














Exercícios de Solfejo e Ritmo



Edição PROVISÓRIA: março 2015

LM5 - Volume V
Unidades IX e X

Unidade IX

Módulo I

A) Alturas (arpejo do I grau e graus conjuntos)

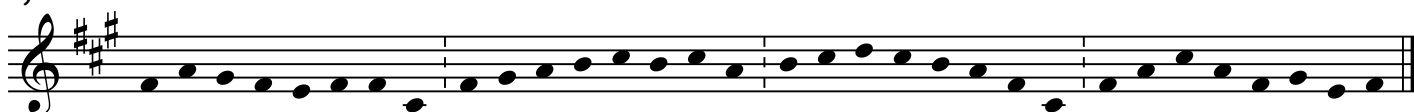
Lá Maior e Fá# menor; Lá^b Maior e Fá menor; Mi Maior e Dó# menor; Mi^b Maior e Dó menor

exercícios de entoação (usar variações rítmicas)

1)



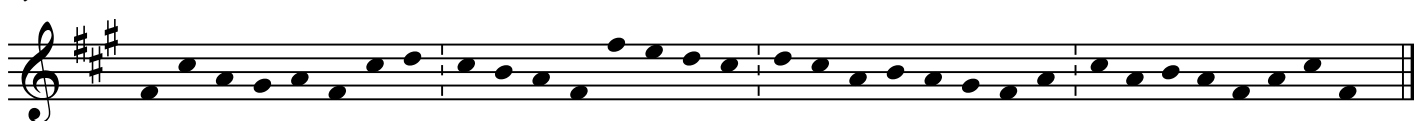
2)



3)



4)



5)



B) Ritmo

*células rítmicas (exemplos com u.t.= ♩ e ♪.) - novos elementos



B1) uma voz:

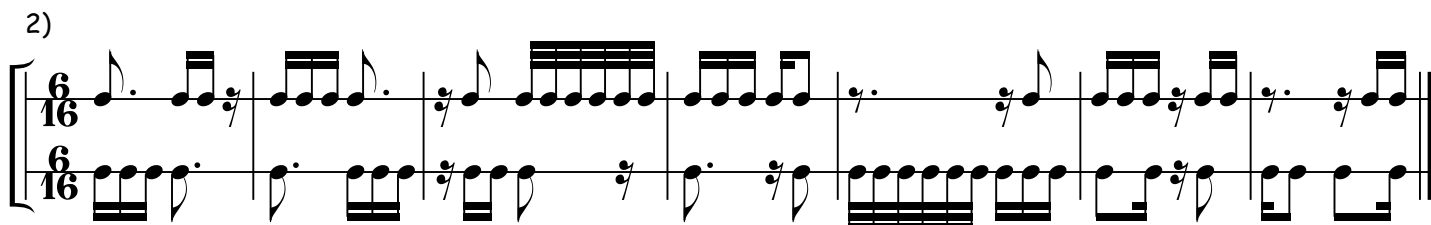


B2) duas vozes:

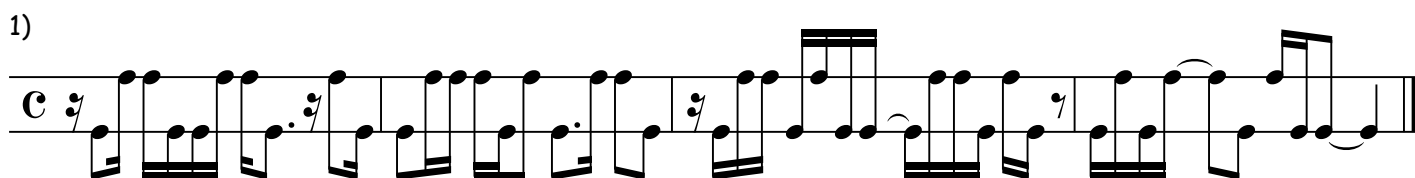
1)



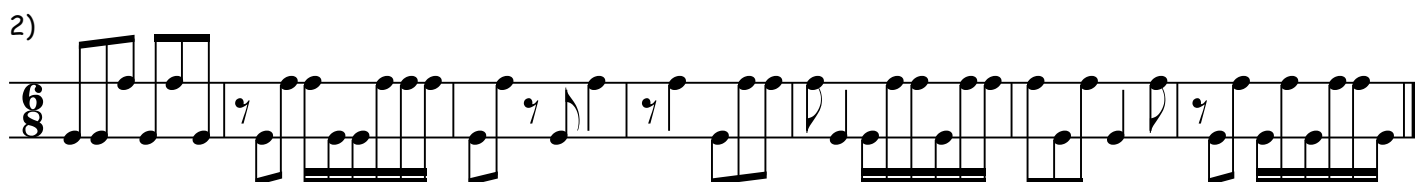
2)


B3) tá-tum:

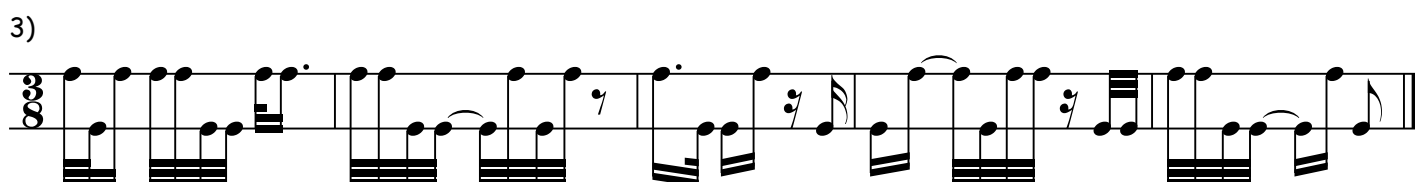
1)



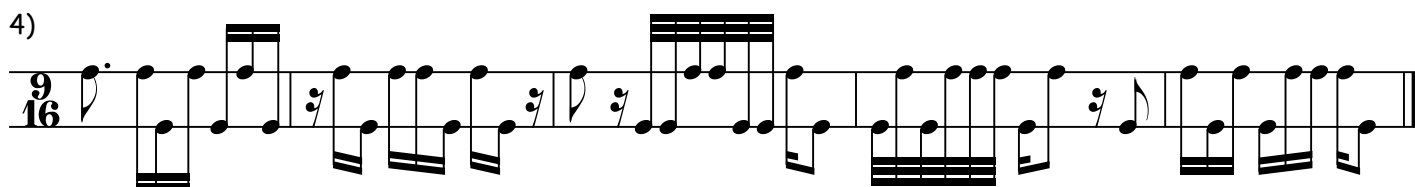
2)



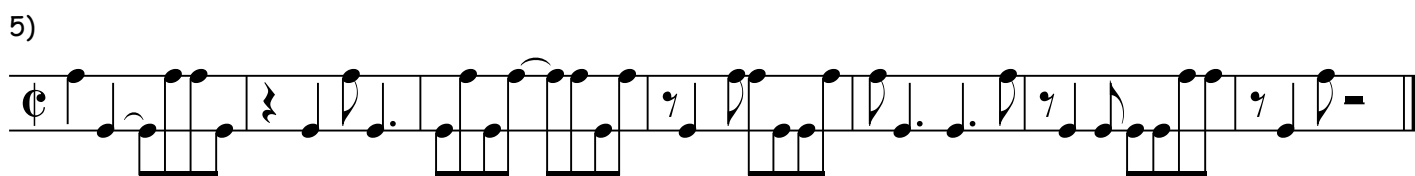
3)



4)



5)



C) Melodias

Lá Maior e Fá# menor; Láb Maior e Fá menor; Mi Maior e Dó# menor; Mi b Maior e Dó menor

C1) solfejo a uma voz:

1)



2)



3)



4)



5)



6)



7)



C2) solfejo a duas vozes:

1)



2)




D) Repertório:

1) "Mas que Nada" Jorge Benjor

Cm Fm G7 Cm Fm G7



2) "Sinfonia Nº 9 - 4º Mov." Dvórák

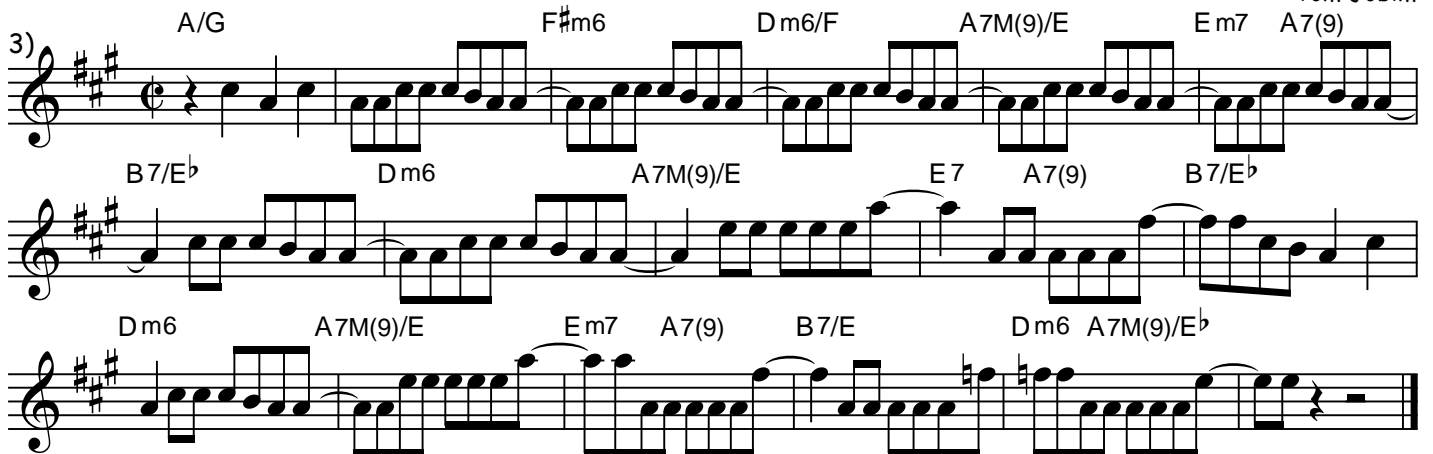


3) "Águas de Março" Tom Jobim

A/G F#m6 Dm6/F A7M(9)/E Em7 A7(9)

B7/E♭ Dm6 A7M(9)/E E7 A7(9) B7/E♭

Dm6 A7M(9)/E Em7 A7(9) B7/E Dm6 A7M(9)/E♭




Módulo II

A) Alturas (arpejo do I grau e graus conjuntos)

Mi Maior e Dó# menor; Mi♭ Maior e Dó menor

exercícios de entoação (usar variações rítmicas)

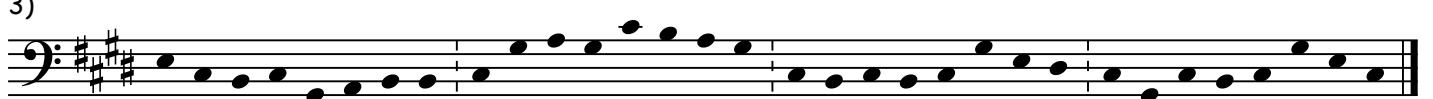
1)



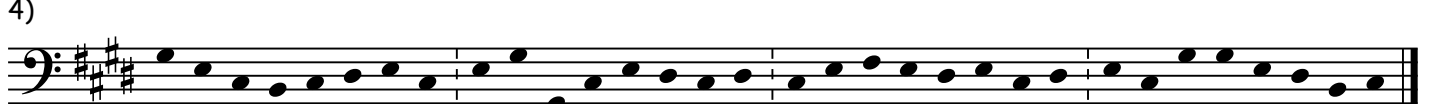
2)




3)



4)



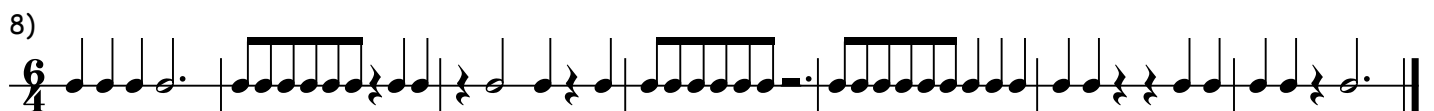
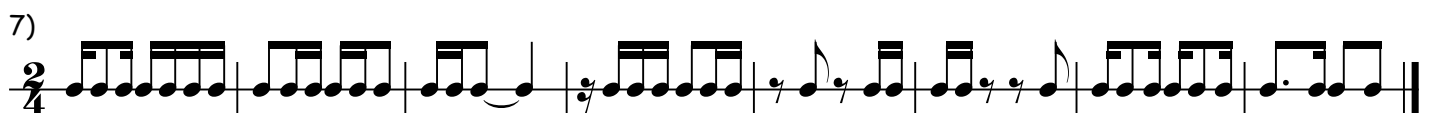
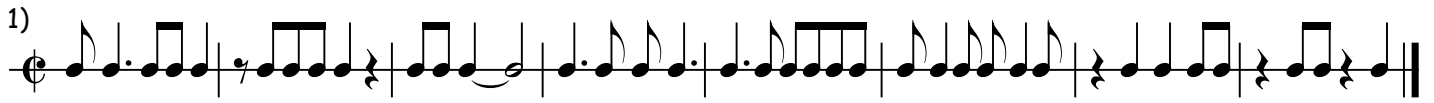
5)



B) Ritmo

* mesmas células rítmicas

B1) uma voz:



B2) duas vozes:

1)

2)

B3) tá-tum:

1)

2)

3)

4)

5)

C) Melodias

Mi Maior e Dó# menor; Mi**b** Maior e Dó menor

C1) solfejo a uma voz:

1)



2)



3)



4)



5)



6)



7)



C2) solfejo a duas vozes:

1)



2)



D) Repertório:

1) **"Rio"** Roberto Menescal e Ronaldo Bôscoli
G#m7

F#m7 B7(9) F#m7 B7(9) B7(b9) E7M A7(9)



2) **"Sinfonia N° 6 - 1º Mov."** Tchaikovsky



3) **"Encontros e Despedidas"** Milton Nascimento e Fernando Brant

Cm7(9) B° E♭6/B♭ Fm7 B♭7(9) E♭7M A♭7M Dm7(9) G7(b13)G7 Cm7(9)




Módulo III

A) Alturas (arpejo do I grau e graus conjuntos)


Todas as tonalidades maiores e menores

exercícios de entoação (usar variações rítmicas)

1)




2)



3)



4)



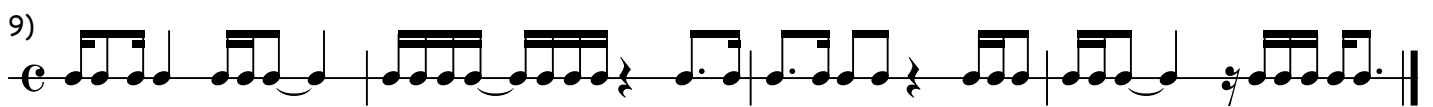
5)



B) Ritmo

* mesmas células rítmicas

B1) uma voz:



B2) duas vozes:

1)

2)

B3) tá-tum:

1)

2)

3)

4)

5)

C) Melodias

todas as tonalidades maiores e menores

c1) solfejo a uma voz:

1)

2)

3)



4)



5)



6)



7)



C2) solfejo a duas vozes:

1)



D) Repertório:

1) "Côco (Engenho Novo)" Folclore Brasileiro



2) "La Arlesine" Bizet



3) "Muié Rendeira" Folclore Brasileiro



Unidade X

Módulo I

A) Alturas

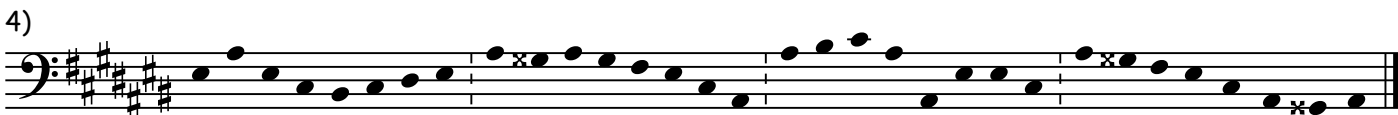
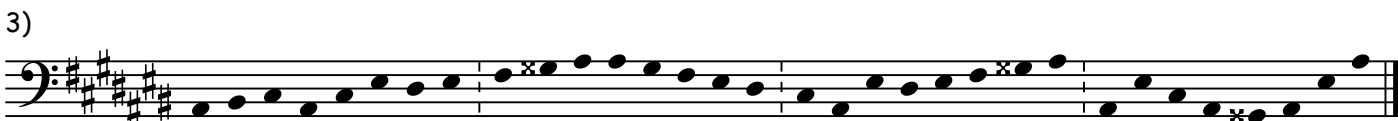
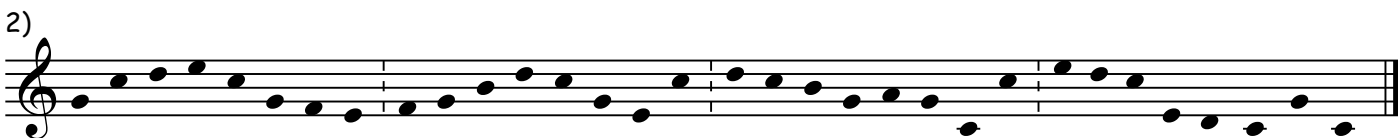
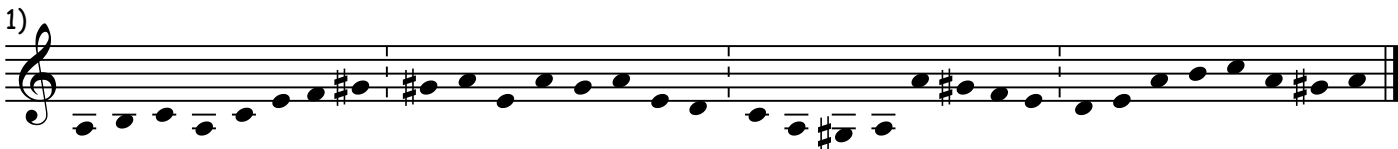
Dó Maior e Lá menor
Dó# Maior e Lá# menor

*Escala e arpejo (maior e menor primitiva):



exercícios de entoação

(usar variações rítmicas: a) $\frac{2}{4}$ b) $\frac{3}{4}$ c) $\frac{6}{8}$)

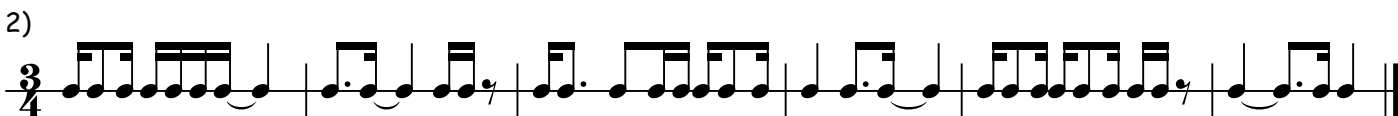


B) Ritmo

*células rítmicas (exemplos com u.t.= ♩ e ♪.) - novos elementos



B1) uma voz:



3)



4)



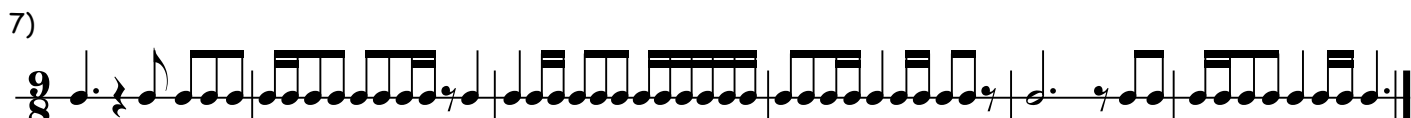
5)



6)



7)



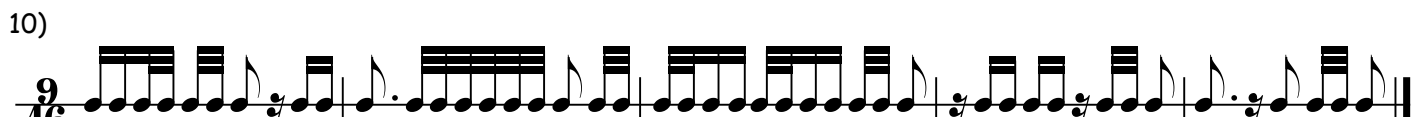
8)



9)

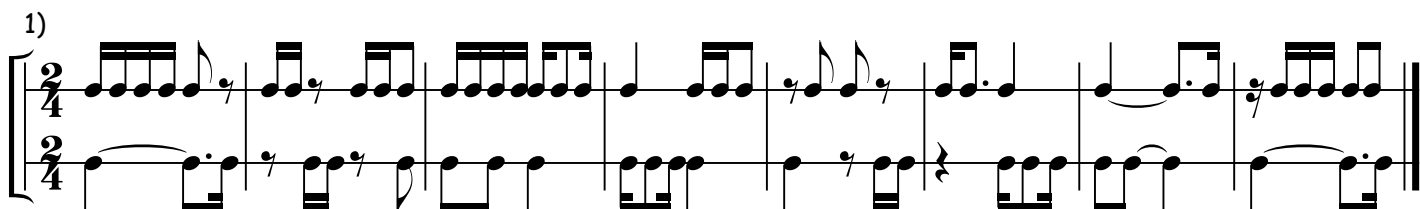


10)

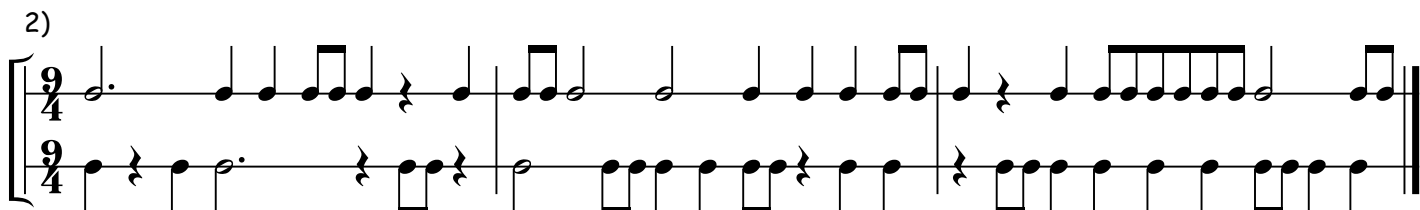


B2) duas vozes:

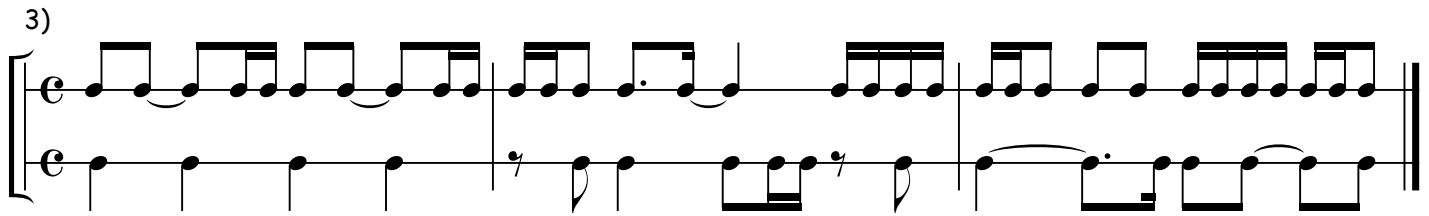
1)



2)



3)

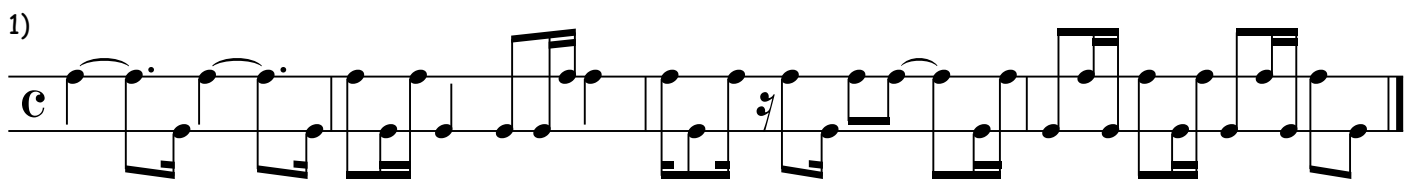


4)

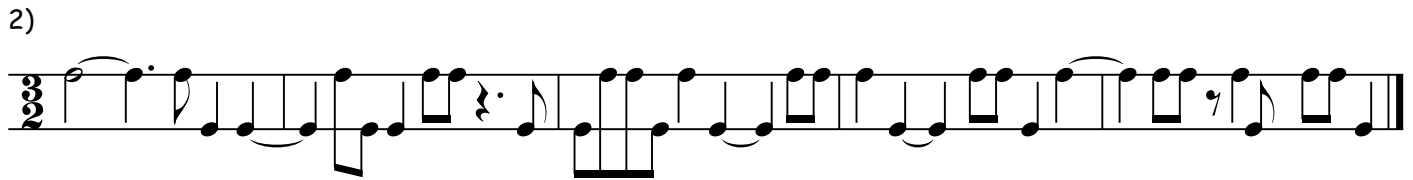


B3) tá-tum:

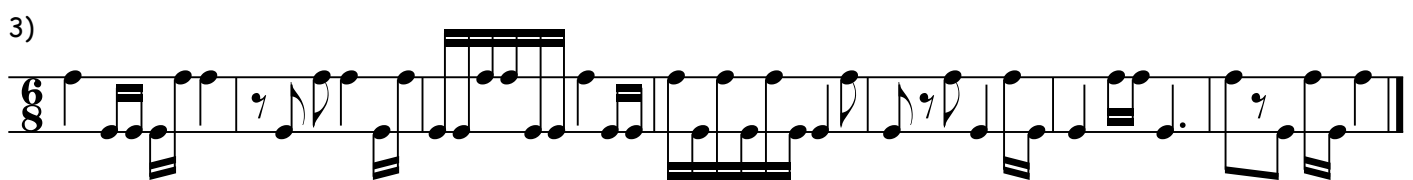
1)



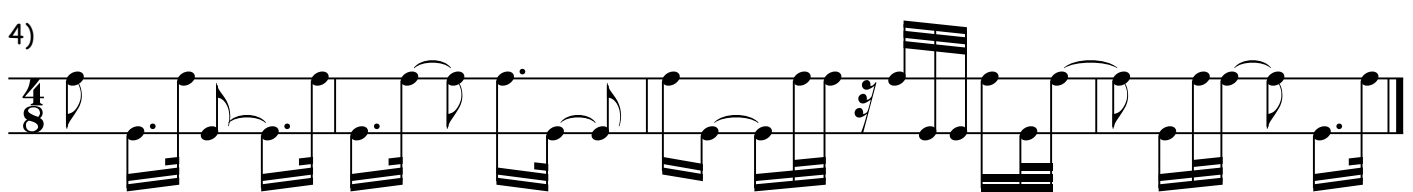
2)



3)



4)



C) Melodia

Dó Maior e Lá menor
Dó# Maior e Lá# menor

*Escala e arpejos:



C1) solfejo a uma voz:

1)



2)



3)



4)



5)



6)



7)



8)



C2) solfejo a duas vozes:

1)



2)



D) Repertório:

1) "All by Myself (trecho)" Eric Carmen
Sergei Rachmaninoff



Módulo II

A) Alturas

Dó maior e Lá menor
Sol maior e Mi menor

*Escalas e arpejos:



exercícios de entoação (usar variações rítmicas - vide pg. 1)

1) 2) 3) 4) 5) 6)

B) Ritmo

*clichês rítmicos (exemplos com u.t. = ♩ e ♪.) - novos elementos



B1) uma voz:

1) 2)

3)



4)



5)



6)



7)



8)



9)

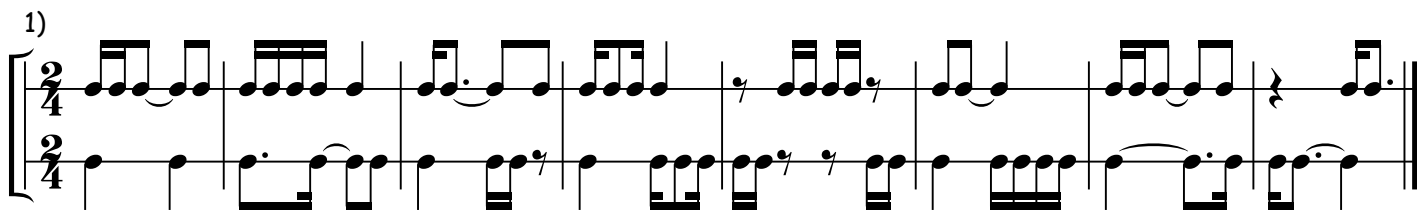


10)




B2) duas vozes:

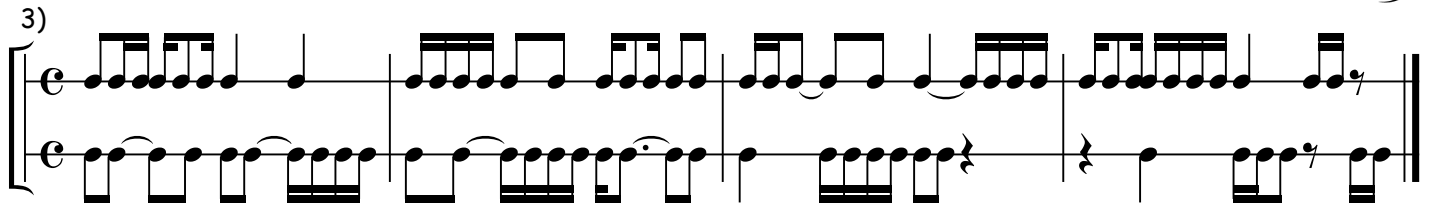
1)



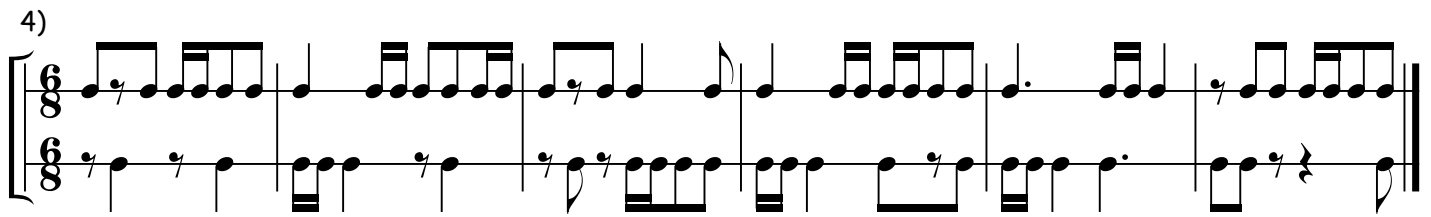
2)



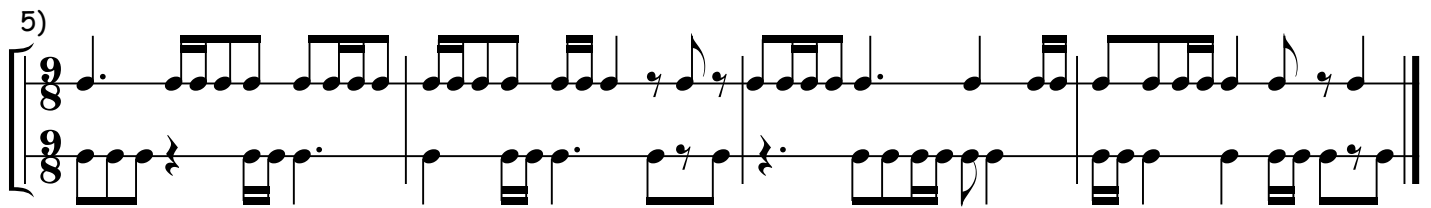
3)



4)

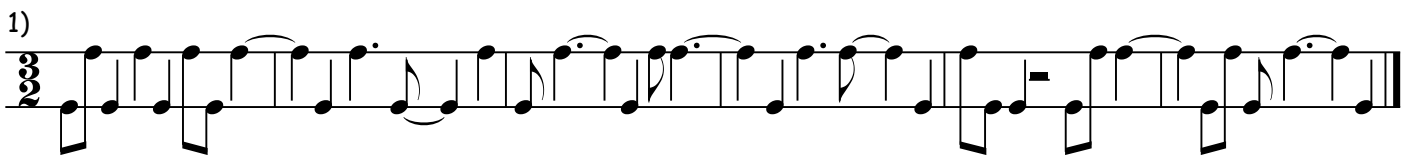


5)

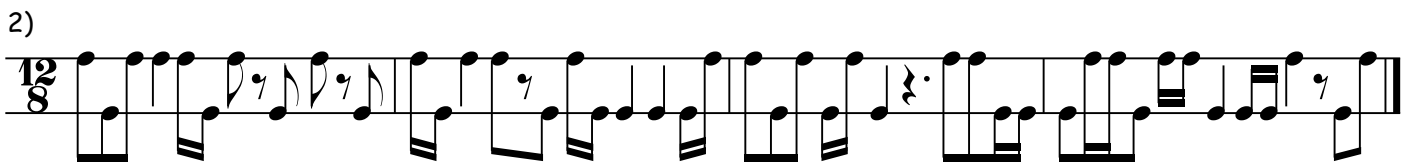


B3) tá-tum:

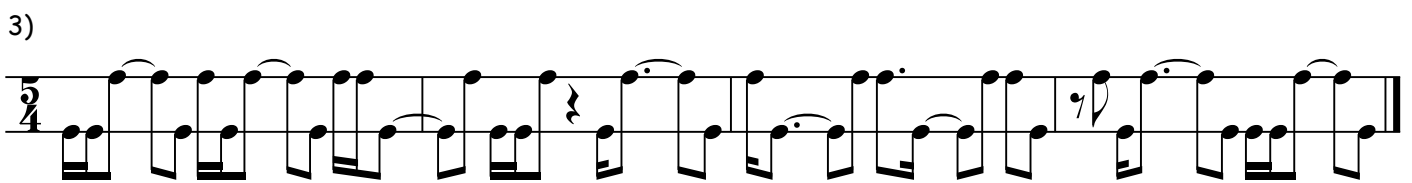
1)



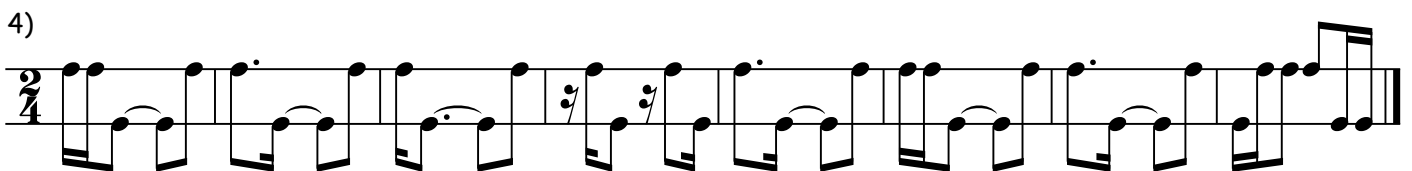
2)



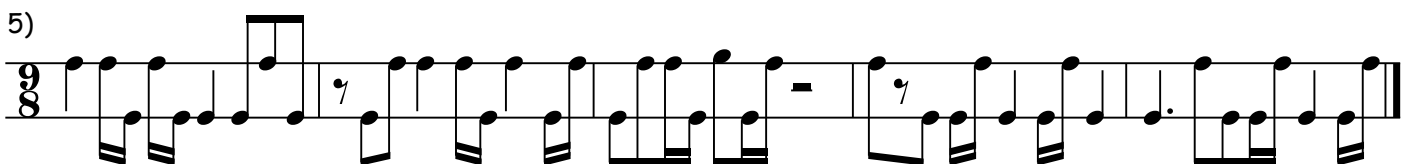
3)



4)



5)



C) Melodias

Dó maior e Lá menor

Sol maior e Mi menor

*Escala e arpejos:



C1) solfejo a uma voz:



C2) solfejo a duas vozes:

1)



2)



D) Repertório:

1)

"Pé de Elefante (trecho)"

Zequinha de Abreu



2)

"Invenção a 2 vozes - nº 1 (trecho transposto)"

J. S. Bach

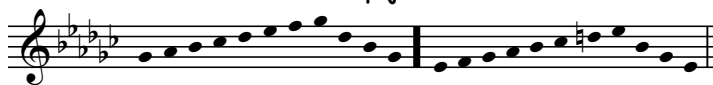


Módulo III

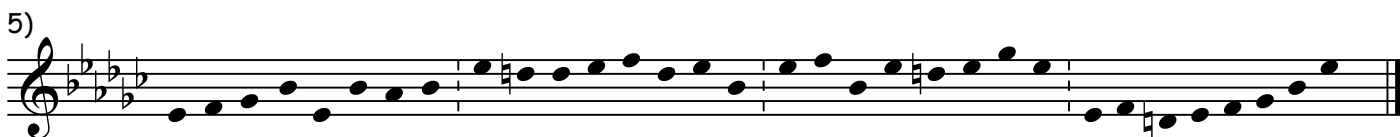
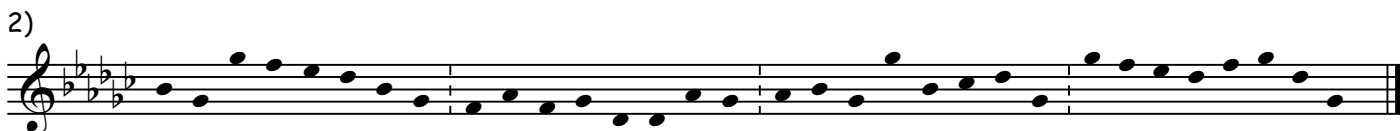
A) Alturas

Sol^b Maior e Mi^b menor
Fá Maior e Ré menor

*Escala e arpejos:



exercícios de entoação (usar variações rítmicas - vide pg. 1)



B) Ritmo

*clichês rítmicos (exemplos com u.t. = ♩ e ♪) - novos elementos



B1) uma voz:



4)

5)

6)

7)

8)

9)

10)

B2) duas vozes:

1)

2)

3)

4)

5)

B3) tá-tum:

1)

2)

3)

4)

5)

C) Melodias

*Escala e arpejos:

Sol^b Maior e Mi^b menor
Fá Maior e Ré menor

C1) solfejo a uma voz:

1)

2)



3)



4)



5)



6)



7)



8)

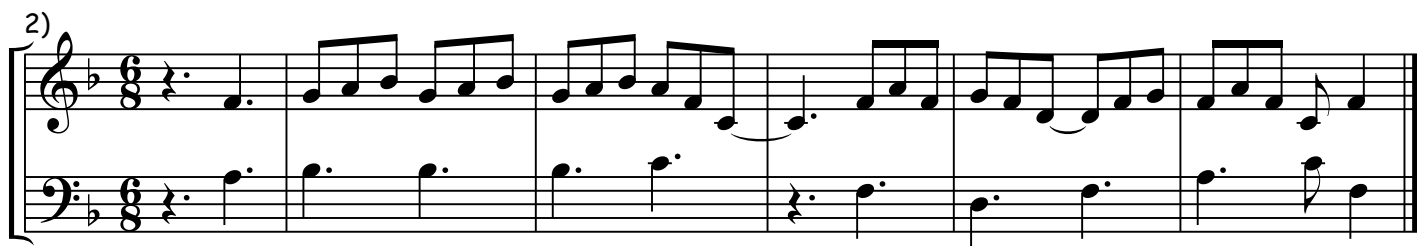


C2) solfejo a duas vozes:

1)



2)



D) Repertório:

"Feira de Mangaio"

Sivuca e Glorinha Gadelha

1)

The musical score is written on four staves in a single system. The key signature has one flat (B-flat) and the time signature is 2/4. The music is in a 2/4 time signature and features a complex, rhythmic melody with many eighth and sixteenth notes. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The piece concludes with a double bar line and a sharp sign (#) on the final note of the fourth staff.