

Unidade IV

Módulo I

A) Aspecto Melódico

Dó Maior, Dó# Maior
e Dób Maior

* clichês melódicos (ascendente e descendente):

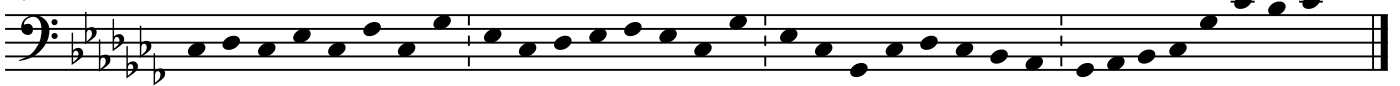


exercícios de entoação (usar variações rítmicas)

1)



2)



3)



4)



5)



B) Aspecto Rítmico

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



B1) uma voz:

1)



2)

Exercise 2: 3/8 time signature. The notation consists of a melodic line with eighth and sixteenth notes and a rhythmic line with quarter notes and accents.

3)

Exercise 3: 4/4 time signature. The notation consists of a melodic line with eighth and sixteenth notes and a rhythmic line with quarter notes and accents.

4)

Exercise 4: Common time signature. The notation consists of a melodic line with eighth and sixteenth notes and a rhythmic line with quarter notes and accents.

5)

Exercise 5: 3/4 time signature. The notation consists of a melodic line with eighth and sixteenth notes and a rhythmic line with quarter notes and accents.

6)

Exercise 6: 4/8 time signature. The notation consists of a melodic line with eighth and sixteenth notes and a rhythmic line with quarter notes and accents.

7)

Exercise 7: 2/16 time signature. The notation consists of a melodic line with sixteenth and thirty-second notes and a rhythmic line with quarter notes and accents.

8)

Exercise 8: 3/8 time signature. The notation consists of a melodic line with eighth and sixteenth notes and a rhythmic line with quarter notes and accents.

9)

Exercise 9: Common time signature. The notation consists of a melodic line with eighth and sixteenth notes and a rhythmic line with quarter notes and accents.

10)

Exercise 10: 3/8 time signature. The notation consists of a melodic line with eighth and sixteenth notes and a rhythmic line with quarter notes and accents.

B2) duas vozes:

1)

pulso métrico

2)

pulso métrico

3)

pulso métrico

B3) tá-tum:

1)

pulso métrico

2)

pulso métrico

3)

pulso métrico

4)

pulso métrico

5)

pulso métrico

C) Leitura Métrica

1)

pulso métrico

2)

pulso métrico

3)

pulso métrico

4)

pulso métrico

5)

pulso métrico

D) Aspecto Melódico-Rítmico

*clichês (ascendente e descendente)



D1) solfejo a uma voz: Dó Maior, Dó# Maior e Dób Maior

1)



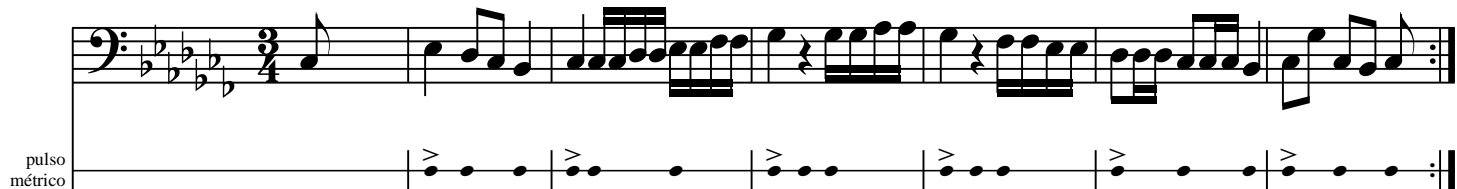
pulso métrico

2)



pulso métrico

3)



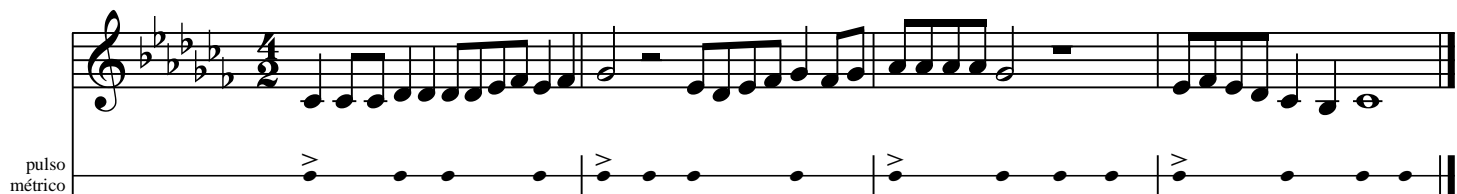
pulso métrico

4)



pulso métrico

5)



pulso métrico

D2) solfejo a duas vozes:

1)

pulso métrico

2)

pulso métrico

E) Repertório:

1) "Bolero (Tema I)" M. Ravel

2) "Canto do Povo de um Lugar" Caetano Veloso

3) "Sweet Betsy From Fire" folclore americano

Módulo II

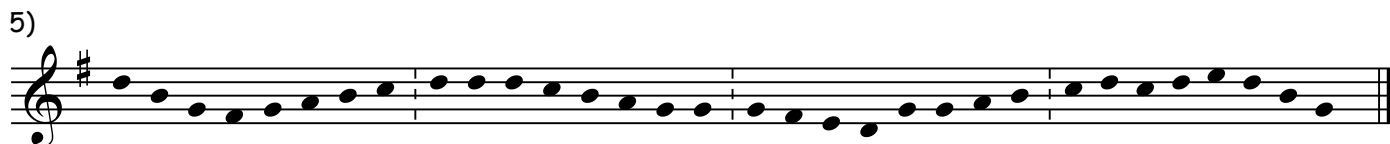
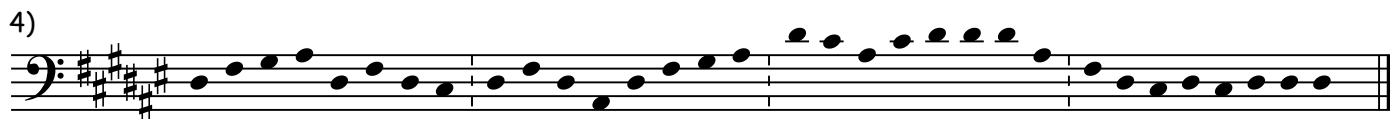
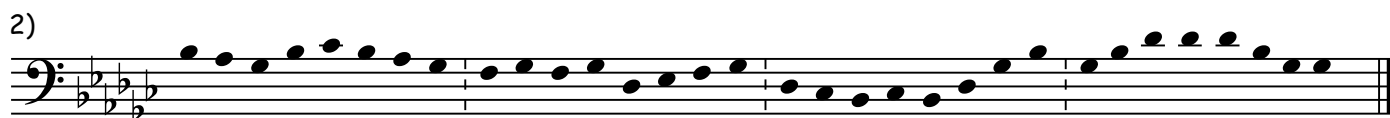
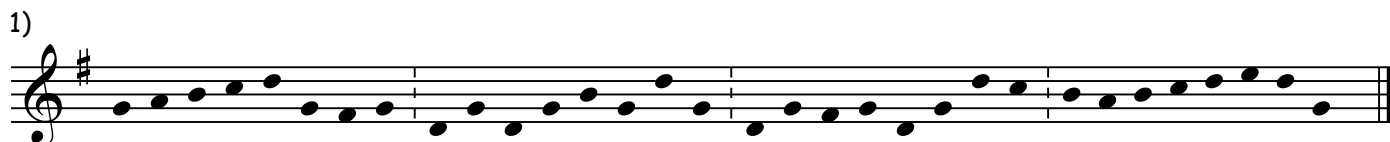
A) Aspecto Melódico

Fá Maior e Fá# Maior,
Sol Maior e Solb Maior

* clichês melódicos (ascendente e descendente - exemplos em Fá Maior):

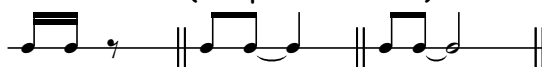


exercícios de entoação (usar variações rítmicas)

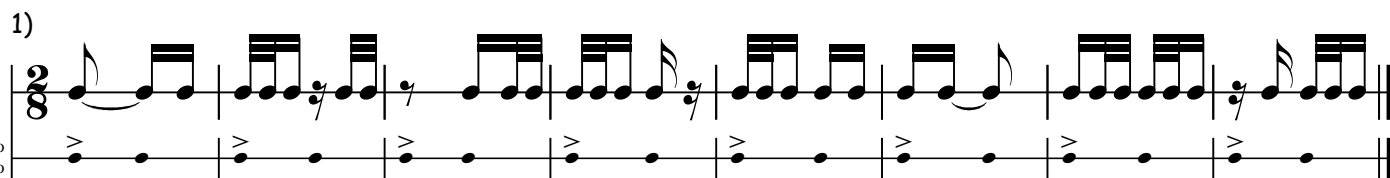


B) Aspecto Rítmico

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



B1) uma voz:



3)

Exercise 3: Musical notation in 4/2 time. The top staff shows a melody with eighth and sixteenth notes, including rests and slurs. The bottom staff, labeled 'pulso métrico', shows a pulse line with accents (>) on the first and third beats of each measure.

4)

Exercise 4: Musical notation in common time (C). The top staff shows a melody with eighth and sixteenth notes, including rests and slurs. The bottom staff, labeled 'pulso métrico', shows a pulse line with accents (>) on the first and third beats of each measure.

5)

Exercise 5: Musical notation in 3/4 time. The top staff shows a melody with eighth and sixteenth notes, including rests and slurs. The bottom staff, labeled 'pulso métrico', shows a pulse line with accents (>) on the first and third beats of each measure.

6)

Exercise 6: Musical notation in 3/8 time. The top staff shows a melody with eighth and sixteenth notes, including rests and slurs. The bottom staff, labeled 'pulso métrico', shows a pulse line with accents (>) on the first and third beats of each measure.

7)

Exercise 7: Musical notation in 2/4 time. The top staff shows a melody with eighth and sixteenth notes, including rests and slurs. The bottom staff, labeled 'pulso métrico', shows a pulse line with accents (>) on the first and third beats of each measure.

8)

Exercise 8: Musical notation in 3/2 time. The top staff shows a melody with eighth and sixteenth notes, including rests and slurs. The bottom staff, labeled 'pulso métrico', shows a pulse line with accents (>) on the first and third beats of each measure.

9)

Exercise 9: Musical notation in 4/8 time. The top staff shows a melody with eighth and sixteenth notes, including rests and slurs. The bottom staff, labeled 'pulso métrico', shows a pulse line with accents (>) on the first and third beats of each measure.

10)

Exercise 10: Musical notation in common time (C). The top staff shows a melody with eighth and sixteenth notes, including rests and slurs. The bottom staff, labeled 'pulso métrico', shows a pulse line with accents (>) on the first and third beats of each measure.

B2) duas vozes:

1)

pulso métrico

2)

pulso métrico

3)

pulso métrico

B3) tá-tum:

1)

pulso métrico

2)

pulso métrico

3)

pulso métrico

4)

pulso métrico

5)

pulso métrico

C) Leitura Métrica

1)

pulso métrico

2)

pulso métrico

3)

pulso métrico

4)

pulso métrico

5)

pulso métrico

D) Aspecto Melódico-Rítmico

*clichês (ascendente e descendente - exemplos em Fá Maior):



D1) solfejo a uma voz: Fá Maior e Fá# Maior, Sol Maior e Solb Maior

1)



2)



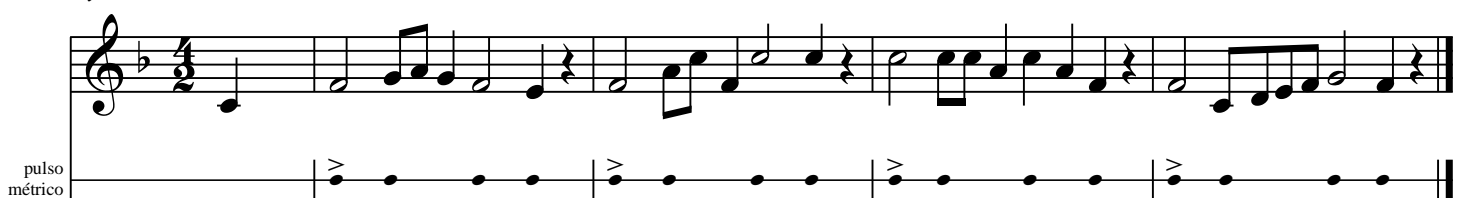
3)



4)



5)



D2) solfejo a duas vozes:

1)

pulso métrico

E) Repertório:

1) "Por Dentro e Por Fora" folclore brasileiro

2) "Passa, Passa, Gavião" folclore brasileiro

3) "Senhora Dona Cândida" folclore brasileiro

Módulo III

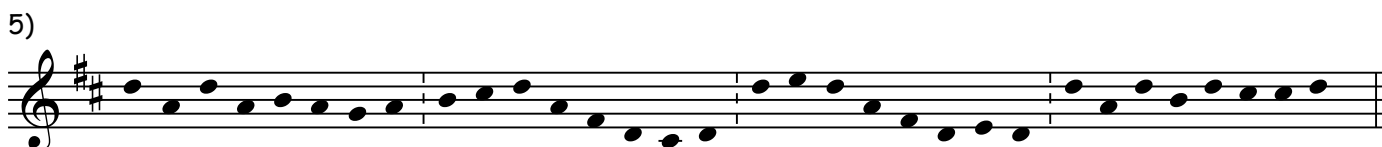
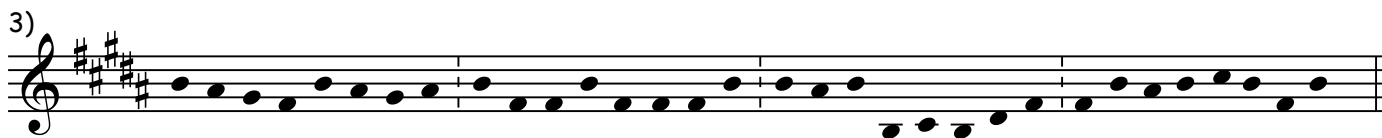
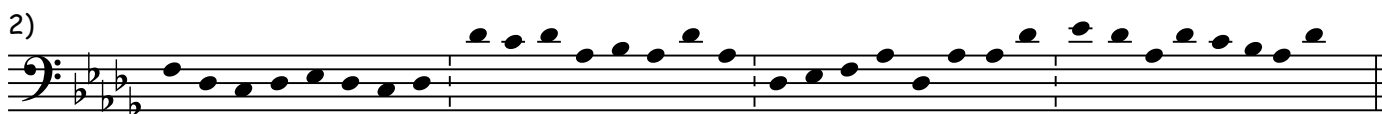
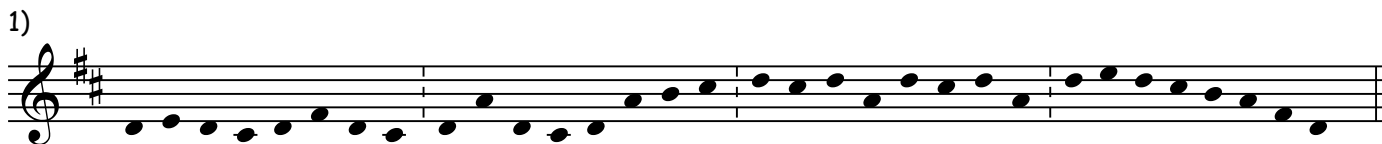
A) Aspecto Melódico

Ré Maior e Ré^b Maior,
Si Maior e Si^b Maior

* clichês melódicos (ascendente e descendente - exemplos em Ré Maior):



exercícios de entoação (usar variações rítmicas)



B) Aspecto Rítmico

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



B1) uma voz:



3)

pulso métrico

4)

pulso métrico

5)

pulso métrico

6)

pulso métrico

7)

pulso métrico

8)

pulso métrico

9)

pulso métrico

10)

pulso métrico

B2) duas vozes:

1)

pulso métrico

2)

pulso métrico

3)

pulso métrico

B3) tá-tum:

1)

pulso métrico

2)

pulso métrico

3)

pulso métrico

4)

pulso métrico

5)

pulso métrico

C) Leitura Métrica

1)

pulso métrico

2)

pulso métrico

3)

pulso métrico

4)

pulso métrico

5)

pulso métrico

D) Aspecto Melódico-Rítmico

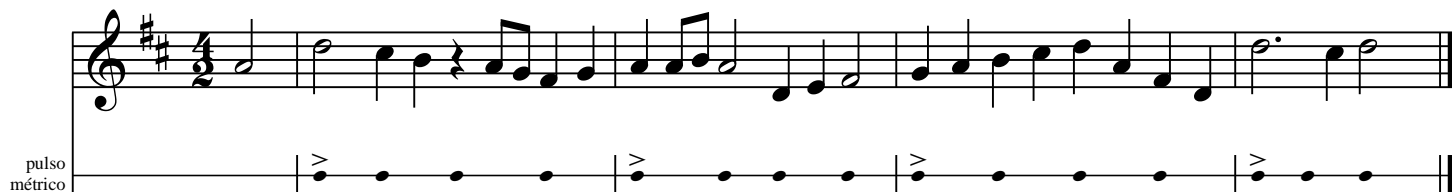
Ré Maior e Réb Maior,
Si Maior e Sib Maior

* clichês melódicos (ascendente e descendente - exemplos em Ré Maior):



D1) solfejo a uma voz:

1)



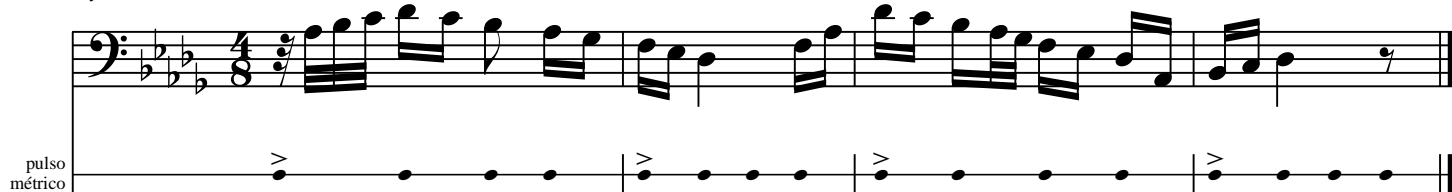
2)



3)



4)



5)



D2) solfejo a duas vozes:

1)

pulso métrico

E) Repertório:

1)

folclore norte-americano

2)

"The Lord Bless You and Keep You" (trecho)

John Rutter

3)

"II movimento de Inverno" (trecho)

Antonio Vivaldi