



Método para treinamento instrumental em grupo

Violino





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Violino

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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
<p>Nível de dificuldade previsto para o aluno</p> <p>😊 fácil 😐 médio</p> <p>😞 difícil 💣 indigesto ☠ sobre-humano</p>		

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									

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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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 shown on a single staff in treble clef with a key signature of two flats (Bb, Eb). Exercises a, b, and c are quarter-note scales. Exercise d is a half-note scale. Exercises e and f are eighth-note scales.

Exercises g through m are shown on a single staff in treble clef with a key signature of two flats. Exercises g, h, and i are quarter-note scales. Exercise j is a half-note scale. Exercises k, l, and m are eighth-note scales.

Exercise 1 is a sixteenth-note scale in treble clef with a key signature of two flats, consisting of two phrases separated by a double bar line.

Exercise 3 is a sixteenth-note scale in treble clef with a key signature of two flats, consisting of two phrases separated by a double bar line.

Exercise 4 is a sixteenth-note scale in treble clef with a key signature of two flats, consisting of two phrases separated by a double bar line.

Exercise 5 is a sixteenth-note scale in treble clef with a key signature of two flats, consisting of two phrases separated by a double bar line.

Exercise 6 is a sixteenth-note scale in treble clef with a key signature of two flats, consisting of two phrases separated by a double bar line.

Exercise 7 is a sixteenth-note scale in treble clef with a key signature of two flats, consisting of two phrases separated by a double bar line.

Exercise 8 is a sixteenth-note scale in treble clef with a key signature of two flats, consisting of two phrases separated by a double bar line.

Exercise 9 is a sixteenth-note scale in treble clef with a key signature of two flats, consisting of two phrases separated by a double bar line.



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

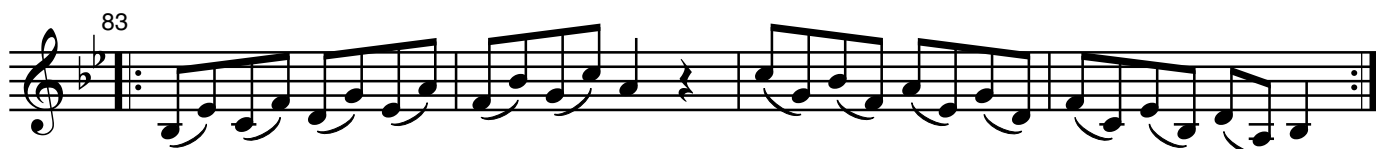
44 45 46 47

Musical score for exercises 48 through 78. Each exercise is a single-measure triplet of eighth notes, repeated four times. The exercises are arranged in eight rows of four measures each. Exercises 48-71 are in G minor (one flat). Exercises 72-78 are in F minor (two flats). Exercises 72-78 include slurs and ties between notes.

Saltos

Inicialmente realize estes exercícios sem as ligaduras.

Musical score for exercises 79 through 82. Exercises 79 and 80 are in G minor (one flat) and consist of eighth notes with slurs and ties. Exercises 81 and 82 are in F minor (two flats) and consist of eighth notes with slurs and ties.



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



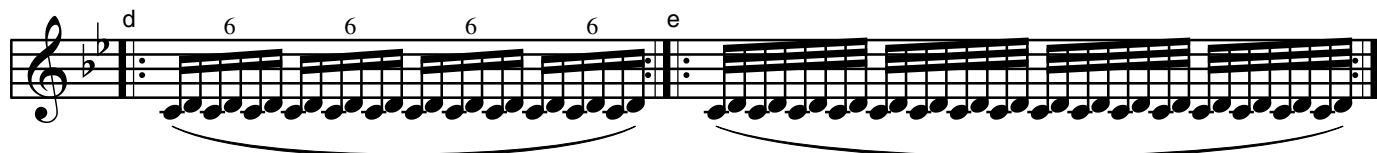
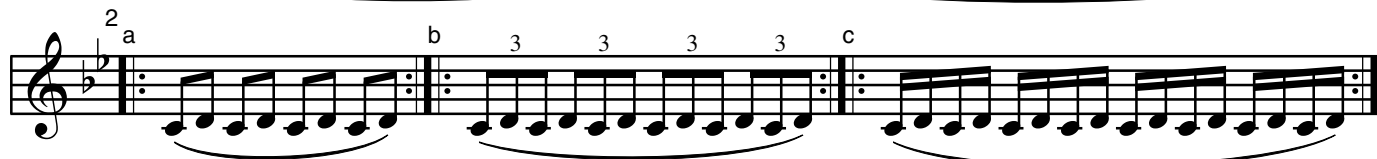
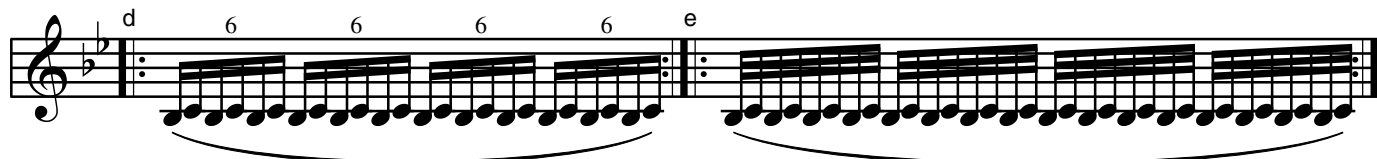
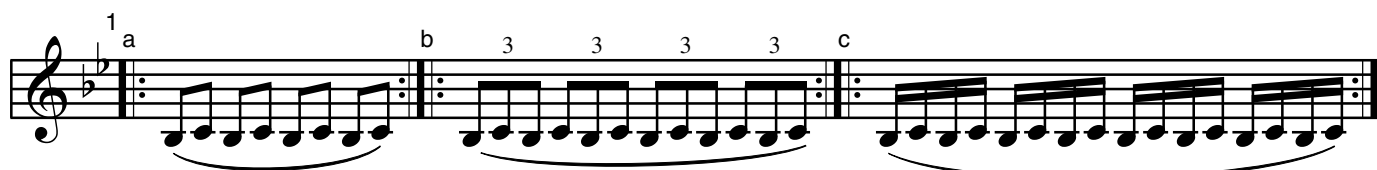
Cânones infinitos a duas ou a três vozes







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

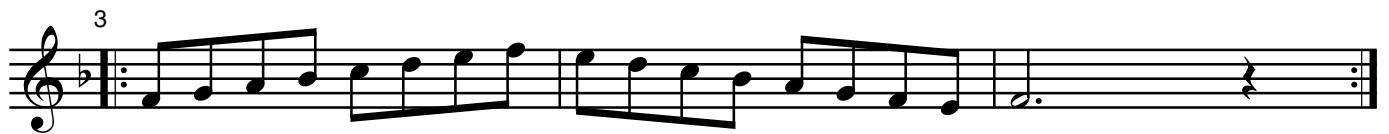
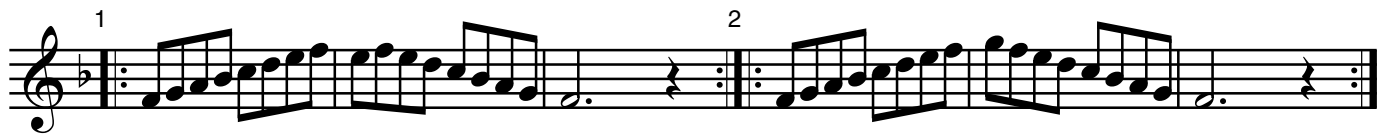
7 a b c

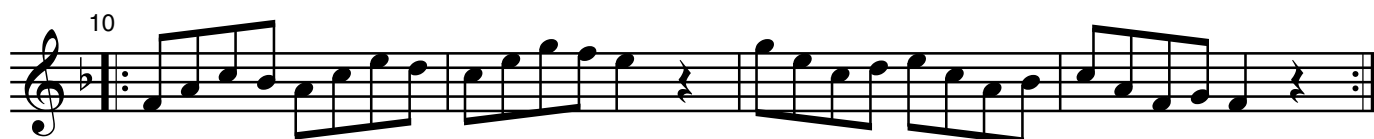
d e

2ª série: com armadura de clave com um bemol

Escalas

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





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 flat (B-flat).

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 flat (B-flat).

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



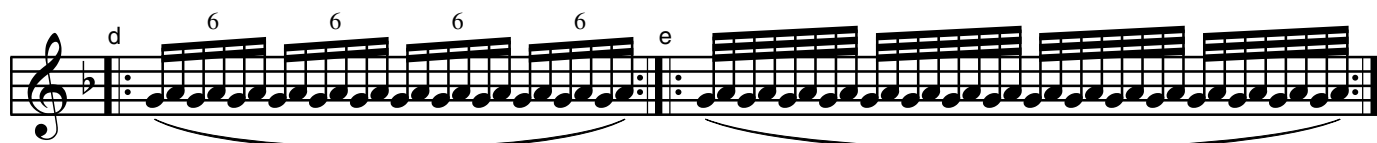
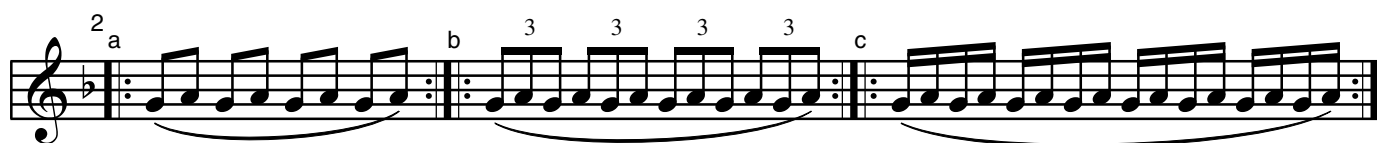
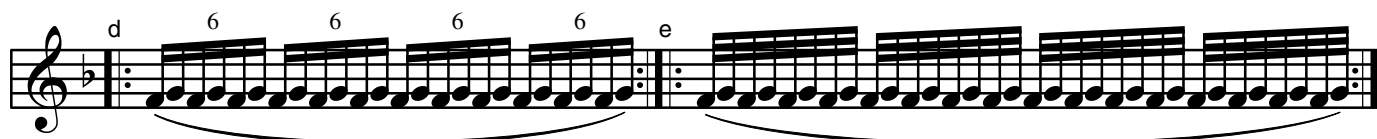
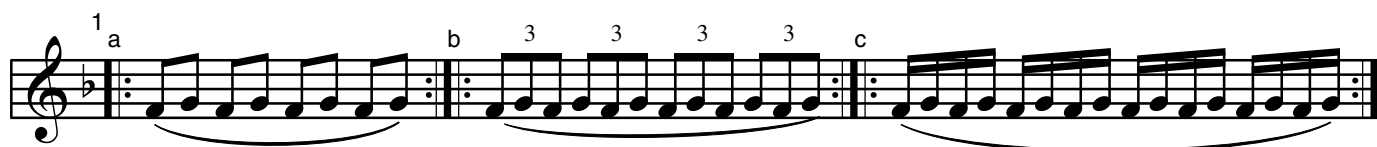
Cânones infinitos a duas ou a três vozes

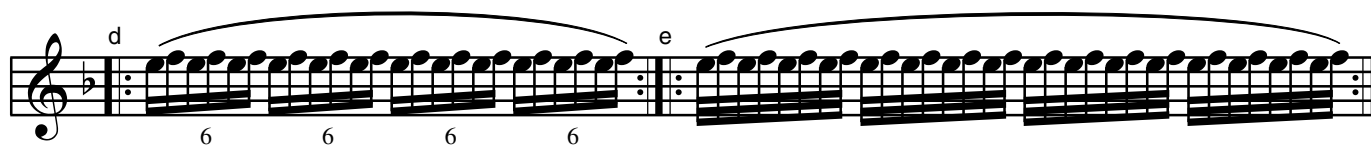
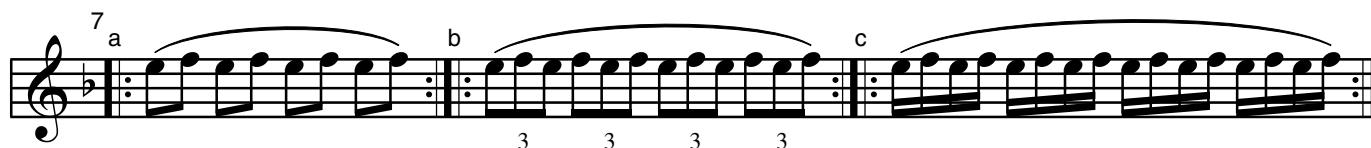
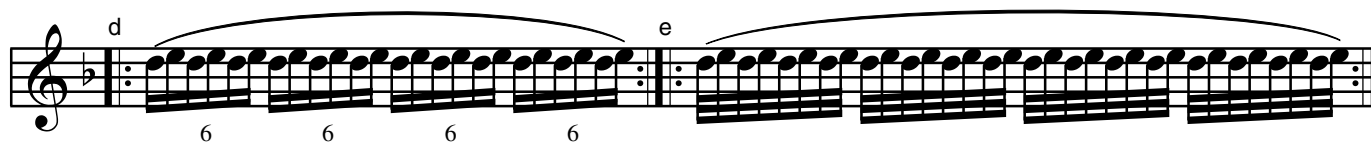
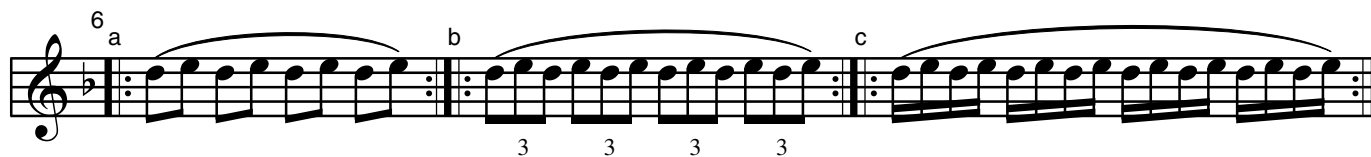
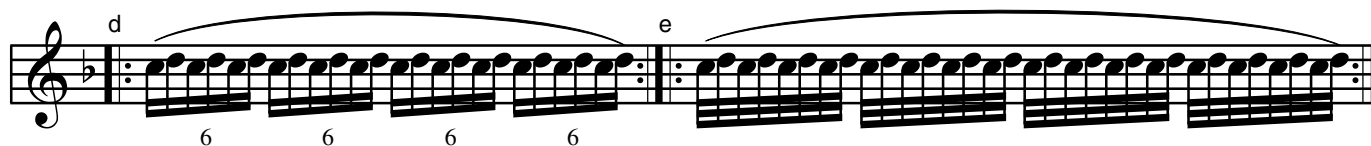
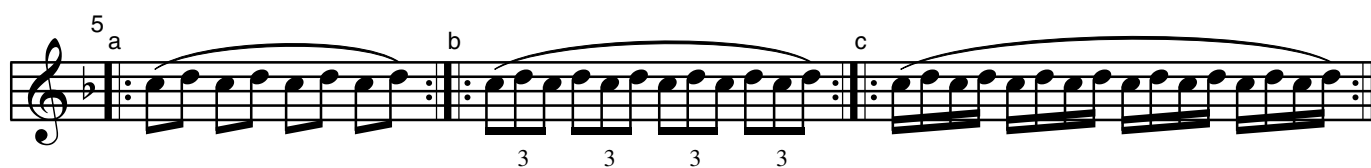
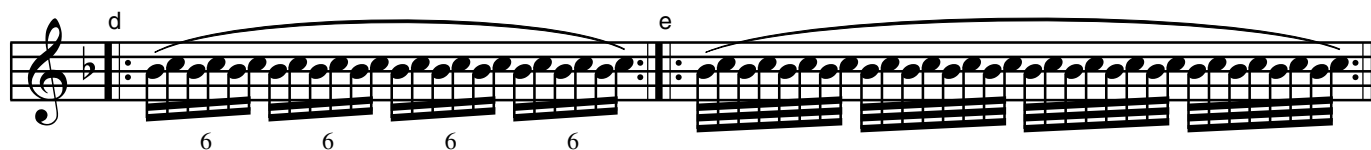
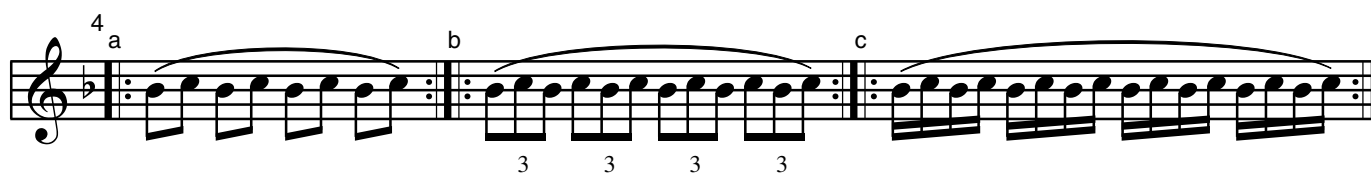
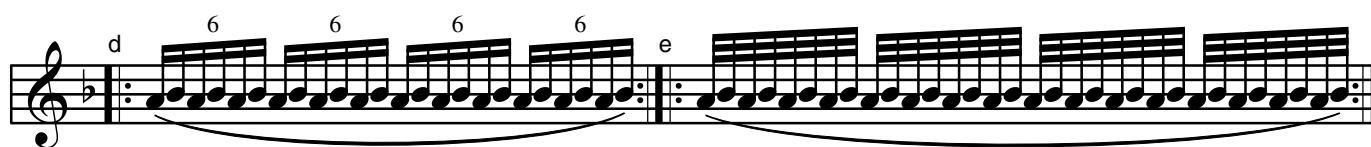
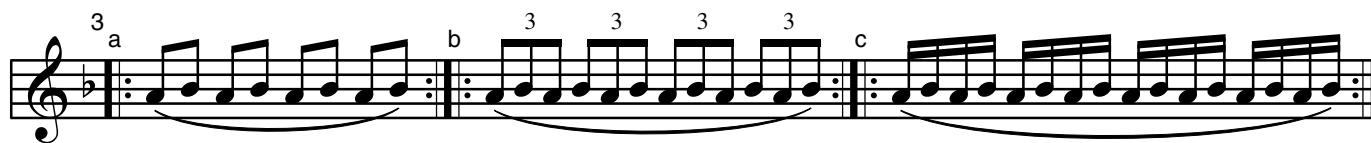






Preparação para trinados





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 f, each consisting of a six-measure scale in treble clef. Exercise a: quarter notes, slurs. Exercise b: quarter notes, slurs. Exercise c: quarter notes, slurs. Exercise d: quarter notes, slurs. Exercise e: quarter notes, slurs. Exercise f: quarter notes, slurs.

Exercises g through m, each consisting of a six-measure scale in treble clef. Exercise g: quarter notes, slurs. Exercise h: quarter notes, slurs. Exercise i: quarter notes, slurs. Exercise j: quarter notes, slurs. Exercise l: quarter notes, slurs. Exercise m: quarter notes, slurs.

Exercise 1: Treble clef, 8-measure exercise. Measures 1-4: eighth notes, slurs. Measures 5-8: eighth notes, slurs.

Exercise 2: Treble clef, 8-measure exercise. Measures 1-4: eighth notes, slurs. Measures 5-8: eighth notes, slurs.

Exercise 3: Treble clef, 8-measure exercise. Measures 1-4: eighth notes, slurs. Measures 5-8: eighth notes, slurs.

Exercise 4: Treble clef, 8-measure exercise. Measures 1-4: eighth notes, slurs. Measures 5-8: eighth notes, slurs.

Exercise 5: Treble clef, 8-measure exercise. Measures 1-4: eighth notes, slurs. Measures 5-8: eighth notes, slurs.

Exercise 6: Treble clef, 8-measure exercise. Measures 1-4: eighth notes, slurs. Measures 5-8: eighth notes, slurs.

Exercise 7: Treble clef, 8-measure exercise. Measures 1-4: eighth notes, slurs. Measures 5-8: eighth notes, slurs.

Exercise 8: Treble clef, 8-measure exercise. Measures 1-4: eighth notes, slurs. Measures 5-8: eighth notes, slurs.



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 3 3 49 3 3 50 3 3 51 3 3

52 3 3 3 53 3 3 3 54 3 3 3 55 3 3 3

56 3 3 3 57 3 3 3 58 3 3 3 59 3 3 3

60 3 3 3 61 3 3 3 62 3 3 3 63 3 3 3

64 3 3 3 65 3 3 3 66 3 3 3 67 3

68 3 69 3 70 3 71 3 3

72 3 3 73 3 3 74 3 3 3 75 3 3

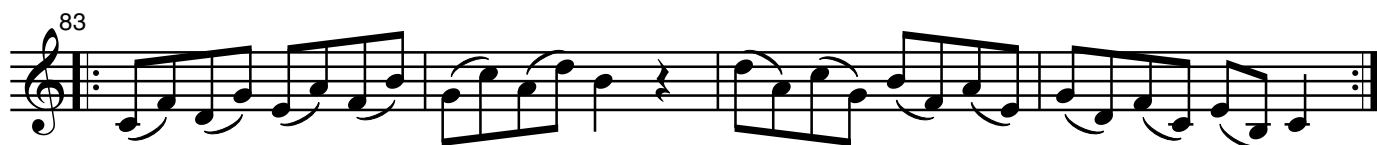
76 3 3 3 77 3 3 3 78 3 3 3

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



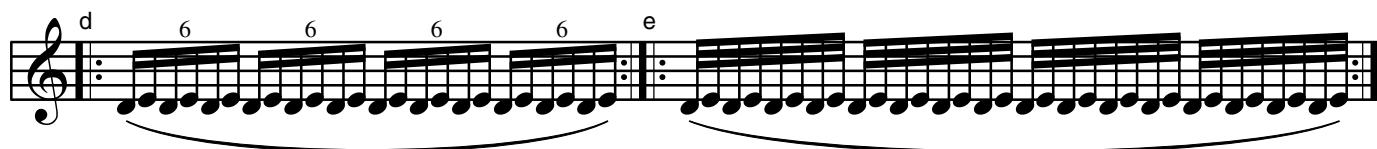
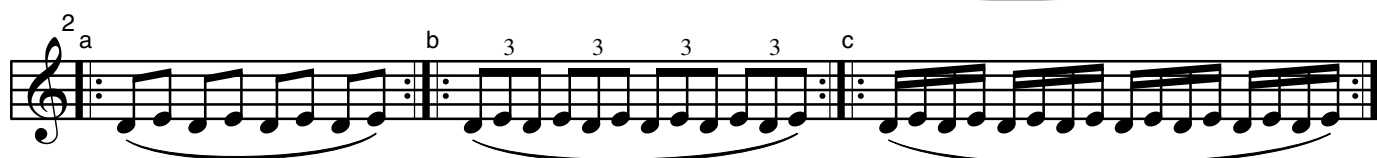
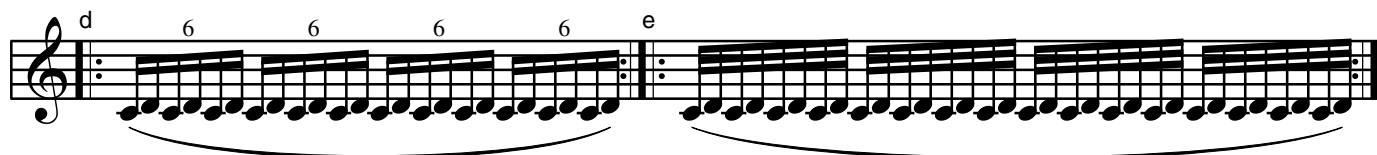
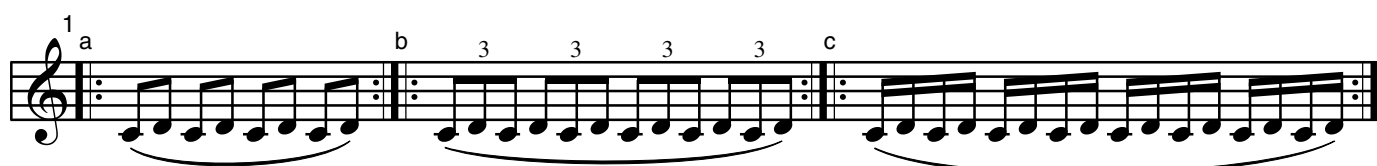
Cânones infinitos a duas ou a três vozes

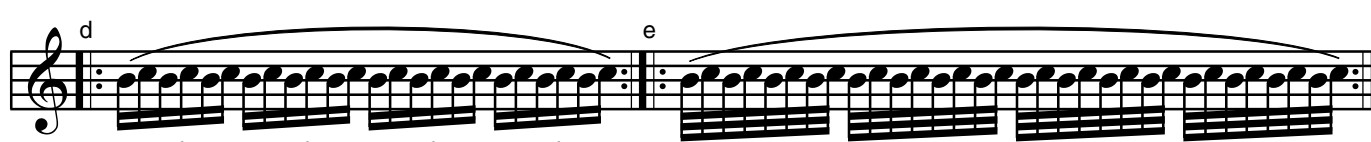
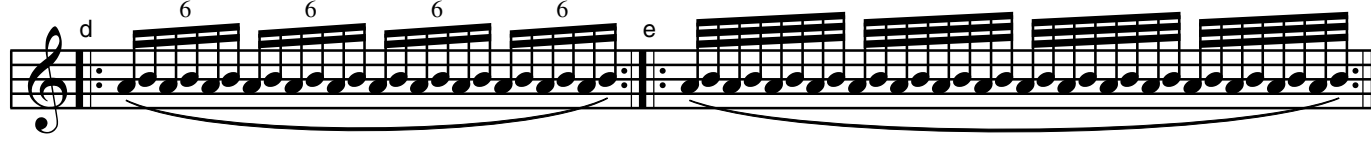
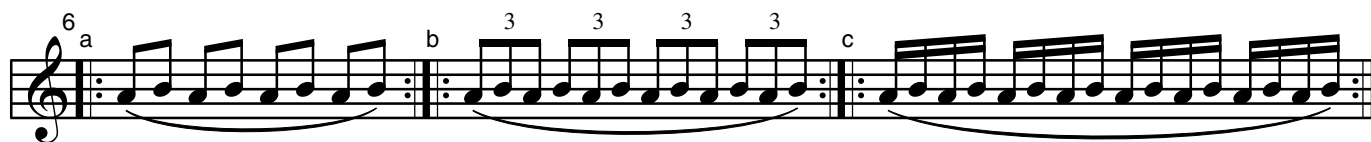
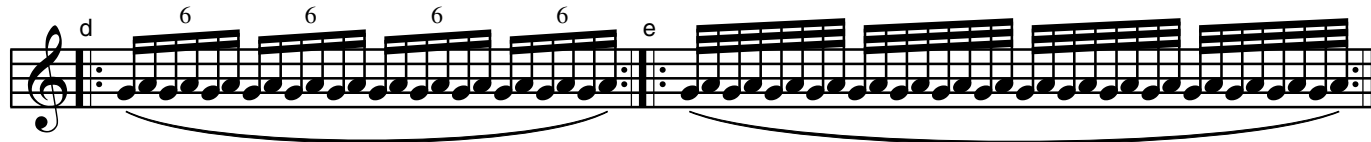
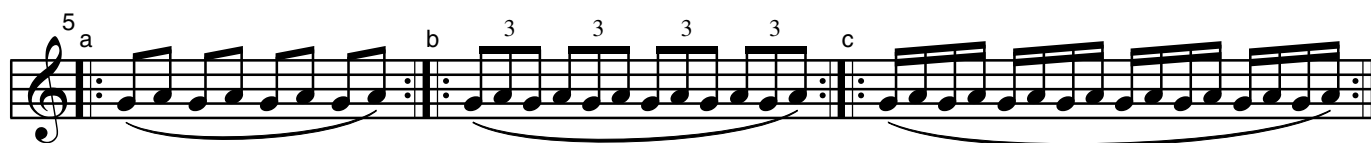
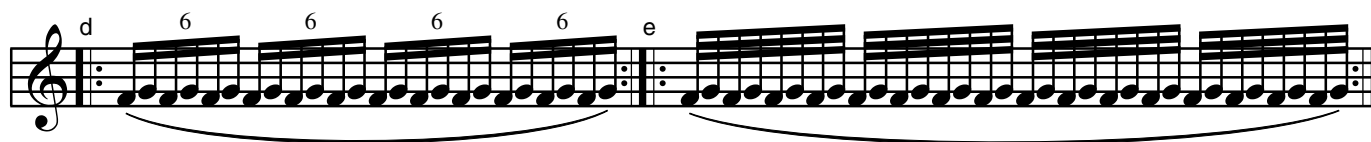
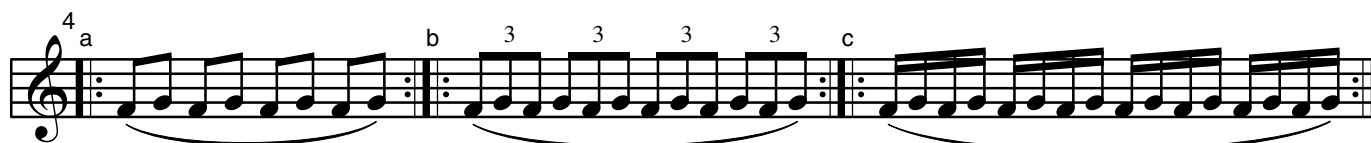
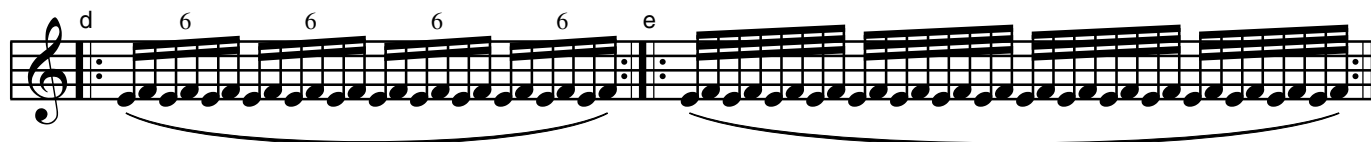
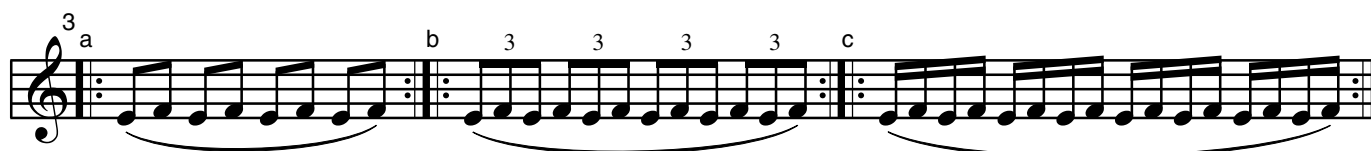






Preparação para trinados

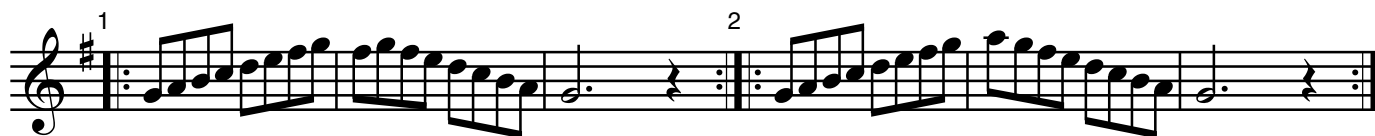




4ª série: com armadura de clave com um sustenido

Escalas

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





Arpejos

Inicialmente realize estes exercícios sem as ligaduras e articulações.

Musical score for exercises 48 through 78. The score is written in treble clef with a key signature of one sharp (F#). It consists of eight staves of music. 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. The exercises feature various rhythmic patterns, including triplets (indicated by a '3' below the notes) and slurs. Some notes have accents or dots above them. The exercises are organized into groups of four measures each, separated by double bar lines.

Salto

Inicialmente realize estes exercícios sem as ligaduras.

Musical score for exercises 79 through 82. The score is written in treble clef with a key signature of one sharp (F#). It consists of two staves of music. Exercises 79-80 are on the first staff, and exercises 81-82 are on the second. The exercises feature rhythmic patterns with slurs and accents. Exercise 79 has a '3' below the first measure. Exercises 81 and 82 have a '3' below the first measure. The exercises are organized into groups of four measures each, separated by double bar lines.

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.

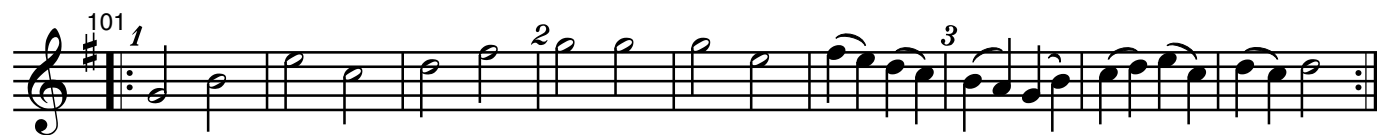
92

93



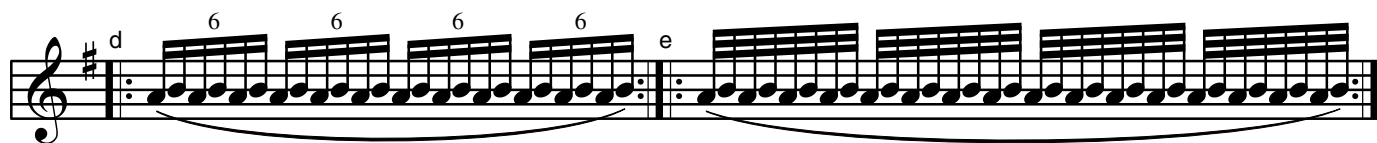
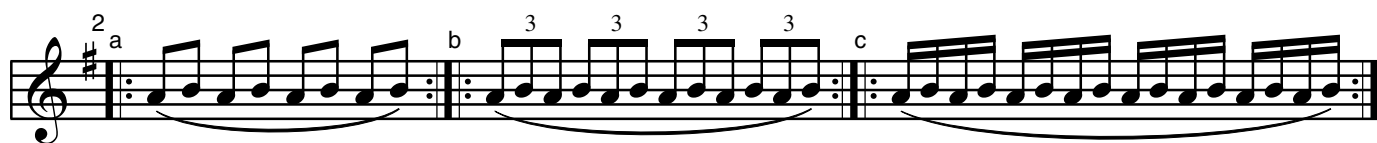
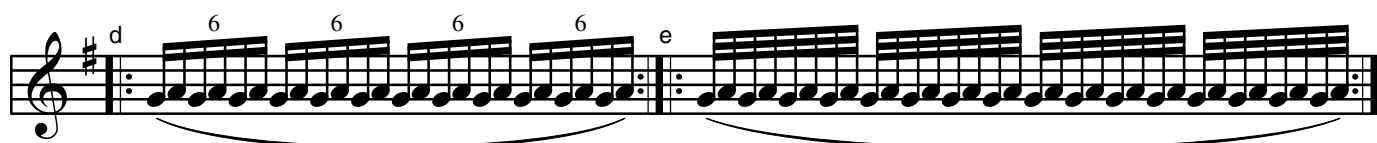
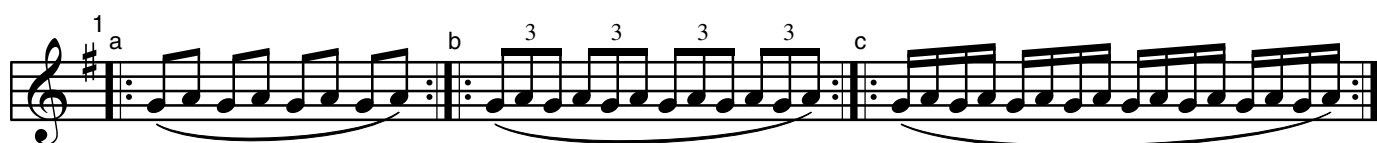
Cânones infinitos a duas ou a três vozes







Preparação para trinados



3

a b c

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.

Exercises a through f are shown on a single staff in treble clef with a key signature of two sharps (F# and C#). Exercise 'a' is a quarter-note scale from C4 to G4. Exercise 'b' is a quarter-note scale from G4 to C5. Exercise 'c' is a quarter-note scale from C5 to G5. Exercise 'd' is a quarter-note scale from G5 to C6. Exercise 'e' is a quarter-note scale from C6 to G6. Exercise 'f' is a quarter-note scale from G6 to C7. Each exercise is marked with a letter above it.

Exercises g through m are shown on a single staff in treble clef with a key signature of two sharps. Exercise 'g' is a quarter-note scale from C4 to G4. Exercise 'h' is a quarter-note scale from G4 to C5. Exercise 'i' is a quarter-note scale from C5 to G5. Exercise 'j' is a quarter-note scale from G5 to C6. Exercise 'l' is a quarter-note scale from C6 to G6. Exercise 'm' is a quarter-note scale from G6 to C7. Each exercise is marked with a letter above it.

Exercise 1 is a sixteenth-note scale from C4 to G4, marked with a '1' above the staff. It is followed by a repeat sign and a sixteenth-note scale from G4 to C5, marked with a '2' above the staff.

Exercise 3 is a sixteenth-note scale from C4 to G4, marked with a '3' above the staff. It is followed by a repeat sign and a sixteenth-note scale from G4 to C5.

Exercise 4 is a sixteenth-note scale from C4 to G4, marked with a '4' above the staff. It is followed by a repeat sign and a sixteenth-note scale from G4 to C5.

Exercise 5 is a sixteenth-note scale from C4 to G4, marked with a '5' above the staff. It is followed by a repeat sign and a sixteenth-note scale from G4 to C5.

Exercise 6 is a sixteenth-note scale from C4 to G4, marked with a '6' above the staff. It is followed by a repeat sign and a sixteenth-note scale from G4 to C5.

Exercise 7 is a sixteenth-note scale from C4 to G4, marked with a '7' above the staff. It is followed by a repeat sign and a sixteenth-note scale from G4 to C5.

Exercise 8 is a sixteenth-note scale from C4 to G4, marked with an '8' above the staff. It is followed by a repeat sign and a sixteenth-note scale from G4 to C5.

Exercise 9 is a sixteenth-note scale from C4 to G4, marked with a '9' above the staff. It is followed by a repeat sign and a sixteenth-note scale from G4 to C5.



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. Each exercise is a single-measure phrase consisting of a triplet of eighth notes, followed by a repeat sign. The exercises are arranged in nine staves, with measures 48-51 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, 76-78 on the eighth, and 79-82 on the ninth. Exercises 64-67 and 72-75 include slurs over the triplet notes. Exercises 68-71 include slurs over the triplet notes and a fermata over the final note. Exercises 72-75 include slurs over the triplet notes and a fermata over the final note. Exercises 76-78 include slurs over the triplet notes and a fermata over the final note.

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, followed by a repeat sign. The exercises are arranged in two staves, with measures 79-80 on the first staff and 81-82 on the second staff.



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



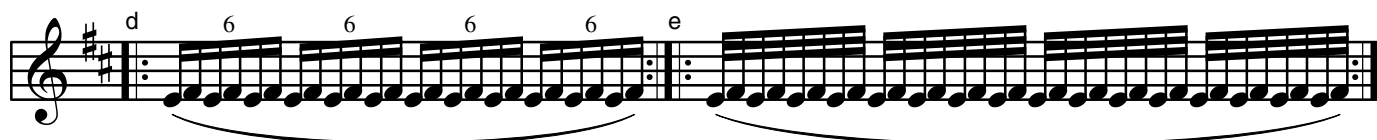
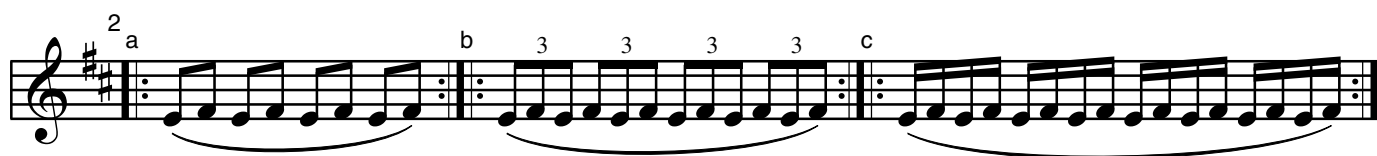
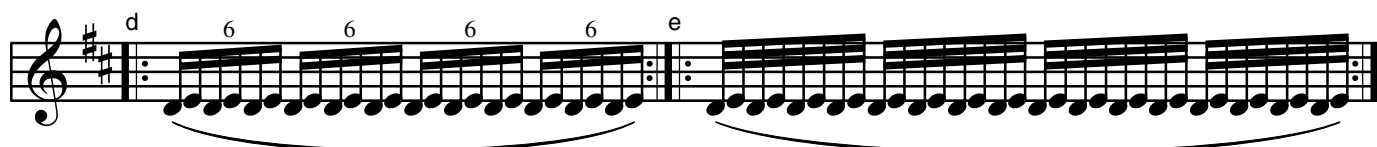
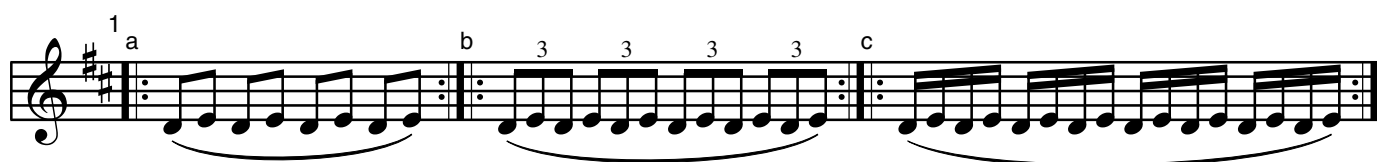
Cânones infinitos a duas ou a três vozes

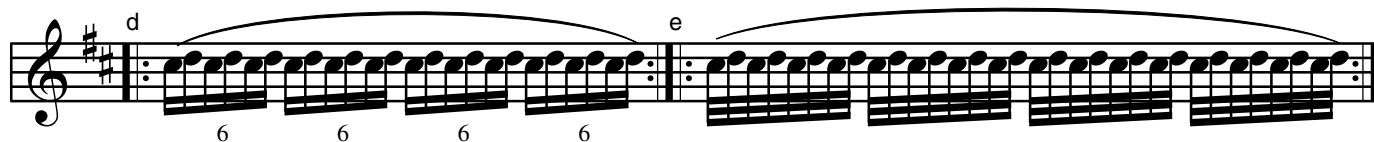
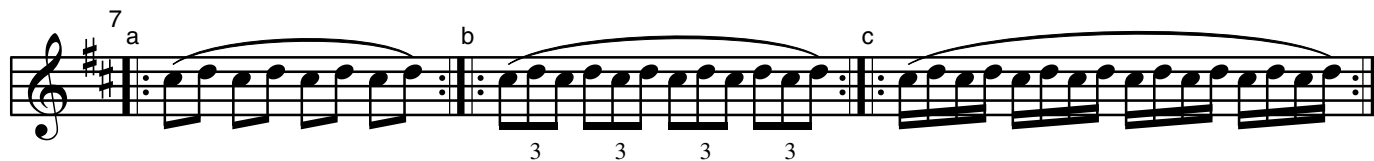
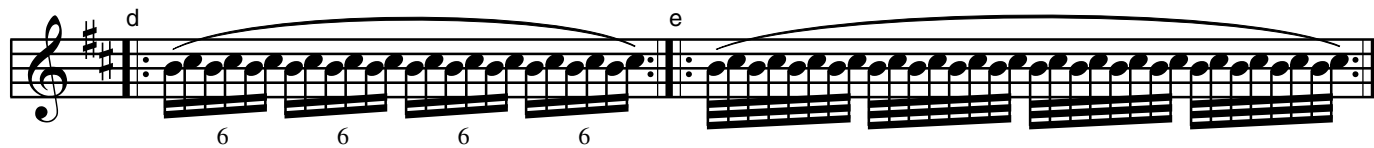
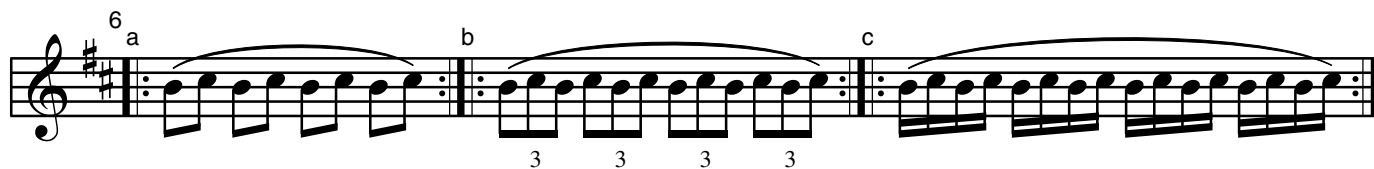
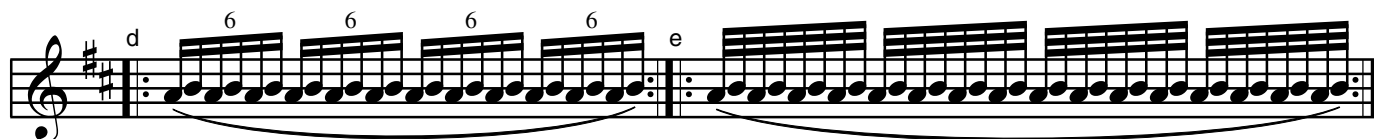
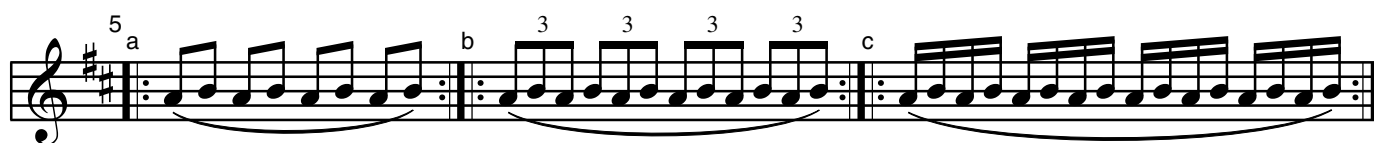
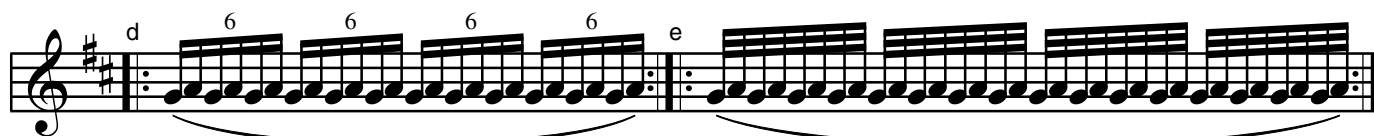
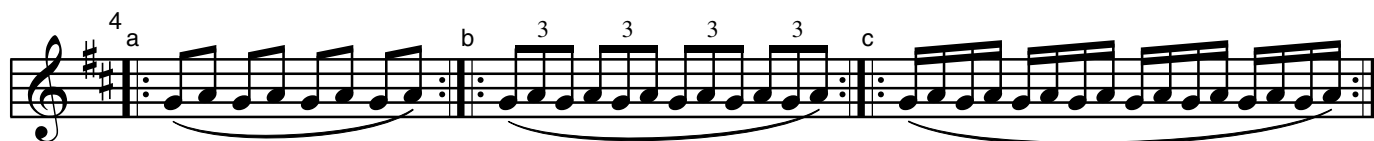
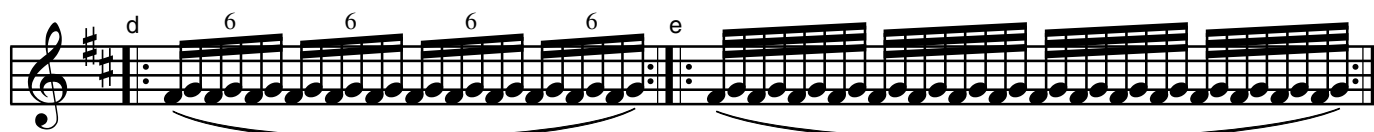
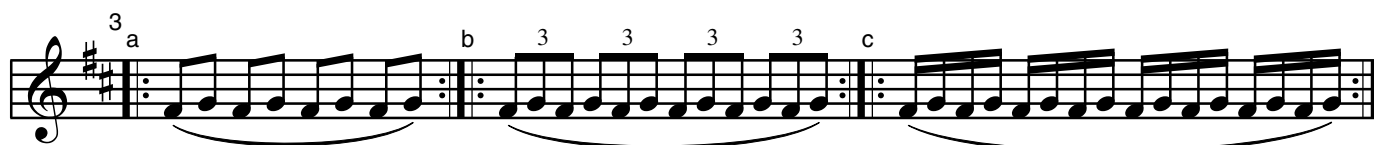






Preparação para trinados





6ª série: com armadura de clave com três sustenidos

Escalas

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

Exercises a through m are shown on two staves. Each exercise consists of a sequence of notes with specific articulation marks (dots) and phrasing slurs. The key signature is three sharps (F#, C#, G#).

Exercise 1: A scale starting on F#4, moving up to G#5. It features articulation marks (dots) on every note and phrasing slurs. The exercise is repeated twice.

Exercise 2: A scale starting on F#4, moving up to G#5. It features articulation marks (dots) on every note and phrasing slurs. The exercise is repeated twice.

Exercise 3: A scale starting on F#4, moving up to G#5. It features articulation marks (dots) on every note and phrasing slurs. The exercise is repeated twice.

Exercise 4: A scale starting on F#4, moving up to G#5. It features articulation marks (dots) on every note and phrasing slurs. The exercise is repeated twice.

Exercise 5: A scale starting on F#4, moving up to G#5. It features articulation marks (dots) on every note and phrasing slurs. The exercise is repeated twice.

Exercise 6: A scale starting on F#4, moving up to G#5. It features articulation marks (dots) on every note and phrasing slurs. The exercise is repeated twice.

Exercise 7: A scale starting on F#4, moving up to G#5. It features articulation marks (dots) on every note and phrasing slurs. The exercise is repeated twice.

Exercise 8: A scale starting on F#4, moving up to G#5. It features articulation marks (dots) on every note and phrasing slurs. The exercise is repeated twice.

9

10

11

12

13

14

Arpejos

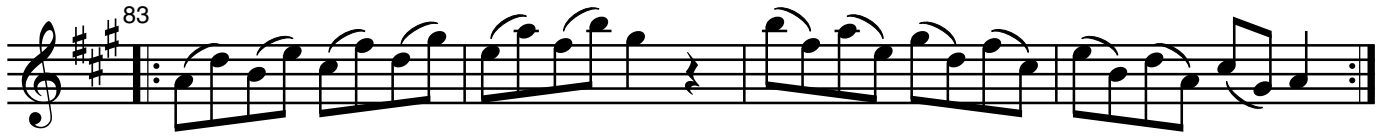
Inicialmente realize estes exercícios sem as ligaduras e articulações.

Musical score for exercises 48 through 78. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). Each exercise consists of a single staff with a repeat sign at the beginning and end. Exercises 48-71 feature triplets of eighth notes, often with slurs. Exercises 72-78 feature slurs over eighth notes, with some exercises including triplets. Exercise 74 includes a key signature change to two sharps (F#, C#).

Salto

Inicialmente realize estes exercícios sem as ligaduras.

Musical score for exercises 79 through 82. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). Each exercise consists of a single staff with a repeat sign at the beginning and end. Exercises 79-82 feature slurs over eighth notes. Exercise 82 includes a key signature change to two sharps (F#, C#).



Frases musicais



89

90

91

Cromatismos

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

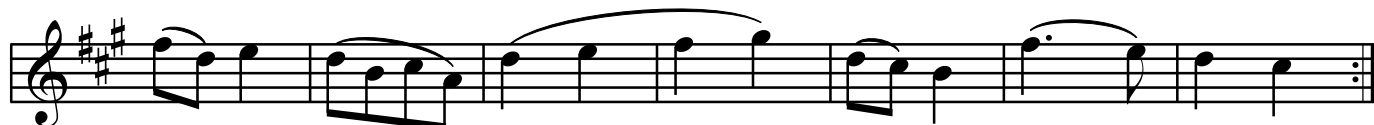
92

93



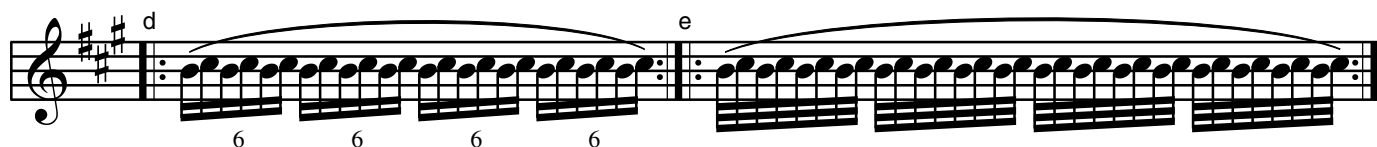
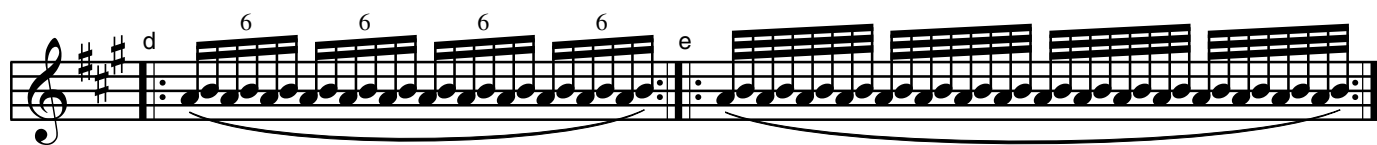
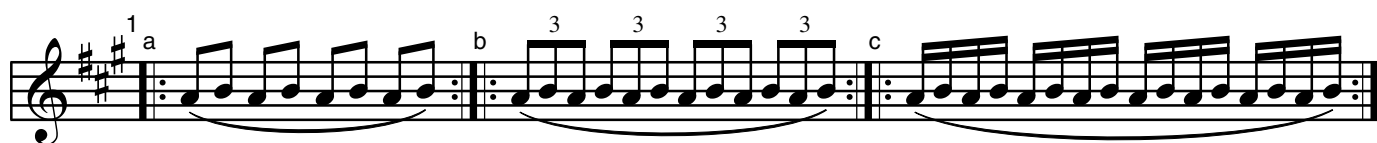
Cânones infinitos a duas ou a três vozes







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

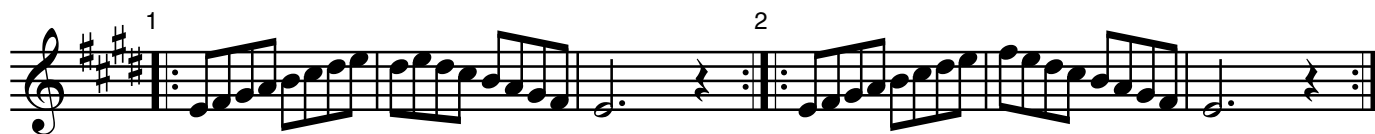
d e

6 6 6 6

7ª série: com armadura de clave com quatro sustenidos

Escalas

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





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

Saltos

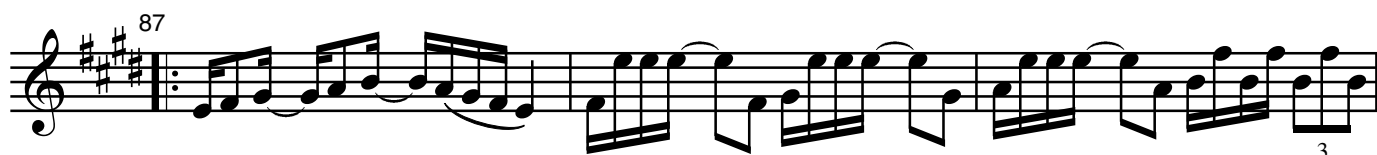
Inicialmente realize estes exercícios sem as ligaduras.

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



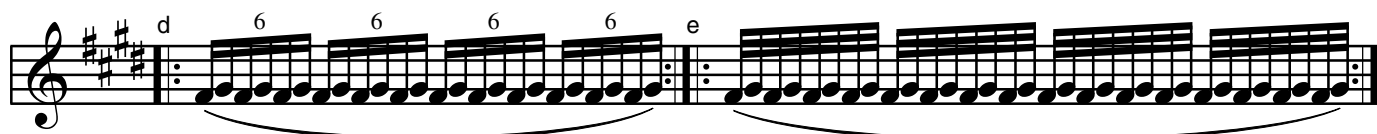
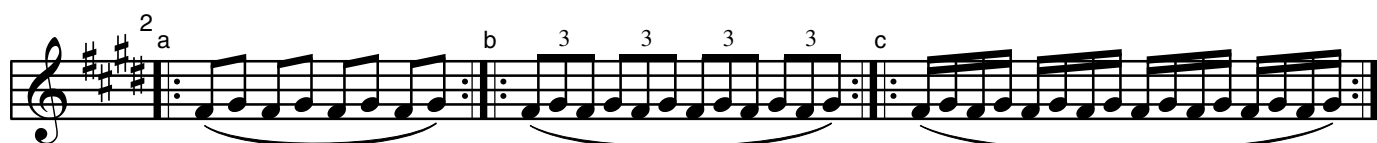
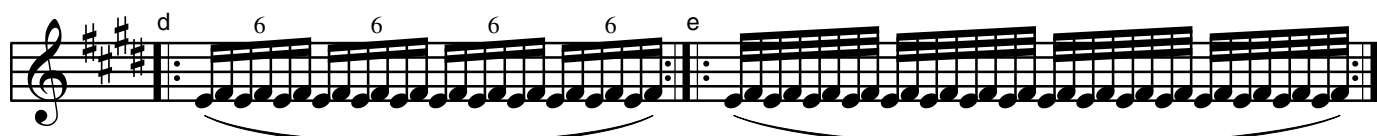
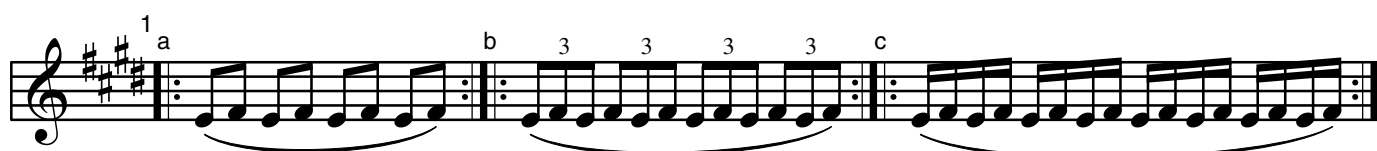
Cânones infinitos a duas ou a três vozes







Preparação para trinados



3 a b c

This system contains three measures of music. Measure 'a' consists of a quarter note followed by a triplet of eighth notes. Measures 'b' and 'c' each consist of a triplet of eighth notes. The key signature has three sharps (F#, C#, G#).

d e

This system contains two measures of music. Measure 'd' consists of a triplet of sixteenth notes followed by a triplet of eighth notes. Measure 'e' consists of a triplet of eighth notes. The key signature has three sharps.

4 a b c

This system contains three measures of music. Measure 'a' consists of a quarter note followed by a triplet of eighth notes. Measures 'b' and 'c' each consist of a triplet of eighth notes. The key signature has three sharps.

d e

This system contains two measures of music. Measure 'd' consists of a triplet of sixteenth notes followed by a triplet of eighth notes. Measure 'e' consists of a triplet of eighth notes. The key signature has three sharps.

5 a b c

This system contains three measures of music. Measures 'a', 'b', and 'c' each consist of a quarter note followed by a triplet of eighth notes. The key signature has three sharps.

d e

This system contains two measures of music. Measure 'd' consists of a triplet of sixteenth notes followed by a triplet of eighth notes. Measure 'e' consists of a triplet of eighth notes. The key signature has three sharps.

6 a b c

This system contains three measures of music. Measures 'a', 'b', and 'c' each consist of a quarter note followed by a triplet of eighth notes. The key signature has three sharps.

d e

This system contains two measures of music. Measure 'd' consists of a triplet of sixteenth notes followed by a triplet of eighth notes. Measure 'e' consists of a triplet of eighth notes. The key signature has three sharps.

7 a b c

This system contains three measures of music. Measures 'a', 'b', and 'c' each consist of a quarter note followed by a triplet of eighth notes. The key signature has three sharps.

d e

This system contains two measures of music. Measure 'd' consists of a triplet of sixteenth notes followed by a triplet of eighth notes. Measure 'e' consists of a triplet of eighth notes. The key signature has three sharps.

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 on two staves. The first staff contains exercises a, b, c, d, e, and f. The second staff contains exercises g, h, i, j, l, and m. Each exercise is a sequence of eighth notes with various articulations such as accents and slurs.

Exercise 1 consists of two measures of eighth notes with slurs and accents.

Exercise 3 consists of two measures of eighth notes with slurs and accents.

Exercise 4 consists of two measures of eighth notes with slurs and accents.

Exercise 5 consists of two measures of eighth notes with slurs and accents.

Exercise 6 consists of two measures of eighth notes with slurs and accents.

Exercise 7 consists of two measures of eighth notes with slurs and accents.

Exercise 8 consists of two measures of eighth notes with slurs and accents.

Exercise 9 consists of two measures of eighth notes with slurs and accents.

9

A musical staff in treble clef with a key signature of four sharps (F#, C#, G#, D#). It begins with a repeat sign and contains a sequence of eighth notes: D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8.

A musical staff in treble clef with a key signature of four sharps (F#, C#, G#, D#). It continues the sequence of eighth notes from the previous staff: D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10.

10

A musical staff in treble clef with a key signature of four sharps (F#, C#, G#, D#). It begins with a repeat sign and contains a sequence of eighth notes: D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8.

11

A musical staff in treble clef with a key signature of four sharps (F#, C#, G#, D#). It begins with a repeat sign and contains a sequence of eighth notes: D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8.

12

A musical staff in treble clef with a key signature of four sharps (F#, C#, G#, D#). It begins with a repeat sign and contains a sequence of eighth notes: D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8.

A musical staff in treble clef with a key signature of four sharps (F#, C#, G#, D#). It continues the sequence of eighth notes from the previous staff: D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10.

13

A musical staff in treble clef with a key signature of four sharps (F#, C#, G#, D#). It begins with a repeat sign and contains a sequence of eighth notes: D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8.

A musical staff in treble clef with a key signature of four sharps (F#, C#, G#, D#). It continues the sequence of eighth notes from the previous staff: D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10.

14

A musical staff in treble clef with a key signature of four sharps (F#, C#, G#, D#). It begins with a repeat sign and contains a sequence of eighth notes: D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8.

A musical staff in treble clef with a key signature of four sharps (F#, C#, G#, D#). It continues the sequence of eighth notes from the previous staff: D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10.

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

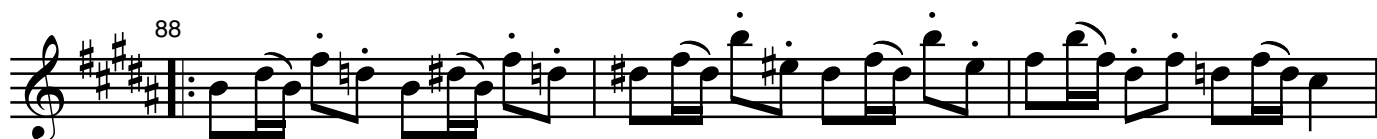
Inicialmente realize estes exercícios sem as ligaduras.

79 80

81 82



Frases musicais



89

90

91

91

Cromatismos

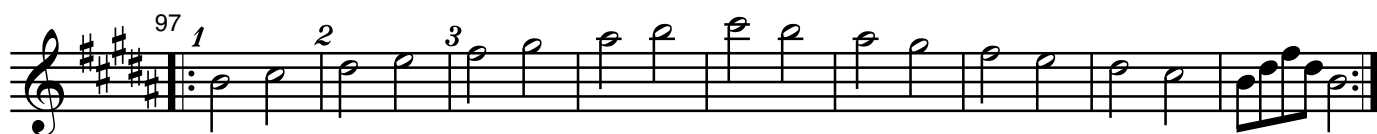
Execute os exercícios de 92 a 96 com as articulações e os fraseados indicados para o item Escalas.

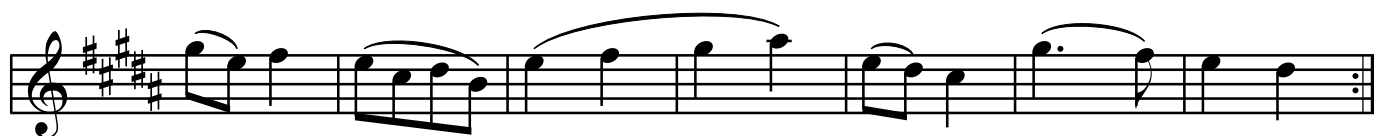
92

93



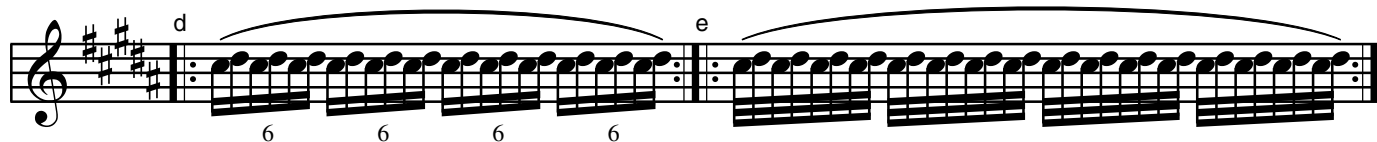
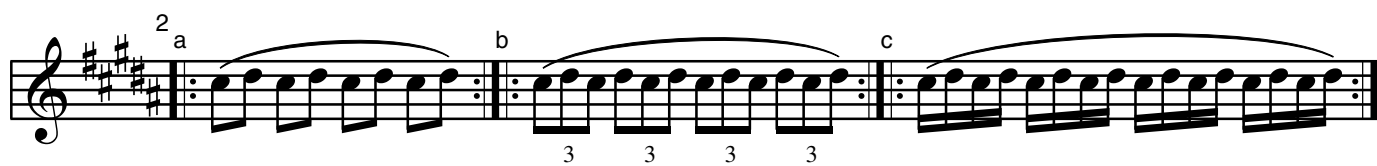
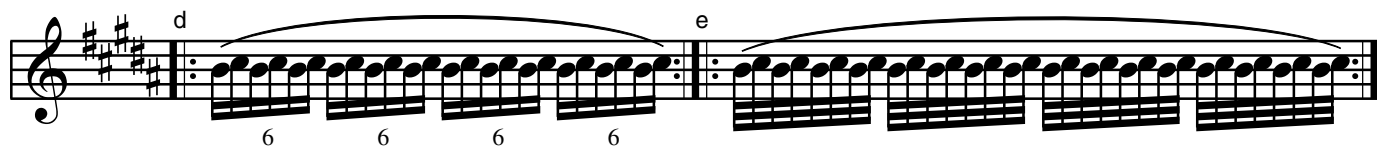
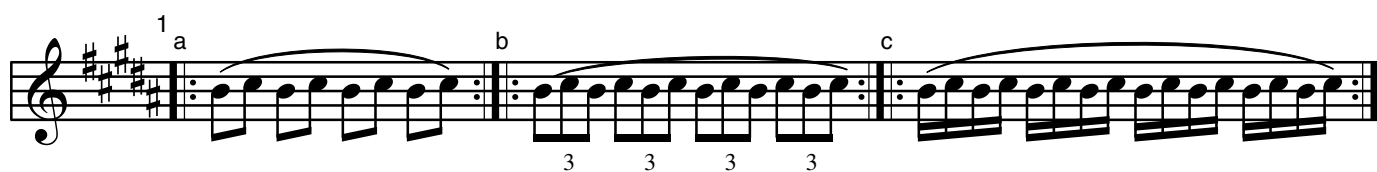
Cânones infinitos a duas ou a três vozes







Preparação para trinados

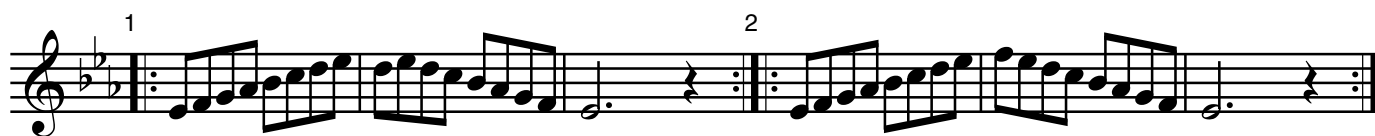


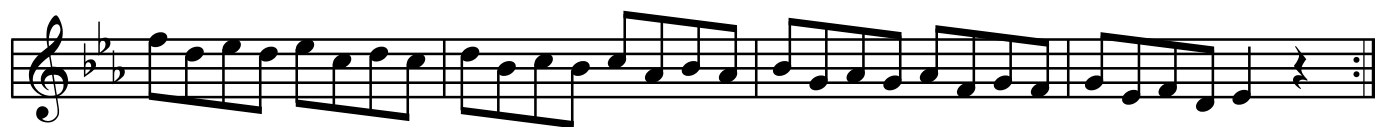
The image displays seven systems of musical notation, each consisting of two staves. The exercises are numbered 3 through 7, with the final system containing an unlabeled exercise that appears to be exercise 8. Each exercise is marked with letters 'a', 'b', 'c', 'd', or 'e' above the staff. Exercises 3, 4, 5, and 6 are marked with 'a', 'b', and 'c'. Exercises 7 and 8 are marked with 'd' and 'e'. The exercises feature various rhythmic patterns, including triplets and sixteenth-note runs, and are often grouped by brackets. The key signature for all exercises is three sharps (F#, C#, G#).

9ª série: com armadura de clave com três bemóis

Escalas

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





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. Each exercise is marked with a number above the staff and a triplet '3' below the notes. The exercises consist of eighth-note triplets, some with slurs and repeat signs. The key signature is three flats (B-flat, E-flat, A-flat).

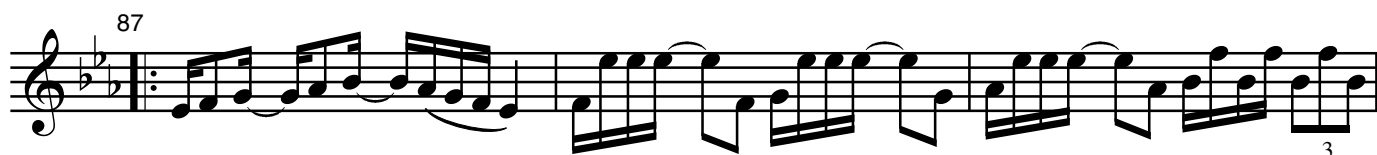
Saltos

Inicialmente realize estes exercícios sem as ligaduras.

Musical score for exercises 79 through 82. Each exercise is marked with a number above the staff. The exercises consist of eighth-note patterns with slurs and repeat signs. The key signature is three flats (B-flat, E-flat, A-flat).



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



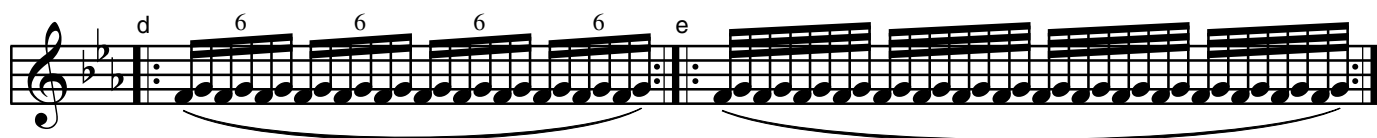
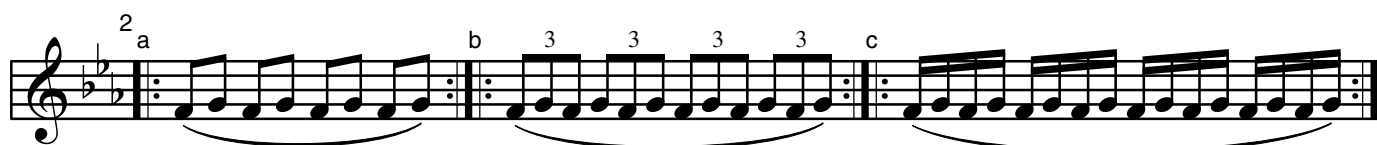
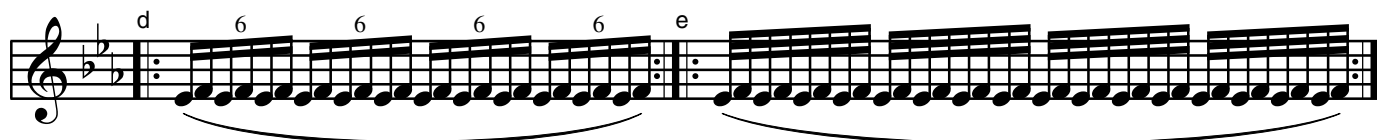
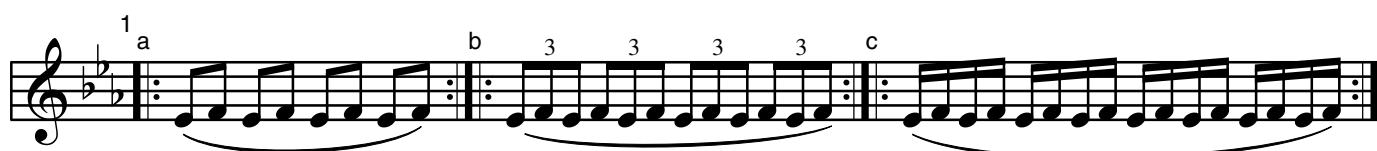
Cânones infinitos a duas ou a três vozes







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

10ª série: com armadura de clave com quatro bemóis

Escalas

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

Exercises a through m are presented on two staves. Each exercise consists of a six-measure phrase. Exercises a, b, c, d, e, and f are on the first staff, while g, h, i, j, l, and m are on the second staff. The exercises demonstrate various articulations such as slurs, accents, and staccato marks, as well as different phrasings.

Exercise 1 is shown on a single staff. It consists of two measures, each with a repeat sign. The first measure contains a sixteenth-note scale, and the second measure contains a dotted quarter note. The exercise is marked with a '1' above the first measure.

Exercise 2 is shown on a single staff. It consists of two measures, each with a repeat sign. The first measure contains a sixteenth-note scale, and the second measure contains a dotted quarter note. The exercise is marked with a '2' above the first measure.

Exercise 3 is shown on a single staff. It consists of two measures, each with a repeat sign. The first measure contains a sixteenth-note scale, and the second measure contains a dotted quarter note. The exercise is marked with a '3' above the first measure.

Exercise 4 is shown on a single staff. It consists of two measures, each with a repeat sign. The first measure contains a sixteenth-note scale, and the second measure contains a dotted quarter note. The exercise is marked with a '4' above the first measure.

Exercise 5 is shown on a single staff. It consists of two measures, each with a repeat sign. The first measure contains a sixteenth-note scale, and the second measure contains a dotted quarter note. The exercise is marked with a '5' above the first measure.

Exercise 6 is shown on a single staff. It consists of two measures, each with a repeat sign. The first measure contains a sixteenth-note scale, and the second measure contains a dotted quarter note. The exercise is marked with a '6' above the first measure.

Exercise 7 is shown on a single staff. It consists of two measures, each with a repeat sign. The first measure contains a sixteenth-note scale, and the second measure contains a dotted quarter note. The exercise is marked with a '7' above the first measure.

Exercise 8 is shown on a single staff. It consists of two measures, each with a repeat sign. The first measure contains a sixteenth-note scale, and the second measure contains a dotted quarter note. The exercise is marked with an '8' above the first measure.

9

10

11

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



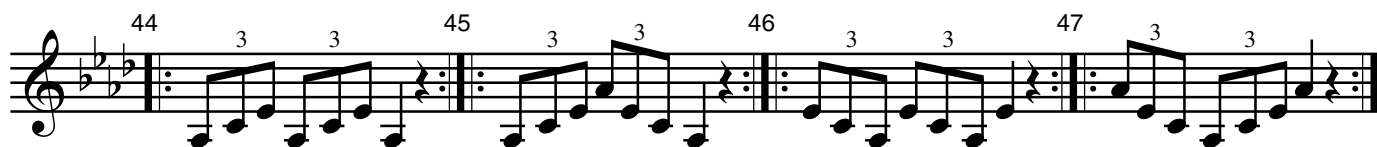
36 37 38 39



40 41 42 43



44 3 3 45 3 3 46 3 3 47 3 3



Musical score for exercises 48 through 78. Each exercise is a single-measure triplet of eighth notes, repeated four times. The exercises are arranged in eight rows of four measures each. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/8. Exercises 48-51 are in the first row, 52-55 in the second, 56-59 in the third, 60-63 in the fourth, 64-67 in the fifth, 68-71 in the sixth, 72-75 in the seventh, and 76-78 in the eighth. Each exercise is marked with a '3' above the first note of the triplet.

Saltos

Inicialmente realize estes exercícios sem as ligaduras.

Musical score for exercises 79 through 82. Each exercise is a single-measure slur of eighth notes, repeated four times. The exercises are arranged in two rows of two measures each. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/8. Exercises 79 and 80 are in the first row, and 81 and 82 are in the second row. Each exercise is marked with a slur above the notes.



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



2

3

108 1 2

109 1 2

Preparação para trinados

1 a b 3 3 3 3 c

d 6 6 6 6 e

2 a b 3 3 3 3 c

d 6 6 6 6 e

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

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

Escalas

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

Exercises a through f are shown on a single staff in treble clef with a key signature of five flats (B-flat, E-flat, A-flat, D-flat, G-flat). Exercises a, b, c, and d are quarter-note scales. Exercises e and f are eighth-note scales. Each exercise is marked with its letter above the staff.

Exercises g through m are shown on a single staff in treble clef with a key signature of five flats. Exercises g, h, i, and j are quarter-note scales. Exercises k, l, and m are eighth-note scales. Each exercise is marked with its letter above the staff.

Exercise 1 is a sixteenth-note scale in treble clef with a key signature of five flats, marked with a '1' above the staff.

Exercise 2 is a sixteenth-note scale in treble clef with a key signature of five flats, marked with a '2' above the staff.

Exercise 3 is a sixteenth-note scale in treble clef with a key signature of five flats, marked with a '3' above the staff.

Exercise 4 is a sixteenth-note scale in treble clef with a key signature of five flats, marked with a '4' above the staff.

Exercise 5 is a sixteenth-note scale in treble clef with a key signature of five flats, marked with a '5' above the staff.

Exercise 6 is a sixteenth-note scale in treble clef with a key signature of five flats, marked with a '6' above the staff.

Exercise 7 is a sixteenth-note scale in treble clef with a key signature of five flats, marked with a '7' above the staff.

Exercise 8 is a sixteenth-note scale in treble clef with a key signature of five flats, marked with an '8' above the staff.

9



Musical staff 9: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 4/4 time signature. The staff contains a melodic line starting with a repeat sign. The melody consists of eighth and sixteenth notes, ending with a quarter rest.



Musical staff 10 (top): Continuation of the melodic line from staff 9, ending with a quarter rest and a repeat sign.

10



Musical staff 10 (bottom): Continuation of the melodic line from staff 9, ending with a quarter rest and a repeat sign.

11



Musical staff 11: Continuation of the melodic line from staff 9, ending with a quarter rest and a repeat sign.

12



Musical staff 12: Continuation of the melodic line from staff 9, ending with a quarter rest and a repeat sign.



Musical staff 13 (top): Continuation of the melodic line from staff 9, ending with a quarter rest and a repeat sign.

13



Musical staff 13 (bottom): Continuation of the melodic line from staff 9, ending with a quarter rest and a repeat sign.



Musical staff 14 (top): Continuation of the melodic line from staff 9, ending with a quarter rest and a repeat sign.

14



Musical staff 14 (bottom): Continuation of the melodic line from staff 9, ending with a quarter rest and a repeat sign.



Musical staff 15: Continuation of the melodic line from staff 9, ending with 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 3 3 45 3 3 46 3 3 47 3 3

Musical score for '11ª série a' consisting of 31 measures, numbered 48 to 78. The music is written on a single staff in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The rhythm is primarily eighth and sixteenth notes, often grouped in triplets. Slurs are used to indicate phrasing across groups of notes. The piece concludes with a double bar line and repeat dots.

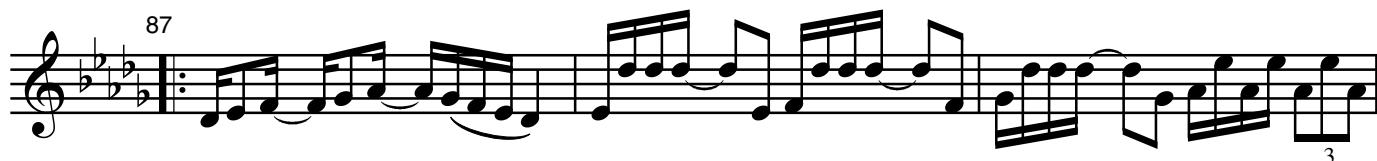
Saltos

Inicialmente realize estes exercícios sem as ligaduras.

Musical score for 'Saltos' consisting of 4 measures, numbered 79 to 82. The music is written on a single staff in treble clef with a key signature of three flats. The rhythm consists of eighth notes, some with slurs. The piece concludes with a double bar line and repeat dots.



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



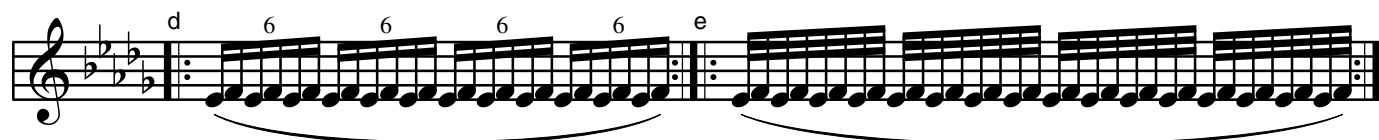
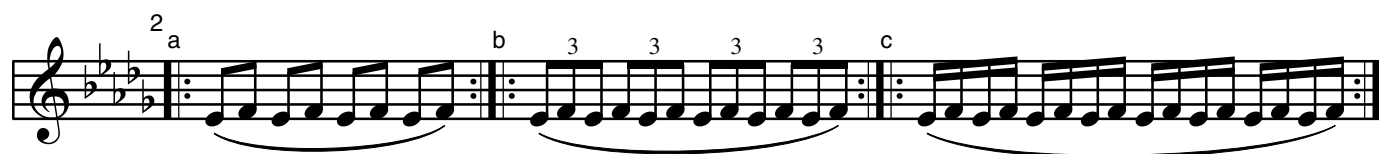
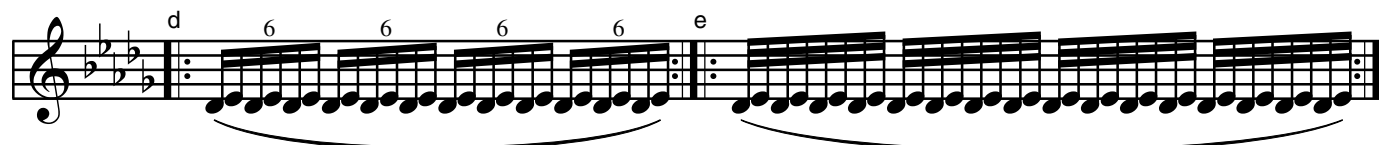
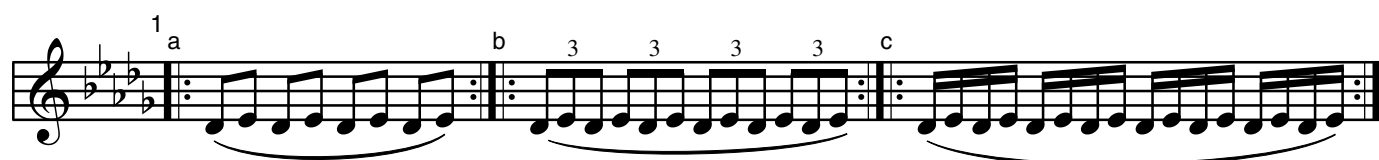
Cânones infinitos a duas ou a três vozes



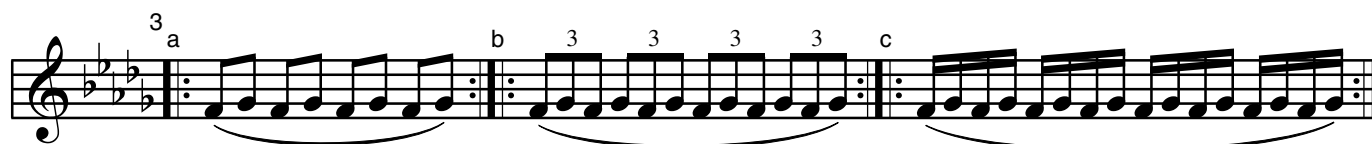




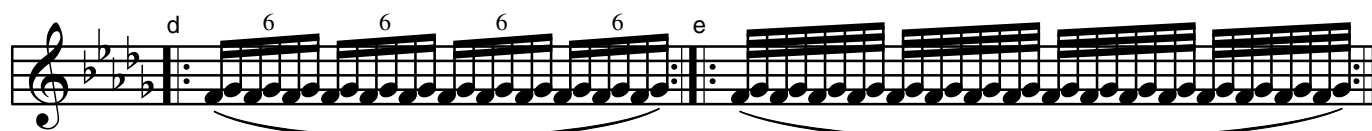
Preparação para trinados



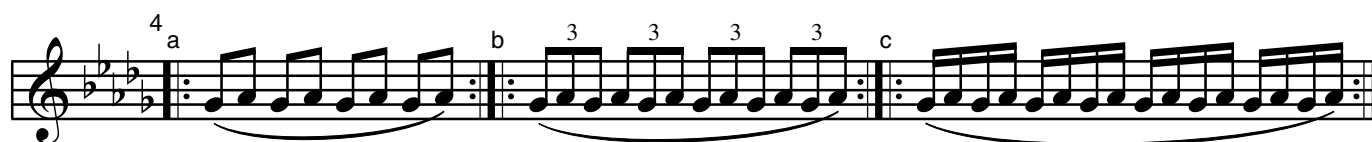
3 a b c



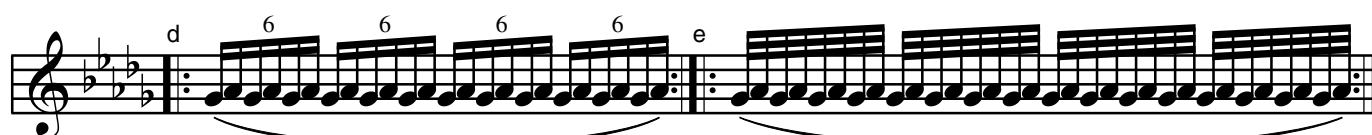
d e



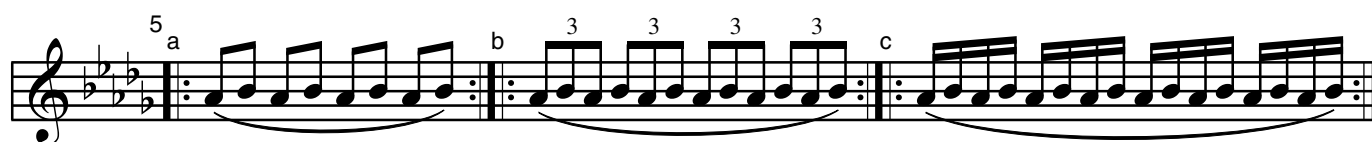
4 a b c



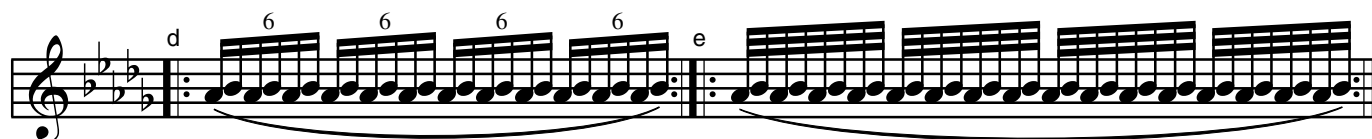
d e



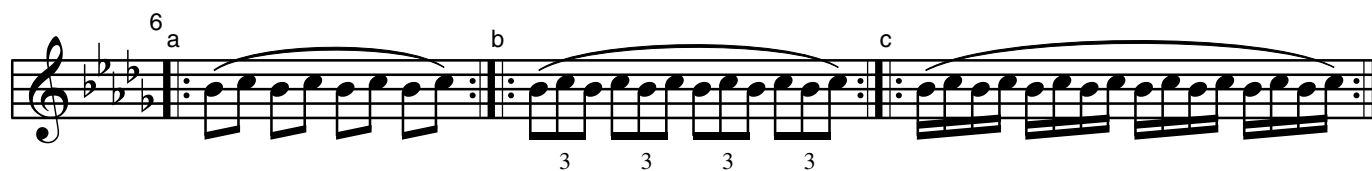
5 a b c



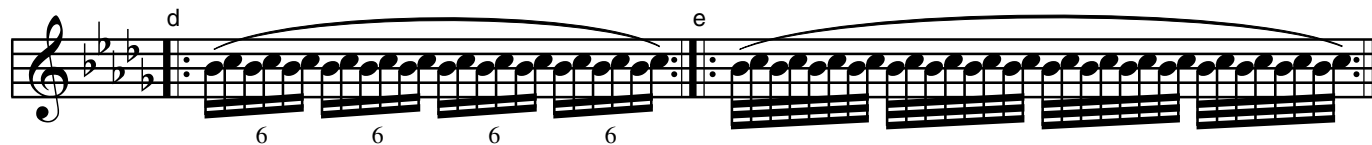
d e



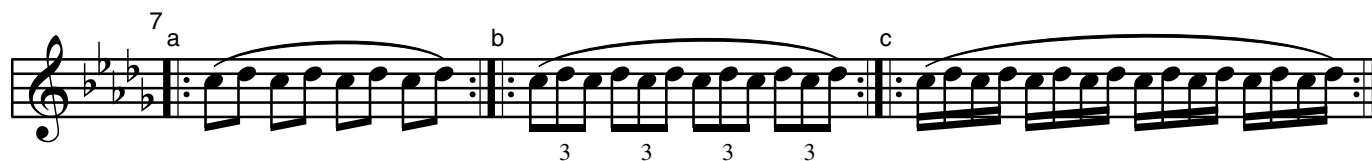
6 a b c



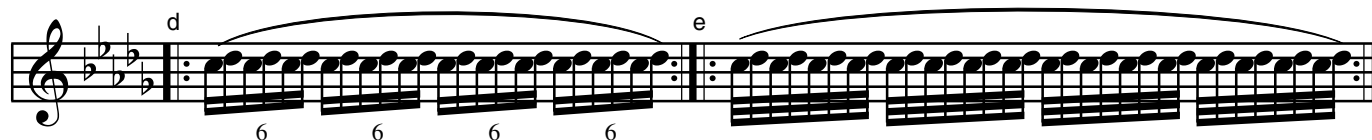
d e



7 a b c



d e



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

Escalas

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

Exercises a through f are shown on a single staff in treble clef with a key signature of seven sharps (F# major/C# minor). Exercise 'a' is a quarter-note scale. 'b' is a dotted quarter-note scale. 'c' is a half-note scale. 'd' is a quarter-note scale with slurs. 'e' is a dotted quarter-note scale with slurs. 'f' is a half-note scale with slurs.

Exercises g through m are shown on a single staff in treble clef with a key signature of seven sharps. Exercise 'g' is a quarter-note scale with slurs. 'h' is a dotted quarter-note scale with slurs. 'i' is a half-note scale with slurs. 'j' is a quarter-note scale with slurs. 'l' is a dotted quarter-note scale with slurs. 'm' is a half-note scale with slurs.

Exercise 1 consists of two measures. The first measure contains a quarter-note scale with slurs. The second measure contains a dotted quarter-note scale with slurs, followed by a quarter rest and a repeat sign.

Exercise 2 consists of two measures. The first measure contains a half-note scale with slurs. The second measure contains a dotted half-note scale with slurs, followed by a quarter rest and a repeat sign.

Exercise 3 consists of two measures. The first measure contains a quarter-note scale with slurs. The second measure contains a dotted quarter-note scale with slurs, followed by a quarter rest and a repeat sign.

Exercise 4 consists of two measures. The first measure contains a half-note scale with slurs. The second measure contains a dotted half-note scale with slurs, followed by a quarter rest and a repeat sign.

Exercise 5 consists of two measures. The first measure contains a quarter-note scale with slurs. The second measure contains a dotted quarter-note scale with slurs, followed by a quarter rest and a repeat sign.

Exercise 6 consists of two measures. The first measure contains a half-note scale with slurs. The second measure contains a dotted half-note scale with slurs, followed by a quarter rest and a repeat sign.

Exercise 7 consists of two measures. The first measure contains a quarter-note scale with slurs. The second measure contains a dotted quarter-note scale with slurs, followed by a quarter rest and a repeat sign.

Exercise 8 consists of two measures. The first measure contains a half-note scale with slurs. The second measure contains a dotted half-note scale with slurs, 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 3 3 45 3 3 46 3 3 47 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

This section contains 31 measures of music, numbered 48 to 78. Each measure is a triplet of eighth notes, indicated by a '3' above the notes. The notes are slurred together. The key signature has three sharps (F#, C#, G#). The exercises are arranged in eight staves, with the last staff containing measures 76, 77, and 78.

Saltos

Inicialmente realize estes exercícios sem as ligaduras.

79 80 81 82

This section contains 4 measures of music, numbered 79 to 82. Each measure consists of a slur over two eighth notes, with an accent mark (x) above the first note. The key signature has three sharps (F#, C#, G#). The exercises are arranged in two staves, with the first staff containing measures 79 and 80, and the second staff containing measures 81 and 82.



Frases musicais



89

90

91

92

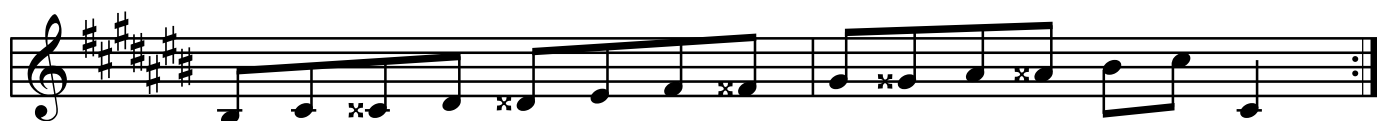
93

Cromatismos

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

92

93



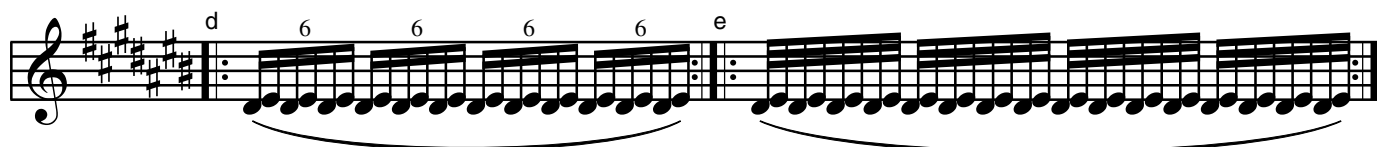
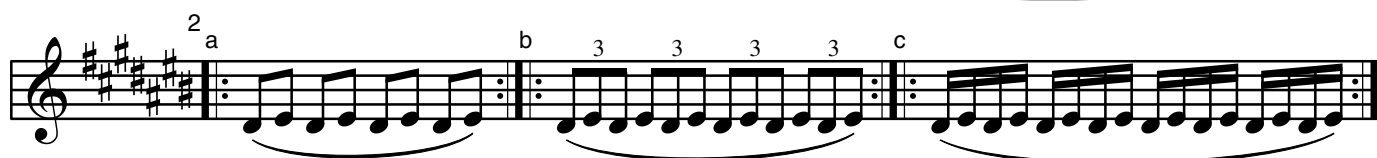
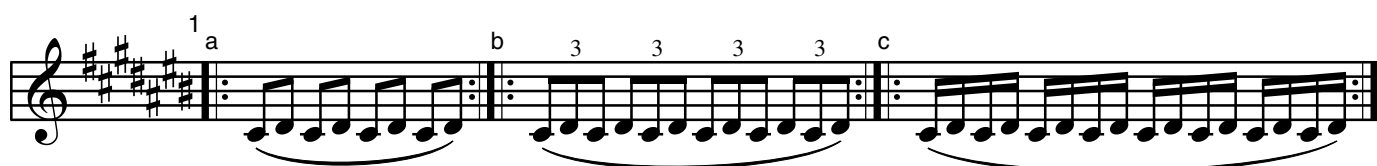
Cânones infinitos a duas ou a três vozes

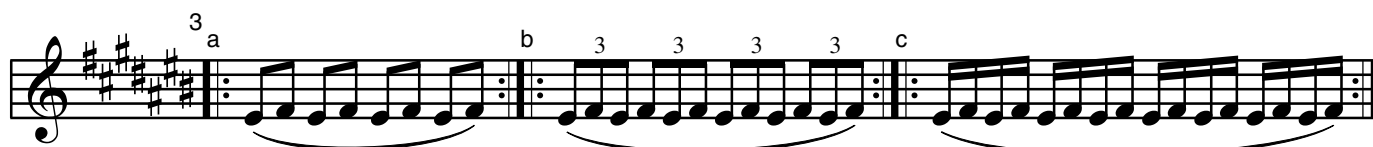






Preparação para trinados





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

10

11

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

Musical score for exercises 48 through 78. The exercises are arranged in eight rows of four measures each. Each measure contains a triplet of eighth notes, indicated by a '3' below the notes. Slurs are used to group the notes within each triplet and across measures. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/8. The exercises progress from simple triplets to more complex patterns involving slurs and ties.

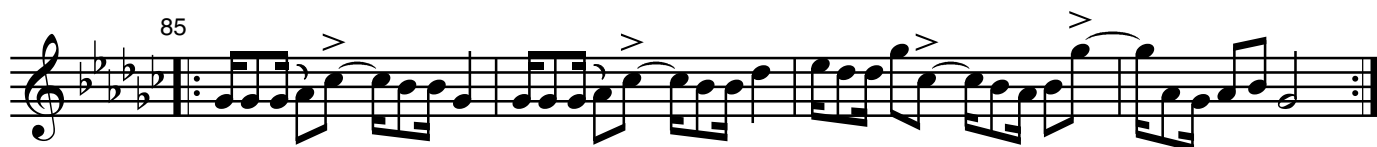
Saltos

Inicialmente realize estes exercícios sem as ligaduras.

Musical score for exercises 79 through 82. The exercises are arranged in two rows of four measures each. The notes are slurred across measures, and ties are used to connect notes across bar lines. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/8. The exercises focus on slurs and ties, with exercise 82 featuring a final measure with a tie to the next measure.



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



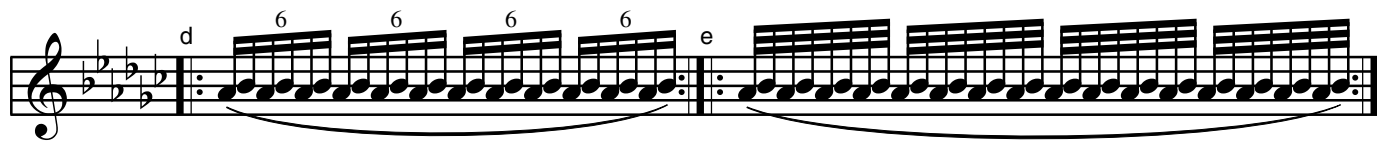
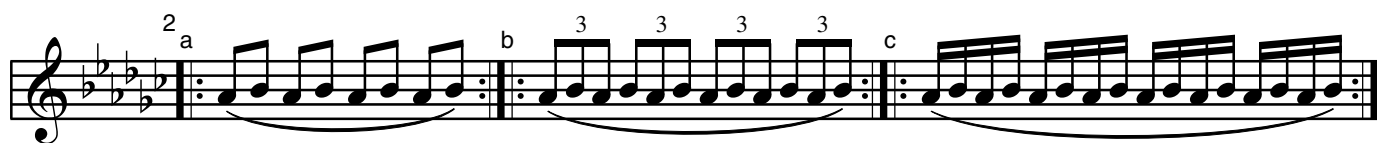
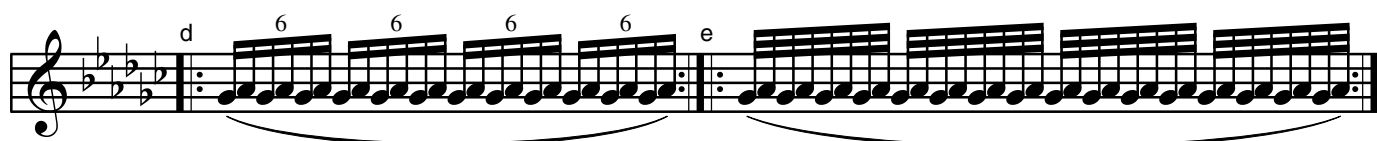
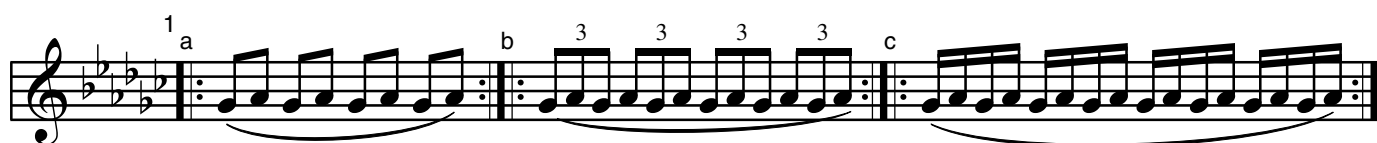
Cânones infinitos a duas ou a três vozes







Preparação para trinados

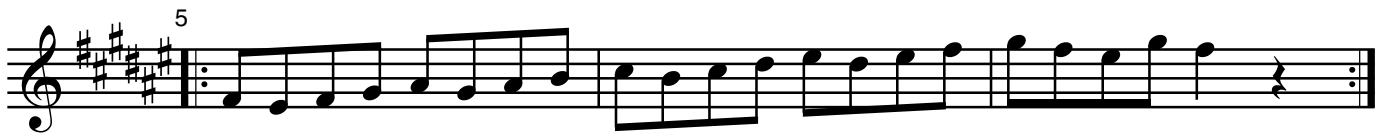


3

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

Escalas

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



9

10

11

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

Musical score for exercises 48 through 78. The exercises are arranged in eight staves, each containing four measures. The key signature is three sharps (F#, C#, G#). Exercises 48-51 and 53-55 feature triplets of eighth notes. Exercises 52, 56-59, 60-63, 64-67, 68-71, 72-75, 76-78, and 79-82 feature slurs over eighth notes. Exercises 74, 75, 76, and 77 include asterisks (*) under certain notes, likely indicating specific fingering or articulation instructions.

Saltos

Inicialmente realize estes exercícios sem as ligaduras.

Musical score for exercises 79 through 82. The exercises are arranged in two staves, each containing four measures. The key signature is three sharps (F#, C#, G#). Exercises 79-82 feature slurs over eighth notes, with exercise 82 including an asterisk (*) under a note.

89

90

91

Cromatismos

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

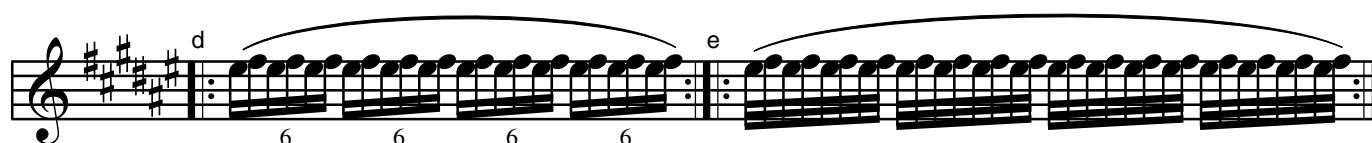
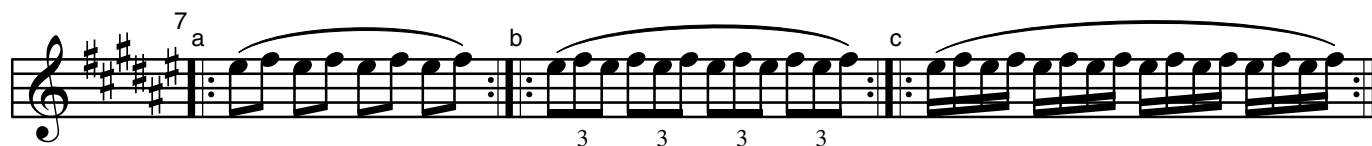
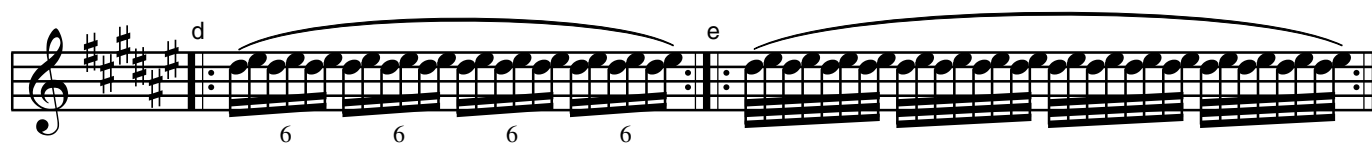
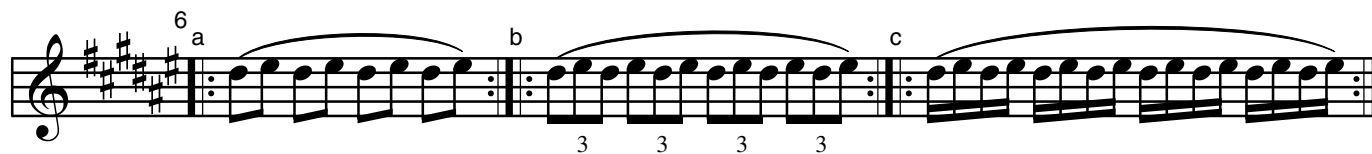
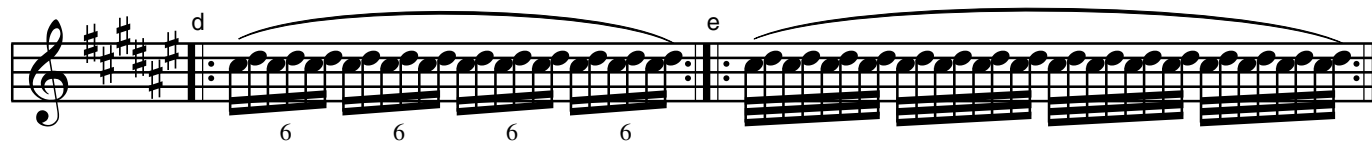
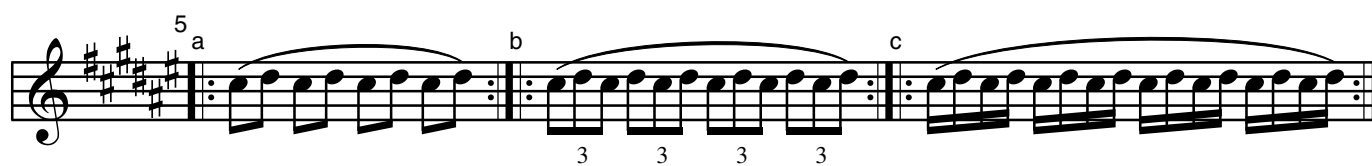
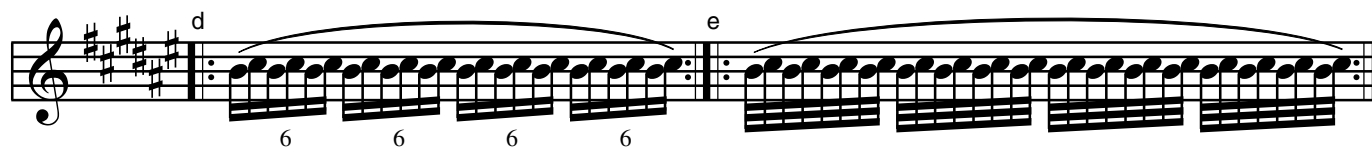
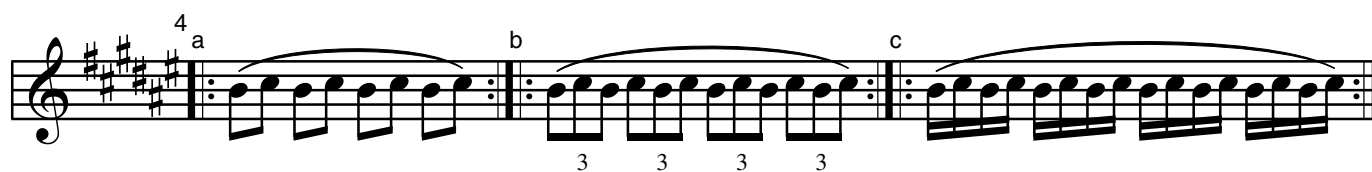
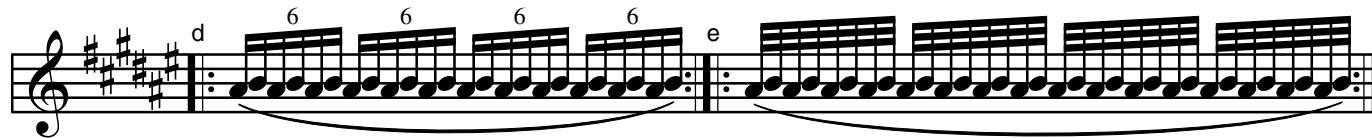
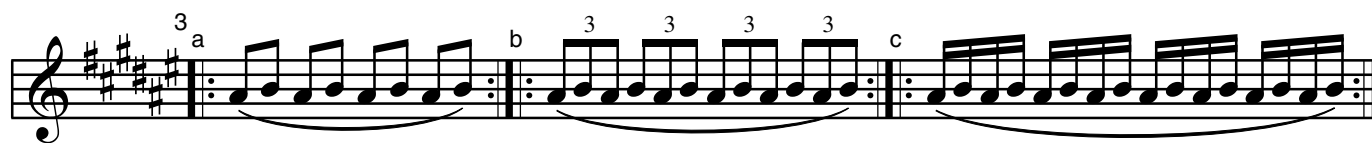
92

93



Cânones infinitos a duas ou a três vozes





13ª série: com armadura de clave com sete bemóis

Escalas

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

Exercises a through f are shown on a single staff in treble clef with a key signature of seven flats (B-flat major). Exercises a, b, and c are quarter-note scales. Exercises d, e, and f are eighth-note scales. Exercises a, b, and c have a staccato articulation. Exercises d, e, and f have a slurred articulation.

Exercises g through m are shown on a single staff in treble clef with a key signature of seven flats. Exercises g, h, and i are quarter-note scales. Exercises j, k, l, and m are eighth-note scales. Exercises g, h, and i have a staccato articulation. Exercises j, k, l, and m have a slurred articulation.

Exercise 1 consists of two measures of eighth-note scales, each with a repeat sign and a fermata at the end.

Exercise 2 consists of two measures of eighth-note scales, each with a repeat sign and a fermata at the end.

Exercise 3 consists of two measures of eighth-note scales, each with a repeat sign and a fermata at the end.

Exercise 4 consists of two measures of eighth-note scales, each with a repeat sign and a fermata at the end.

Exercise 5 consists of two measures of eighth-note scales, each with a repeat sign and a fermata at the end.

Exercise 6 consists of two measures of eighth-note scales, each with a repeat sign and a fermata at the end.

Exercise 7 consists of two measures of eighth-note scales, each with a repeat sign and a fermata at the end.

Exercise 8 consists of two measures of eighth-note scales, each with a repeat sign and a fermata at the end.



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 3 3 45 3 3 46 3 3 47 3 3

Musical score for exercises 48 through 78. Each exercise is a single-measure triplet of eighth notes, repeated three times. The exercises are arranged in eight rows of four measures each. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/8. Exercises 48-51 are in the first row, 52-55 in the second, 56-59 in the third, 60-63 in the fourth, 64-67 in the fifth, 68-71 in the sixth, 72-75 in the seventh, and 76-78 in the eighth. Each exercise is marked with a '3' above the notes and a repeat sign at the end of the measure.

Saltos

Inicialmente realize estes exercícios sem as ligaduras.

Musical score for exercises 79 through 82. Each exercise is a single-measure slur of eighth notes, repeated three times. The exercises are arranged in two rows of two measures each. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/8. Exercises 79-80 are in the first row, and 81-82 are in the second. Each exercise is marked with a slur over the notes and an accent (>) above the notes. Exercises 79-80 are in the first row, and 81-82 are in the second. Each exercise is marked with a repeat sign at the end of the measure.



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



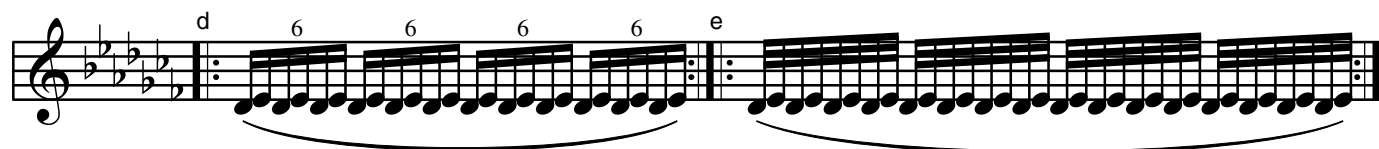
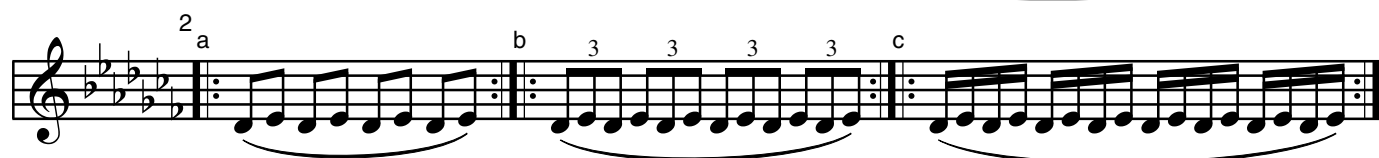
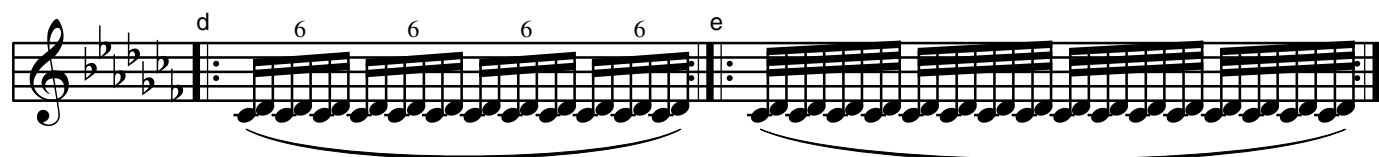
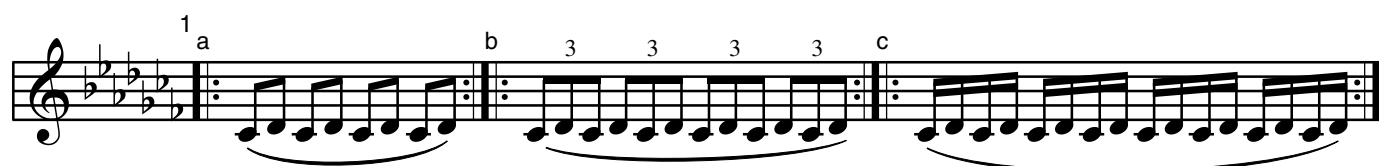
Cânones infinitos a duas ou a três vozes

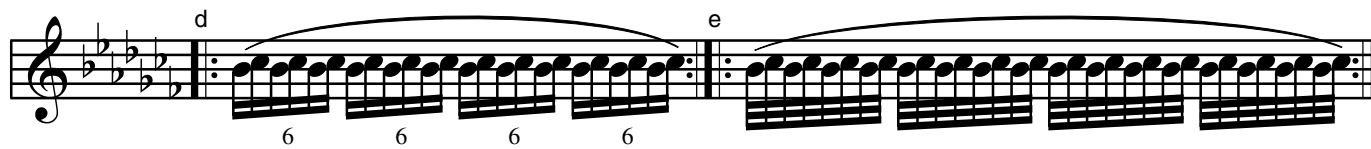
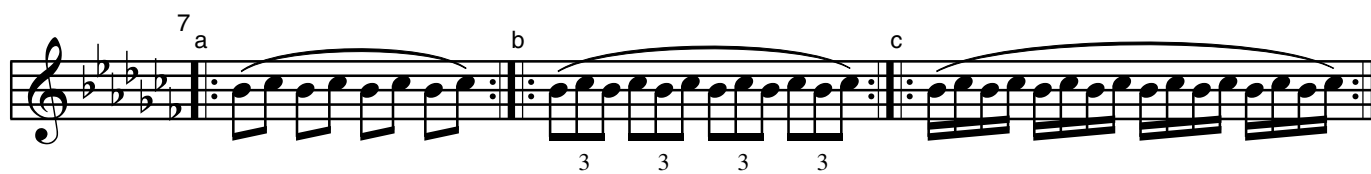
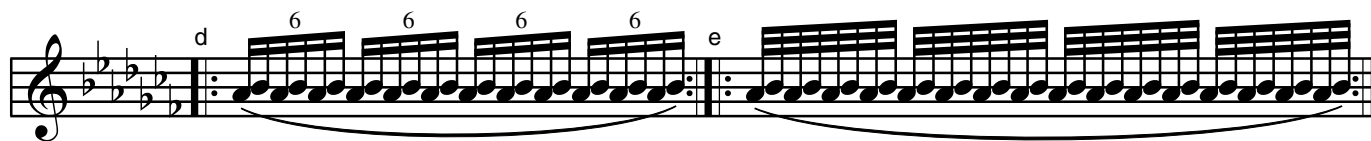
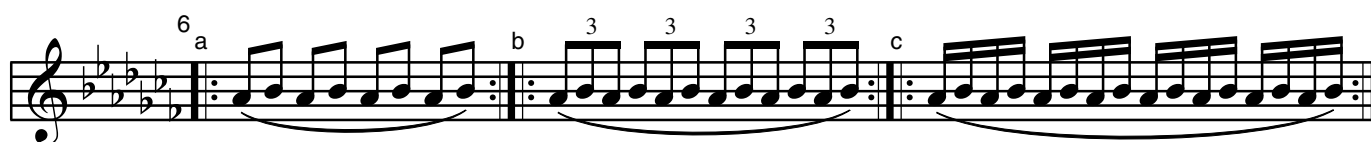
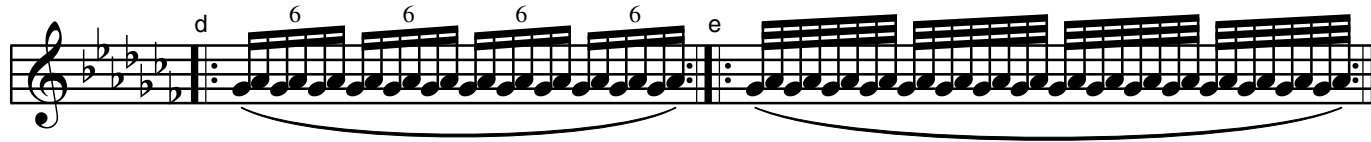
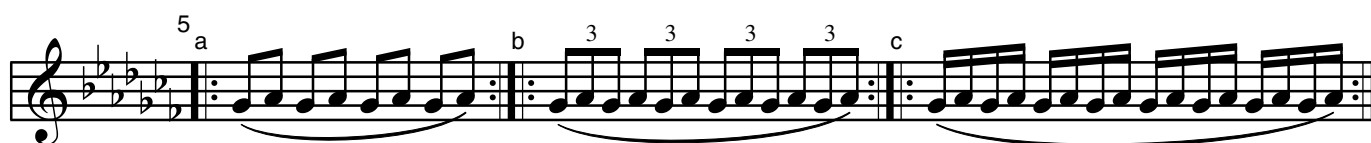
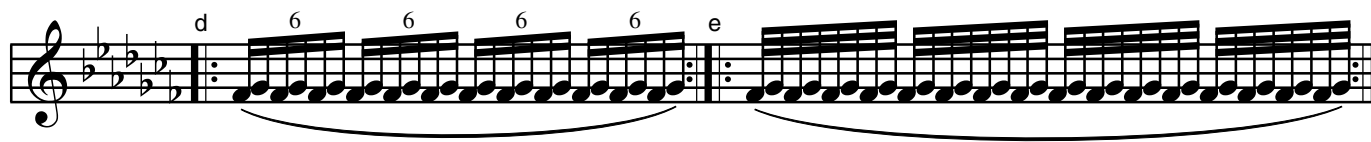
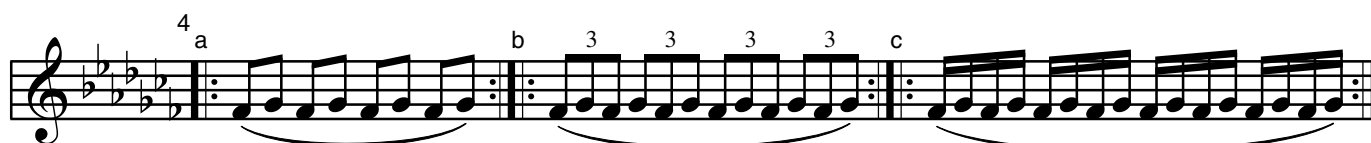
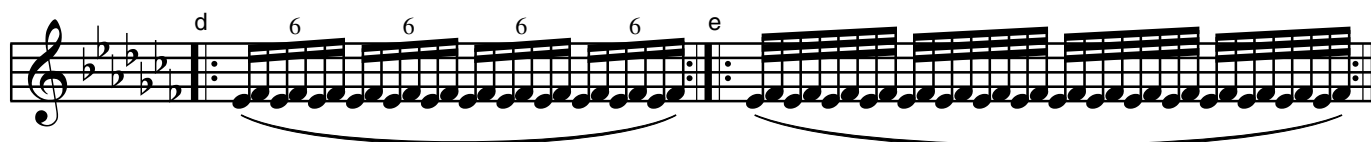
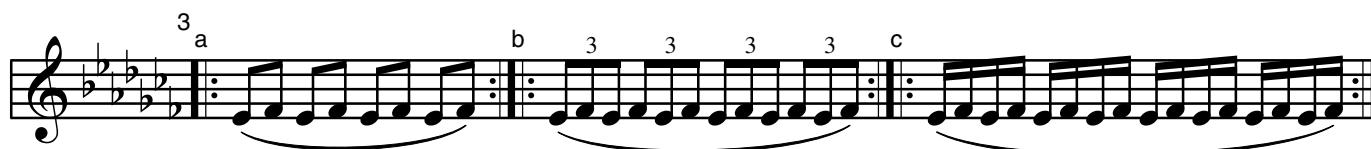






Preparação para trinados





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).

