighth note with a dot above it, indicating a staccato articulation. The notes are: a) G, A, B, C; b) D, E, F, G; c) A, B, C, D; d) E, F, G, A; e) B, C, D, E; f) F, G, A, B.

Exercise 'g' through 'm' are six measures of eighth-note scales in the bass clef, starting on G4. Each measure contains a single eighth note with a dot above it, indicating a staccato articulation. The notes are: g) C, B, A, G; h) F, E, D, C; i) B, A, G, F; j) A, B, C, D; l) E, F, G, A; m) B, C, D, E.

Exercise 1 and 2 are eighth-note scales in the bass clef, starting on G4. Exercise 1 consists of an ascending scale (G-A-B-C-D-E-F-G) followed by a descending scale (F-E-D-C-B-A-G). Exercise 2 consists of a descending scale (F-E-D-C-B-A-G) followed by an ascending scale (G-A-B-C-D-E-F-G). Both exercises are marked with a first ending bracket and repeat sign.

Exercise 3 is an eighth-note scale in the bass clef, starting on G4, consisting of an ascending scale (G-A-B-C-D-E-F-G) followed by a descending scale (F-E-D-C-B-A-G). It is marked with a first ending bracket and repeat sign.

Exercise 4 is an eighth-note scale in the bass clef, starting on G4, consisting of an ascending scale (G-A-B-C-D-E-F-G) followed by a descending scale (F-E-D-C-B-A-G). It is marked with a first ending bracket and repeat sign.

Exercise 5 is an eighth-note scale in the bass clef, starting on G4, consisting of an ascending scale (G-A-B-C-D-E-F-G) followed by a descending scale (F-E-D-C-B-A-G). It is marked with a first ending bracket and repeat sign.

Exercise 6 is an eighth-note scale in the bass clef, starting on G4, consisting of an ascending scale (G-A-B-C-D-E-F-G) followed by a descending scale (F-E-D-C-B-A-G). It is marked with a first ending bracket and repeat sign.

Exercise 7 is an eighth-note scale in the bass clef, starting on G4, consisting of an ascending scale (G-A-B-C-D-E-F-G) followed by a descending scale (F-E-D-C-B-A-G). It is marked with a first ending bracket and repeat sign.

Exercise 8 is an eighth-note scale in the bass clef, starting on G4, consisting of an ascending scale (G-A-B-C-D-E-F-G) followed by a descending scale (F-E-D-C-B-A-G). It is marked with a first ending bracket and repeat sign.

Exercise 9 is an eighth-note scale in the bass clef, starting on G4, consisting of an ascending scale (G-A-B-C-D-E-F-G) followed by a descending scale (F-E-D-C-B-A-G). It is marked with a first ending bracket and repeat sign.

9



First line of musical staff 9, featuring a sequence of eighth notes in a major scale starting on G4.



Second line of musical staff 9, continuing the sequence of eighth notes in a major scale.

10



First line of musical staff 10, featuring a sequence of eighth notes in a major scale starting on A4.

11



First line of musical staff 11, featuring a sequence of eighth notes in a major scale starting on B4.

12



First line of musical staff 12, featuring a sequence of eighth notes in a major scale starting on C5.



Second line of musical staff 12, continuing the sequence of eighth notes in a major scale.

13



First line of musical staff 13, featuring a sequence of eighth notes in a major scale starting on D5.



Second line of musical staff 13, continuing the sequence of eighth notes in a major scale.

14



First line of musical staff 14, featuring a sequence of eighth notes in a major scale starting on E5.



Second line of musical staff 14, continuing the sequence of eighth notes in a major scale.

15

Arpejos

Inicialmente realize estes exercícios sem as ligaduras e articulações.

16 17 18 19

20 21 22 23

24 25 26 27

28 29 30 31

32 33 34 35

36 37 38 39

40 41 42 43

44 45 46 47

48 49 50 51

52 53 54 55

56 57 58 59

60 61 62 63

64 65 66 67

68 69 70 71

72 73 74 75

76 77 78

Detailed description: This section contains ten staves of musical notation, numbered 48 to 78. Each staff begins with a bass clef and a key signature of three sharps (F#, C#, G#). The exercises consist of rhythmic patterns primarily using eighth and sixteenth notes, often grouped into triplets (indicated by a '3' below the notes) and slurred together. Some exercises include accents (dots above notes) and dynamic markings like 'x' (pizzicato) or 'f' (forte). The notation includes repeat signs and first/second endings.

Saltos

Inicialmente realize estes exercícios sem as ligaduras.

79 80

81 82

Detailed description: This section contains two staves of musical notation, numbered 79 to 82. Each staff begins with a bass clef and a key signature of three sharps (F#, C#, G#). The exercises consist of rhythmic patterns primarily using eighth and sixteenth notes, often slurred together. Some exercises include accents (dots above notes). The notation includes repeat signs and first/second endings.

83

84

Frases musicais

85

86

87

88

89

3 3

3 3 3

90

91

Cromatismos

Execute os exercícios de 92 a 96 com as articulações e os fraseados indicados para o item Escalas.

92

93

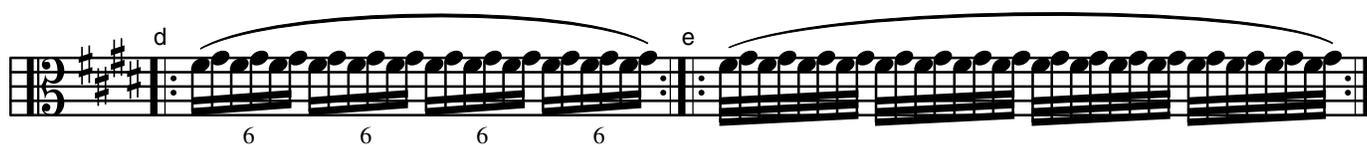
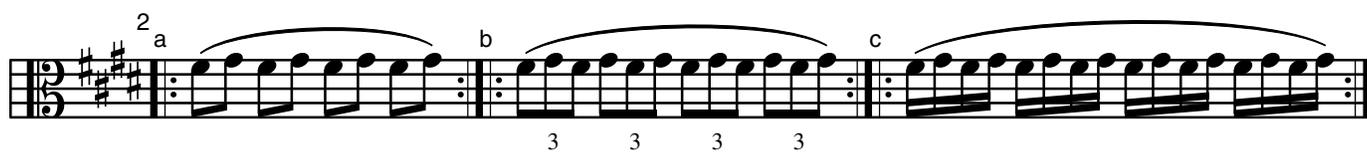
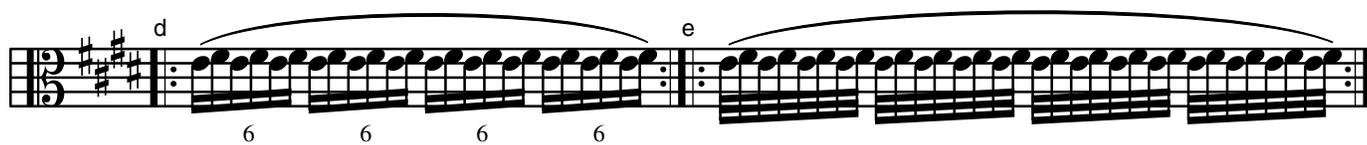
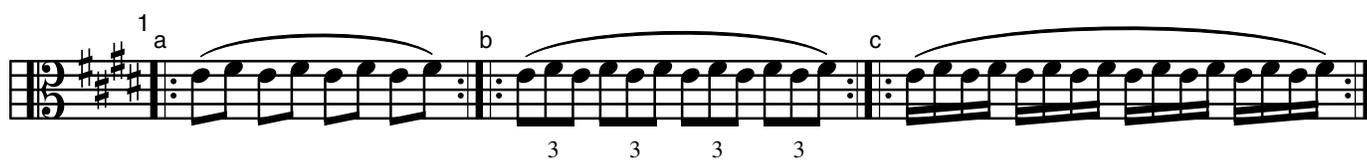


Cânones infinitos a duas ou a três vozes





Preparação para trinados



3 a b c

3 3 3 3

d e

6 6 6 6

4 a b c

3 3 3 3

d e

6 6 6 6

5 a b c

3 3 3 3

d e

6 6 6 6

6 a b c

3 3 3 3

d e

6 6 6 6

7 a b c

3 3 3 3

d e

6 6 6 6

8ª série: com armadura de clave com cinco sustenidos

Escalas

Execute os exercícios de 1 a 15 com as seguintes articulações e fraseados.

Exercises a through m are shown in two rows. Each exercise is a short melodic phrase in bass clef with five sharps (F#, C#, G#, D#, A#). Exercises a-f are in 4/4 time, while g-m are in 3/4 time. Exercises a, b, c, and d feature dotted rhythms. Exercises e and f feature slurs. Exercises g through m feature various articulations and phrasings, including slurs and accents.

Exercise 1 consists of two measures in bass clef with five sharps. The first measure contains an ascending eighth-note scale with slurs and accents on every note. The second measure contains a descending eighth-note scale with slurs and accents on every note, followed by a quarter rest.

Exercise 2 consists of two measures in bass clef with five sharps. The first measure contains an ascending eighth-note scale with slurs and accents on every note. The second measure contains a descending eighth-note scale with slurs and accents on every note, followed by a quarter rest.

Exercise 3 consists of two measures in bass clef with five sharps. The first measure contains an ascending eighth-note scale with slurs and accents on every note. The second measure contains a descending eighth-note scale with slurs and accents on every note, followed by a quarter rest.

Exercise 4 consists of two measures in bass clef with five sharps. The first measure contains an ascending eighth-note scale with slurs and accents on every note. The second measure contains a descending eighth-note scale with slurs and accents on every note, followed by a quarter rest.

Exercise 5 consists of two measures in bass clef with five sharps. The first measure contains an ascending eighth-note scale with slurs and accents on every note. The second measure contains a descending eighth-note scale with slurs and accents on every note, followed by a quarter rest.

Exercise 6 consists of two measures in bass clef with five sharps. The first measure contains an ascending eighth-note scale with slurs and accents on every note. The second measure contains a descending eighth-note scale with slurs and accents on every note, followed by a quarter rest.

Exercise 7 consists of two measures in bass clef with five sharps. The first measure contains an ascending eighth-note scale with slurs and accents on every note. The second measure contains a descending eighth-note scale with slurs and accents on every note, followed by a quarter rest.

Exercise 8 consists of two measures in bass clef with five sharps. The first measure contains an ascending eighth-note scale with slurs and accents on every note. The second measure contains a descending eighth-note scale with slurs and accents on every note, followed by a quarter rest.



15

Arpejos

Inicialmente realize estes exercícios sem as ligaduras e articulações.

16 17 18 19

20 21 22 23

24 25 26 27

28 29 30 31

32 33 34 35

36 37 38 39

40 41 42 43

44 45 46 47

48 49 50 51

52 53 54 55

56 57 58 59

60 61 62 63

64 65 66 67

68 69 70 71

72 73 74 75

76 77 78

Saltos

Inicialmente realize estes exercícios sem as ligaduras.

79 80

81 82

83

84

Frases musicais

85

86

87

88

89

90

91

Musical exercises 89, 90, and 91 are written in bass clef with a key signature of three sharps (F#, C#, G#). Exercise 89 consists of two staves of music, featuring eighth-note patterns with accents (>) and triplets (3). Exercise 90 consists of two staves of music, featuring eighth-note patterns with slurs and accents. Exercise 91 consists of two staves of music, featuring eighth-note patterns with slurs, accents, and a final measure with a double bar line and repeat dots.

Cromatismos

Execute os exercícios de 92 a 96 com as articulações e os fraseados indicados para o item Escalas.

92

93

Musical exercises 92 and 93 are written in bass clef with a key signature of three sharps (F#, C#, G#). Exercise 92 consists of two staves of music, featuring eighth-note patterns with slurs and accents. Exercise 93 consists of two staves of music, featuring eighth-note patterns with slurs and accents.

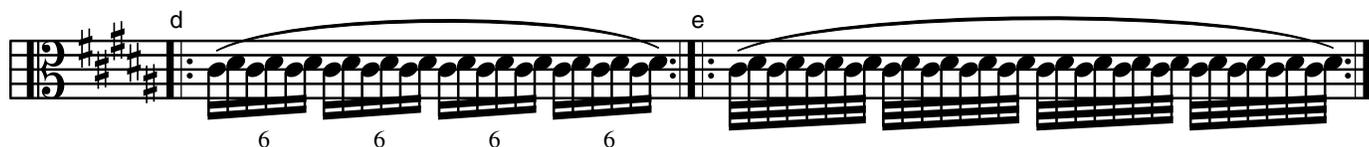
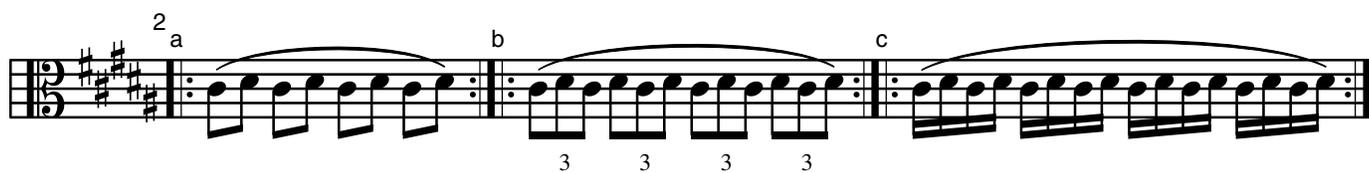
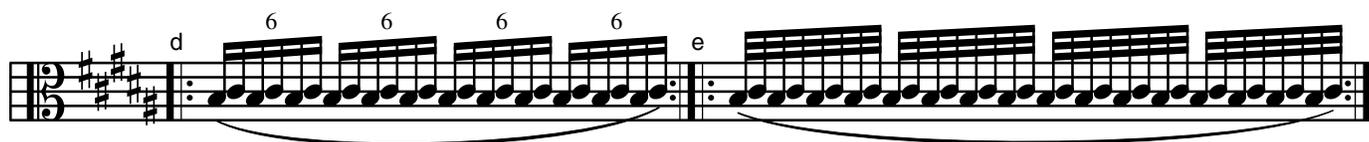
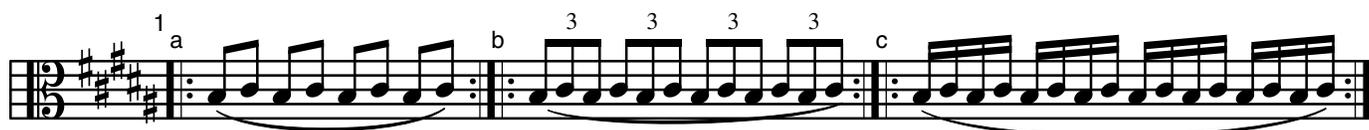


Cânones infinitos a duas ou a três vozes





Preparação para trinados



3 a b c

3 3 3 3

d e

6 6 6 6

4 a b c

3 3 3 3

d e

6 6 6 6

5 a b c

3 3 3 3

d e

6 6 6 6

6 a b c

3 3 3 3

d e

6 6 6 6

7 a b c

3 3 3 3

d e

6 6 6 6

9ª série: com armadura de clave com três bemóis

Escalas

Execute os exercícios de 1 a 15 com as seguintes articulações e fraseados.

a b c d e f



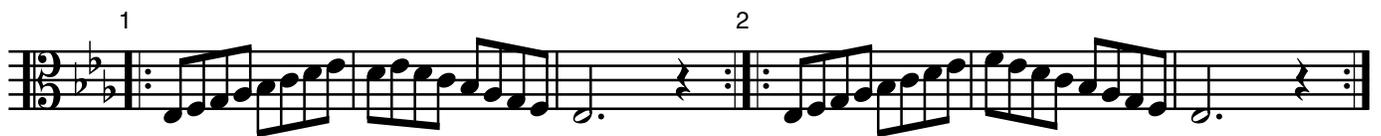
Exercises a through f are written on a grand staff (treble and bass clefs) in a key signature of three flats (B-flat major/C minor). Exercise 'a' is a quarter-note scale from C2 to C3. Exercise 'b' is a quarter-note scale from C2 to C3 with slurs. Exercise 'c' is a quarter-note scale from C2 to C3 with slurs and accents. Exercise 'd' is a quarter-note scale from C2 to C3 with slurs and accents. Exercise 'e' is a quarter-note scale from C2 to C3 with slurs and accents. Exercise 'f' is a quarter-note scale from C2 to C3 with slurs and accents.

g h i j l m



Exercises g through m are written on a grand staff in the same key signature. Exercise 'g' is a quarter-note scale from C2 to C3 with slurs. Exercise 'h' is a quarter-note scale from C2 to C3 with slurs. Exercise 'i' is a quarter-note scale from C2 to C3 with slurs. Exercise 'j' is a quarter-note scale from C2 to C3 with slurs. Exercise 'l' is a quarter-note scale from C2 to C3 with slurs. Exercise 'm' is a quarter-note scale from C2 to C3 with slurs.

1 2



Exercises 1 and 2 are written on a grand staff. Exercise 1 is a quarter-note scale from C2 to C3 with slurs and accents. Exercise 2 is a quarter-note scale from C2 to C3 with slurs and accents.

3



Exercise 3 is a quarter-note scale from C2 to C3 with slurs and accents.

4



Exercise 4 is a quarter-note scale from C2 to C3 with slurs and accents.

5



Exercise 5 is a quarter-note scale from C2 to C3 with slurs and accents.

6



Exercise 6 is a quarter-note scale from C2 to C3 with slurs and accents.

7



Exercise 7 is a quarter-note scale from C2 to C3 with slurs and accents.

8



Exercise 8 is a quarter-note scale from C2 to C3 with slurs and accents.



Exercise 9 is a quarter-note scale from C2 to C3 with slurs and accents.

9



First system of musical notation for exercise 9. It consists of a single staff in bass clef with a key signature of two flats (B-flat and E-flat). The music begins with a repeat sign and contains a sequence of eighth notes and quarter notes.



Second system of musical notation for exercise 9, continuing the sequence of notes from the first system.

10



First system of musical notation for exercise 10, starting with a repeat sign and a sequence of eighth notes and quarter notes.

11



First system of musical notation for exercise 11, starting with a repeat sign and a sequence of eighth notes and quarter notes.

12



First system of musical notation for exercise 12, starting with a repeat sign and a sequence of eighth notes and quarter notes.



Second system of musical notation for exercise 12, continuing the sequence of notes.

13



First system of musical notation for exercise 13, starting with a repeat sign and a sequence of eighth notes and quarter notes.



Second system of musical notation for exercise 13, continuing the sequence of notes.

14



First system of musical notation for exercise 14, starting with a repeat sign and a sequence of eighth notes and quarter notes.



Second system of musical notation for exercise 14, continuing the sequence of notes.

15

Arpejos

Inicialmente realize estes exercícios sem as ligaduras e articulações.

16 17 18 19

20 21 22 23

24 25 26 27

28 29 30 31

32 33 34 35

36 37 38 39

40 41 42 43

44 45 46 47

48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78

This section contains 31 measures of music, numbered 48 through 78. Each measure is primarily composed of eighth-note triplets. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The exercises are organized into 10 rows of 3 measures each, with the final row containing 2 measures. Slurs and repeat signs are used throughout to indicate phrasing and repetition.

Saltos

Inicialmente realize estes exercícios sem as ligaduras.

79 80 81 82

This section contains 4 measures of music, numbered 79 through 82. The key signature remains one flat. The exercises are organized into 2 rows of 2 measures each. The music consists of eighth-note patterns with slurs and repeat signs.

83

84

Frases musicais

85

86

87

88

89

90

91

Cromatismos

Execute os exercícios de 92 a 96 com as articulações e os fraseados indicados para o item Escalas.

92

93

94



95



96



Cânones infinitos a duas ou a três vozes

97



98



99



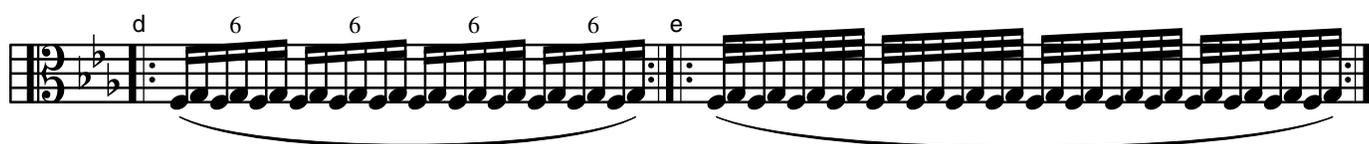
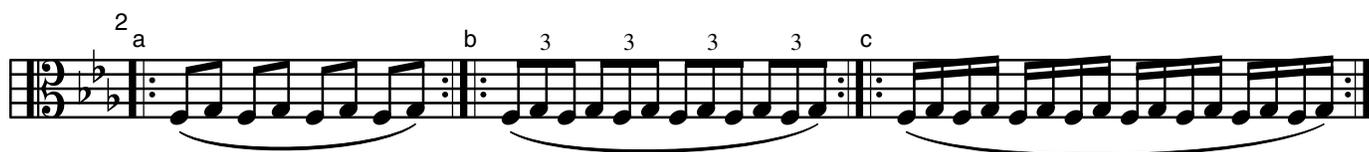
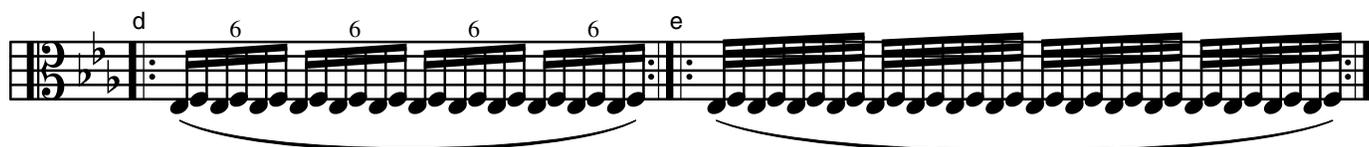
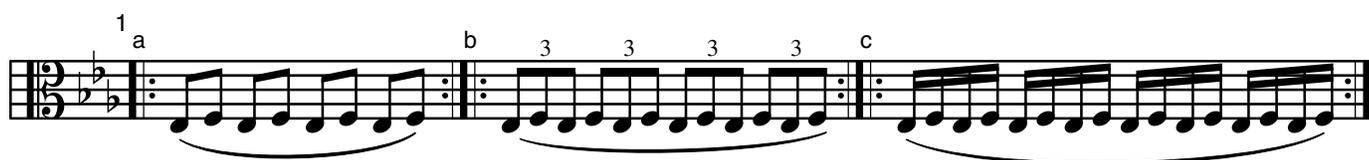
100







Preparação para trinados



3 a b c

3

d e

6

4 a b c

3

d e

6

5 a b c

3

d e

6

6 a b c

3

d e

6

7 a b c

3

d e

6

10ª série: com armadura de clave com quatro bemóis

Escalas

Execute os exercícios de 1 a 15 com as seguintes articulações e fraseados.

a b c d e f

g h i j l m

1 2

3

4

5

6

7

8

9



15

Arpejos

Inicialmente realize estes exercícios sem as ligaduras e articulações.

16 17 18 19

20 21 22 23

24 25 26 27

28 29 30 31

32 33 34 35

36 37 38 39

40 41 42 43

44 45 46 47

48 49 50 51

52 53 54 55

56 57 58 59

60 61 62 63

64 65 66 67

68 69 70 71

72 73 74 75

76 77 78

Detailed description: This section contains 31 measures of musical notation, numbered 48 to 78. The notation is in bass clef with a key signature of one flat. It consists of eight lines of music. Measures 48-51 are grouped together, as are 52-55, 56-59, 60-63, 64-67, 68-71, 72-75, and 76-78. Each measure contains a triplet of eighth notes, indicated by a '3' below the notes. Slurs are placed over the triplets in measures 49-51, 53-55, 57-59, 61-63, 65-67, 69-71, 73-75, and 77-78. Some measures (48, 52, 56, 60, 64, 68, 72, 76) also have a repeat sign at the beginning.

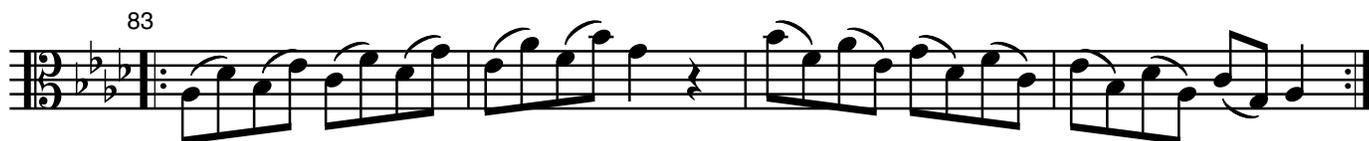
Saltos

Inicialmente realize estes exercícios sem as ligaduras.

79 80

81 82

Detailed description: This section contains 4 measures of musical notation, numbered 79 to 82. The notation is in bass clef with a key signature of one flat. It consists of two lines of music. Measures 79-80 are grouped together, as are 81-82. Each measure contains a slur over a sequence of eighth notes. Measure 79 has a repeat sign at the beginning.



Frases musicais



89

90

91

Cromatismos

Execute os exercícios de 92 a 96 com as articulações e os fraseados indicados para o item Escalas.

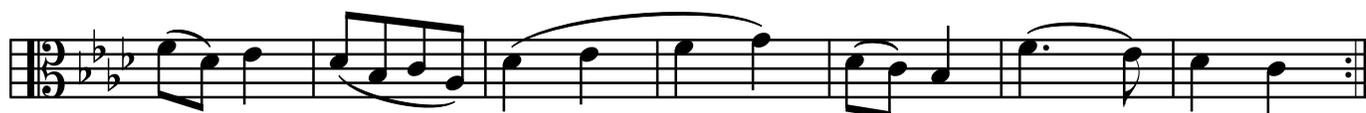
92

93



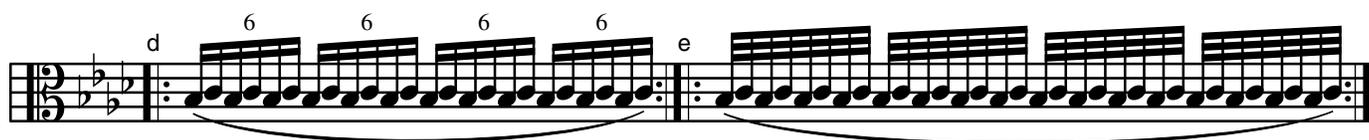
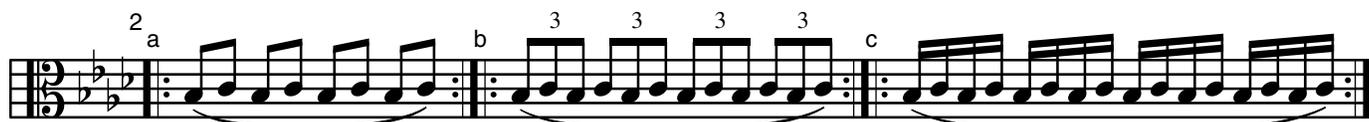
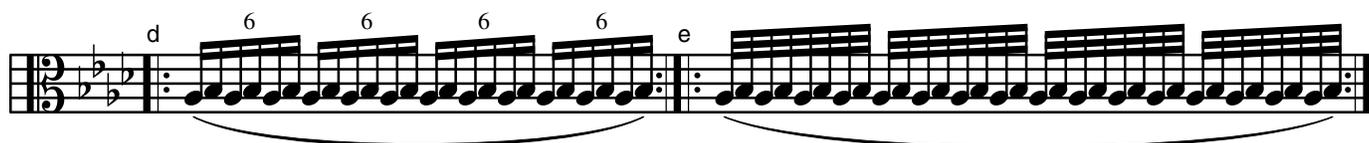
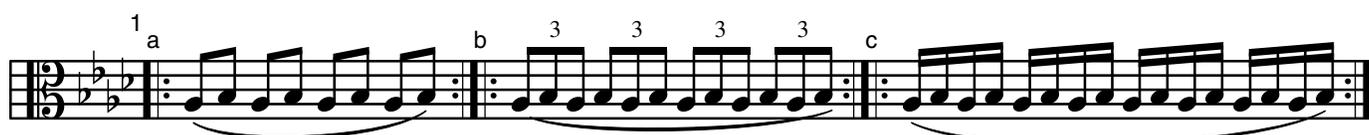
Cânones infinitos a duas ou a três vozes







Preparação para trinados



3 a b c

3 3 3 3

d e

6 6 6 6

4 a b c

3 3 3 3

d e

6 6 6 6

5 a b c

3 3 3 3

d e

6 6 6 6

6 a b c

3 3 3 3

d e

6 6 6 6

7 a b c

3 3 3 3

d e

6 6 6 6

11ª série a: com armadura de clave com cinco bemóis

Escalas

Execute os exercícios de 1 a 15 com as seguintes articulações e fraseados.

a b c d e f

g h i j l m

1 2

3

4

5

6

7

8

9

9



First line of musical notation for exercise 9, featuring a sequence of eighth notes in a descending pattern.



Second line of musical notation for exercise 9, continuing the sequence of eighth notes.

10



First line of musical notation for exercise 10, featuring a sequence of eighth notes.

11



First line of musical notation for exercise 11, featuring a sequence of eighth notes.

12



First line of musical notation for exercise 12, featuring a sequence of eighth notes.



Second line of musical notation for exercise 12, continuing the sequence of eighth notes.

13



First line of musical notation for exercise 13, featuring a sequence of eighth notes.



Second line of musical notation for exercise 13, continuing the sequence of eighth notes.

14



First line of musical notation for exercise 14, featuring a sequence of eighth notes.



Second line of musical notation for exercise 14, continuing the sequence of eighth notes.

15

Arpejos

Inicialmente realize estes exercícios sem as ligaduras e articulações.

16 17 18 19

20 21 22 23

24 25 26 27

28 29 30 31

32 33 34 35

36 37 38 39

40 41 42 43

44 45 46 47

48 49 50 51

52 53 54 55

56 57 58 59

60 61 62 63

64 65 66 67

68 69 70 71

72 73 74 75

76 77 78

Saltos

Inicialmente realize estes exercícios sem as ligaduras.

79 80

81 82



Frases musicais



89

90

91

Cromatismos

Execute os exercícios de 92 a 96 com as articulações e os fraseados indicados para o item Escalas.

92

93

94

95

96

Cânones infinitos a duas ou a três vozes

97

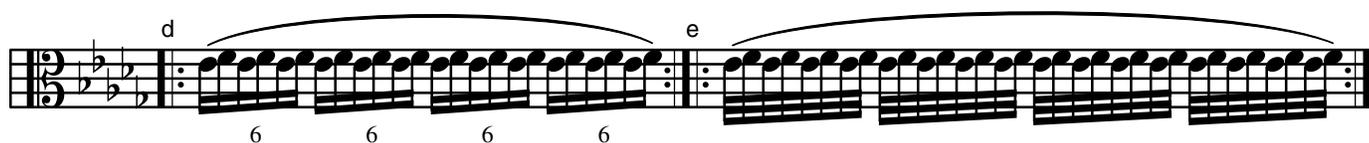
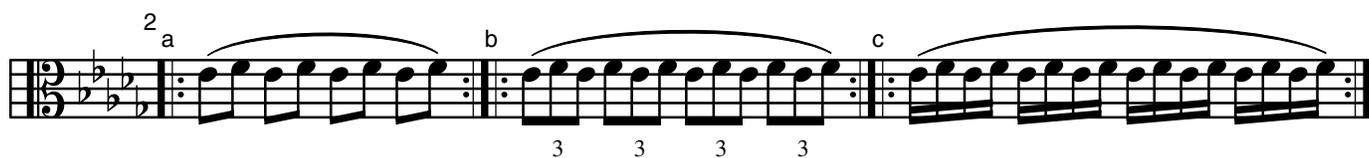
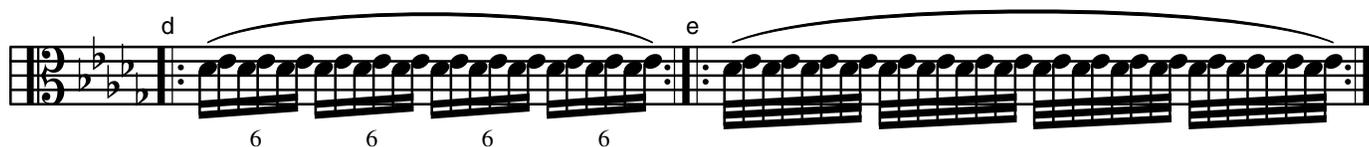
98

99

100



Preparação para trinados



3 a b c

3 3 3 3

d e

6 6 6 6

4 a b c

3 3 3 3

d e

6 6 6 6

5 a b c

3 3 3 3

d e

6 6 6 6

6 a b c

3 3 3 3

d e

6 6 6 6

7 a b c

3 3 3 3

d e

6 6 6 6

11ª série b: com armadura de clave com sete sustenidos

Escalas

Execute os exercícios de 1 a 15 com as seguintes articulações e fraseados.



Exercise a-f: A series of six musical phrases in bass clef, 7/8 time, with a key signature of seven sharps (F# major/C# minor). The phrases are labeled 'a' through 'f'. 'a' is a quarter-note scale. 'b' through 'f' are eighth-note scales with various articulations like slurs and accents.



Exercise g-m: A series of six musical phrases in bass clef, 7/8 time, with a key signature of seven sharps. The phrases are labeled 'g' through 'm', continuing the scale exercises with different articulations.



Exercise 1-2: Two musical phrases in bass clef, 7/8 time, with a key signature of seven sharps. Each phrase consists of an eighth-note scale followed by a quarter rest, with a repeat sign at the end.



Exercise 3: A musical phrase in bass clef, 7/8 time, with a key signature of seven sharps, consisting of an eighth-note scale followed by a quarter rest, with a repeat sign.



Exercise 4: A musical phrase in bass clef, 7/8 time, with a key signature of seven sharps, consisting of an eighth-note scale followed by a quarter rest, with a repeat sign.



Exercise 5: A musical phrase in bass clef, 7/8 time, with a key signature of seven sharps, consisting of an eighth-note scale followed by a quarter rest, with a repeat sign.



Exercise 6: A musical phrase in bass clef, 7/8 time, with a key signature of seven sharps, consisting of an eighth-note scale followed by a quarter rest, with a repeat sign.



Exercise 7: A musical phrase in bass clef, 7/8 time, with a key signature of seven sharps, consisting of an eighth-note scale followed by a quarter rest, with a repeat sign.



Exercise 8: A musical phrase in bass clef, 7/8 time, with a key signature of seven sharps, consisting of an eighth-note scale followed by a quarter rest, with a repeat sign.



Exercise 9: A musical phrase in bass clef, 7/8 time, with a key signature of seven sharps, consisting of an eighth-note scale followed by a quarter rest, with a repeat sign.

15

Arpejos

Inicialmente realize estes exercícios sem as ligaduras e articulações.

16 17 18 19

20 21 22 23

24 25 26 27

28 29 30 31

32 33 34 35

36 37 38 39

40 41 42 43

44 45 46 47

48 49 50 51

52 53 54 55

56 57 58 59

60 61 62 63

64 65 66 67

68 69 70 71

72 73 74 75

76 77 78

Saltos

Inicialmente realize estes exercícios sem as ligaduras.

79 80

81 82



Frases musicais



89

90

91

92

93

Cromatismos

Execute os exercícios de 92 a 96 com as articulações e os fraseados indicados para o item Escalas.

92

93



Cânones infinitos a duas ou a três vozes



Preparação para trinados

3 a b c

3 3 3 3

d e

6 6 6 6

4 a b c

3 3 3 3

d e

6 6 6 6

5 a b c

3 3 3 3

d e

6 6 6 6

6 a b c

3 3 3 3

d e

6 6 6 6

7 a b c

3 3 3 3

d e

6 6 6 6

12ª série a: com armadura de clave com seis bemóis

Escalas

Execute os exercícios de 1 a 15 com as seguintes articulações e fraseados.

9



First line of musical staff 9, starting with a repeat sign and a fermata at the end.



Second line of musical staff 9, ending with a repeat sign and a fermata.

10



First line of musical staff 10, starting with a repeat sign and a fermata at the end.

11



First line of musical staff 11, starting with a repeat sign and a fermata at the end.

12



First line of musical staff 12, starting with a repeat sign and a fermata at the end.



Second line of musical staff 12, ending with a repeat sign and a fermata.

13



First line of musical staff 13, starting with a repeat sign and a fermata at the end.



Second line of musical staff 13, ending with a repeat sign and a fermata.

14



First line of musical staff 14, starting with a repeat sign and a fermata at the end.



Second line of musical staff 14, ending with a repeat sign and a fermata.

15

Arpejos

Inicialmente realize estes exercícios sem as ligaduras e articulações.

16 17 18 19

20 21 22 23

24 25 26 27

28 29 30 31

32 33 34 35

36 37 38 39

40 41 42 43

44 45 46 47

3 3 3 3

48 49 50 51

52 53 54 55

56 57 58 59

60 61 62 63

64 65 66 67

68 69 70 71

72 73 74 75

76 77 78

The musical score consists of eight staves of music in bass clef with a key signature of one flat. Each staff contains four measures of music. Measures 48-51, 52-55, 56-59, 60-63, 64-67, 68-71, 72-75, and 76-78 are marked with a '3' above the notes, indicating triplet exercises. Slurs are used to group the notes in each measure.

Saltos

Inicialmente realize estes exercícios sem as ligaduras.

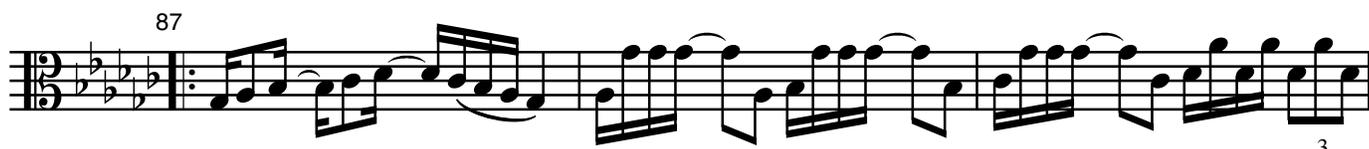
79 80

81 82

The musical score consists of two staves of music in bass clef with a key signature of one flat. Each staff contains two measures of music. Measures 79-80 and 81-82 are marked with a slur above the notes, indicating exercises without ties. The notes are beamed together.



Frases musicais



89

90

91

Cromatismos

Execute os exercícios de 92 a 96 com as articulações e os fraseados indicados para o item Escalas.

92

93



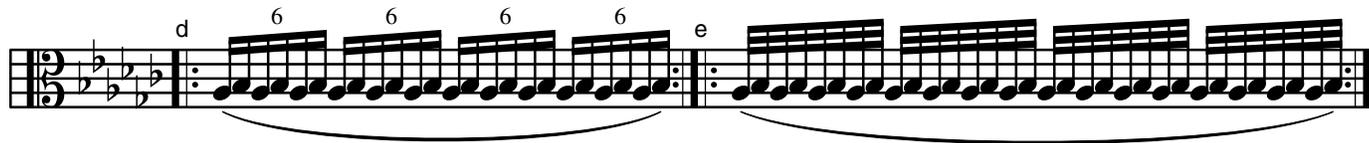
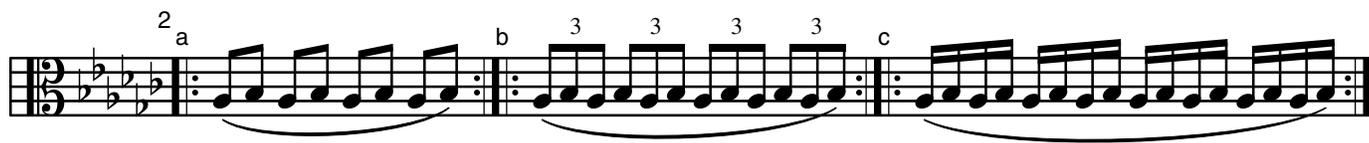
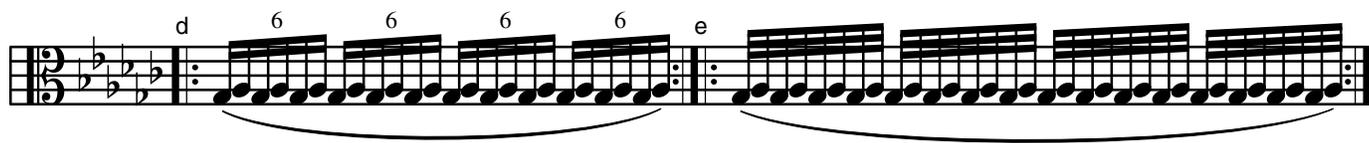
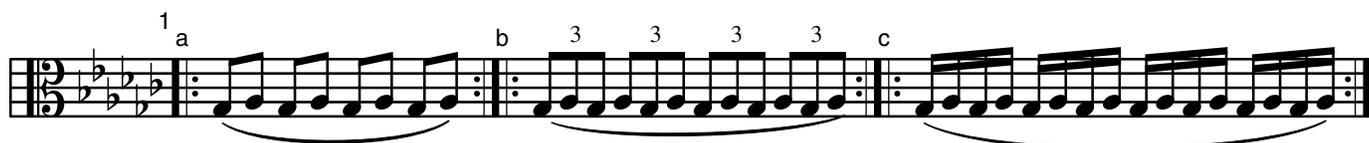
Cânones infinitos a duas ou a três vozes







Preparação para trinados



3 a b c

d e

4 a b c

d e

5 a b c

d e

6 a b c

d e

7 a b c

d e

12ª série b: com armadura de clave com seis sustenidos

Escalas

Execute os exercícios de 1 a 15 com as seguintes articulações e fraseados.

Exercises a through f are shown on a grand staff (treble and bass clefs). Exercise 'a' is a half-note scale starting on G4. Exercises 'b' through 'f' are quarter-note scales starting on G4. Exercises 'b', 'c', 'd', 'e', and 'f' include slurs and accents.

Exercises g through m are shown on a grand staff. Exercise 'g' is a half-note scale starting on G4. Exercises 'h' through 'm' are quarter-note scales starting on G4. Exercises 'h', 'i', 'j', 'k', 'l', and 'm' include slurs and accents.

Exercise 1 is a half-note scale starting on G4, divided into two measures. The first measure contains the notes G4, A4, B4, C5, and the second measure contains D5, E5, F5, G5. It includes slurs and accents.

Exercise 3 is a half-note scale starting on G4, divided into two measures. The first measure contains the notes G4, A4, B4, C5, and the second measure contains D5, E5, F5, G5. It includes slurs and accents.

Exercise 4 is a half-note scale starting on G4, divided into two measures. The first measure contains the notes G4, A4, B4, C5, and the second measure contains D5, E5, F5, G5. It includes slurs and accents.

Exercise 5 is a half-note scale starting on G4, divided into two measures. The first measure contains the notes G4, A4, B4, C5, and the second measure contains D5, E5, F5, G5. It includes slurs and accents.

Exercise 6 is a half-note scale starting on G4, divided into two measures. The first measure contains the notes G4, A4, B4, C5, and the second measure contains D5, E5, F5, G5. It includes slurs and accents.

Exercise 7 is a half-note scale starting on G4, divided into two measures. The first measure contains the notes G4, A4, B4, C5, and the second measure contains D5, E5, F5, G5. It includes slurs and accents.

Exercise 8 is a half-note scale starting on G4, divided into two measures. The first measure contains the notes G4, A4, B4, C5, and the second measure contains D5, E5, F5, G5. It includes slurs and accents.

Exercise 9 is a half-note scale starting on G4, divided into two measures. The first measure contains the notes G4, A4, B4, C5, and the second measure contains D5, E5, F5, G5. It includes slurs and accents.

9



First line of musical notation for exercise 9, starting with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The staff contains a sequence of eighth notes and quarter notes.



Second line of musical notation for exercise 9, continuing the sequence of notes from the first line.

10



First line of musical notation for exercise 10, continuing the sequence of notes from exercise 9.

11



First line of musical notation for exercise 11, continuing the sequence of notes from exercise 9.

12



First line of musical notation for exercise 12, continuing the sequence of notes from exercise 9.



Second line of musical notation for exercise 12, continuing the sequence of notes from exercise 9.

13



First line of musical notation for exercise 13, continuing the sequence of notes from exercise 9.



Second line of musical notation for exercise 13, continuing the sequence of notes from exercise 9.

14



First line of musical notation for exercise 14, continuing the sequence of notes from exercise 9.



Second line of musical notation for exercise 14, continuing the sequence of notes from exercise 9.

15

Arpejos

Inicialmente realize estes exercícios sem as ligaduras e articulações.

16 17 18 19

20 21 22 23

24 25 26 27

28 29 30 31

32 33 34 35

36 37 38 39

40 41 42 43

44 45 46 47

3 3 3 3

Musical score for exercises 48 through 78. Each exercise is a single-measure phrase consisting of a triplet of eighth notes, followed by a quarter rest, and then another triplet of eighth notes. The exercises are arranged in eight rows of two staves each. The key signature is one sharp (F#) and the time signature is 3/8. Exercises 48-51 are on the first staff, 52-55 on the second, 56-59 on the third, 60-63 on the fourth, 64-67 on the fifth, 68-71 on the sixth, 72-75 on the seventh, and 76-78 on the eighth. Slurs are placed over the triplets, and some notes have accents.

Saltos

Inicialmente realize estes exercícios sem as ligaduras.

Musical score for exercises 79 through 82. Each exercise is a single-measure phrase consisting of a slur over a sequence of eighth notes. Exercises 79 and 80 are on the first staff, and 81 and 82 are on the second. The key signature is one sharp (F#) and the time signature is 3/8. Slurs are placed over the eighth notes.



Frases musicais



89

3

3

3

3

90

91

92

Cromatismos

Execute os exercícios de 92 a 96 com as articulações e os fraseados indicados para o item Escalas.

92

93



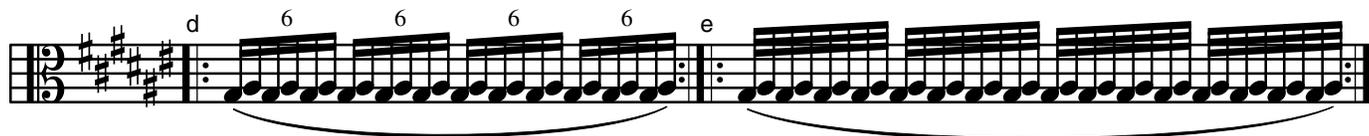
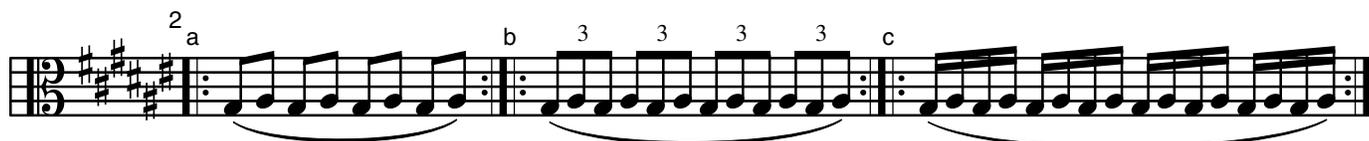
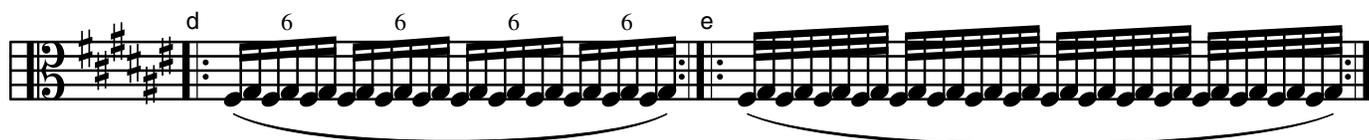
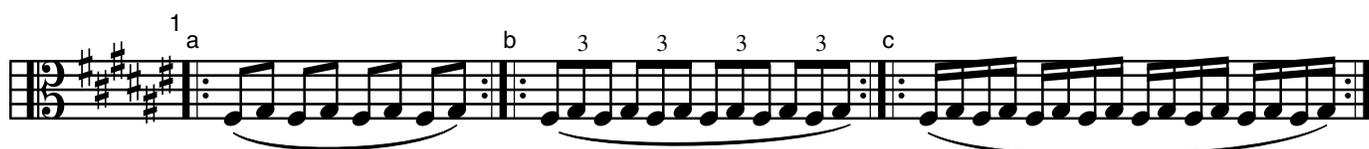
Cânones infinitos a duas ou a três vozes







Preparação para trinados



3 a b c

d e

4 a b c

d e

5 a b c

d e

6 a b c

d e

7 a b c

d e

13ª série: com armadura de clave com sete bemóis

Escalas

Execute os exercícios de 1 a 15 com as seguintes articulações e fraseados.

Exercise 'a' through 'f' are shown on a grand staff (treble and bass clefs). Exercise 'a' is a quarter-note scale. Exercise 'b' is a dotted quarter-note scale. Exercise 'c' is a quarter-note scale with a dashed line above it. Exercise 'd' is a quarter-note scale with a slur. Exercise 'e' is a dotted quarter-note scale with a slur. Exercise 'f' is a quarter-note scale with a slur.

Exercise 'g' through 'm' are shown on a grand staff. Exercise 'g' is a dotted quarter-note scale with a slur. Exercise 'h' is a quarter-note scale with a slur. Exercise 'i' is a dotted quarter-note scale with a slur. Exercise 'j' is a quarter-note scale with a slur. Exercise 'l' is a dotted quarter-note scale with a slur. Exercise 'm' is a quarter-note scale with a slur.

Exercise 1 and 2 are shown on a grand staff. Exercise 1 consists of two slurs over a quarter-note scale, one ascending and one descending. Exercise 2 is similar to exercise 1 but with a repeat sign at the end.

Exercise 3 is shown on a grand staff, consisting of a single slur over a quarter-note scale, ascending and then descending.

Exercise 4 is shown on a grand staff, consisting of a single slur over a quarter-note scale, ascending and then descending.

Exercise 5 is shown on a grand staff, consisting of a single slur over a quarter-note scale, ascending and then descending.

Exercise 6 is shown on a grand staff, consisting of a single slur over a quarter-note scale, ascending and then descending.

Exercise 7 is shown on a grand staff, consisting of a single slur over a quarter-note scale, ascending and then descending.

Exercise 8 is shown on a grand staff, consisting of a single slur over a quarter-note scale, ascending and then descending.

Exercise 9 is shown on a grand staff, consisting of a single slur over a quarter-note scale, ascending and then descending.



15

Arpejos

Inicialmente realize estes exercícios sem as ligaduras e articulações.

16 17 18 19

20 21 22 23

24 25 26 27

28 29 30 31

32 33 34 35

36 37 38 39

40 41 42 43

44 45 46 47

48 49 50 51

52 53 54 55

56 57 58 59

60 61 62 63

64 65 66 67

68 69 70 71

72 73 74 75

76 77 78

Detailed description: This section contains 31 measures of music, numbered 48 to 78. Each measure is a triplet of eighth notes, indicated by a '3' below the notes. Measures 48-51 are grouped together, as are 52-55, 56-59, 60-63, 64-67, 68-71, 72-75, and 76-78. Slurs are placed over the triplets in measures 53-55, 57-59, 61-63, 65-67, 69-71, 73-75, and 77-78. Some measures (e.g., 68, 70, 71, 72, 73, 74, 76, 77) have a dot above the notes, possibly indicating accents or specific articulation.

Saltos

Inicialmente realize estes exercícios sem as ligaduras.

79 80

81 82

Detailed description: This section contains 4 measures of music, numbered 79 to 82. Measures 79-80 are grouped together, as are 81-82. Each measure consists of a slur over a series of eighth notes. The notes in measures 79-80 are: G4, A4, B4, C5, B4, A4, G4. The notes in measures 81-82 are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.



Frases musicais



89

90

91

Detailed description: This block contains three musical exercises, 89, 90, and 91, written in bass clef. Exercise 89 consists of two staves of music. The first staff starts with a repeat sign and contains several eighth-note patterns with accents (>) and flat notes (bb). It includes two triplet markings (3). The second staff continues the pattern with more triplet markings. Exercise 90 also consists of two staves. The first staff has a repeat sign and features eighth-note patterns with accents and flat notes. The second staff continues with similar patterns and accents. Exercise 91 consists of two staves. The first staff has a repeat sign and contains eighth-note patterns with accents and flat notes. The second staff continues with similar patterns and accents.

Cromatismos

Execute os exercícios de 92 a 96 com as articulações e os fraseados indicados para o item Escalas.

92

93

Detailed description: This block contains two musical exercises, 92 and 93, written in bass clef. Exercise 92 consists of two staves. The first staff has a repeat sign and shows a chromatic scale pattern with eighth notes and flat notes. The second staff continues the pattern with a final measure containing a flat note. Exercise 93 also consists of two staves. The first staff has a repeat sign and shows a chromatic scale pattern with eighth notes and flat notes. The second staff continues the pattern with a final measure containing a flat note.



Cânones infinitos a duas ou a três vozes



Preparação para trinados

3 a b c

3 3 3 3

d e

6 6 6 6

4 a b c

3 3 3 3

d e

6 6 6 6

5 a b c

3 3 3 3

d e

6 6 6 6

6 a b c

3 3 3 3

d e

6 6 6 6

7 a b c

3 3 3 3

d e

6 6 6 6

14^a série: tocar a 7^a série (na página 89)

15ª série: tocar a 6ª série (na página 79)

SOBRE O AUTOR

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Prof. Dr. Glauber Santiago é bacharel em Direito, mestre em Engenharia de Produção com dissertação voltada para a gestão da qualidade em organizações musicais, e doutor, também, em Engenharia de Produção com tese versando sobre uma proposta de diagnóstico das competências do educador musical em projetos de curso de graduação. Atua na área musical como professor de iniciação musical em violino e flauta doce e como professor do ensino superior nas áreas de percepção e notação musical, linguagem e estruturação musical, criação musical, entre outras. Musicalmente também atua como arranjador, compositor e produtor musical. Em sua produção de material didático destacam-se as seguintes obras: Software Treinamento de percepção musical, Método de xilofone orff, Orquestração para método de flauta doce soprano, DVD Introdução à leitura musical, Exercícios de leitura musical (v. 1), Exercícios de solfejo e leitura instrumental simultâneos e Introdução à harmonia e ao contraponto (caderno de exercícios).

