

Marcelo Morales Torcato

Primeiras Notas

1ª. Edição

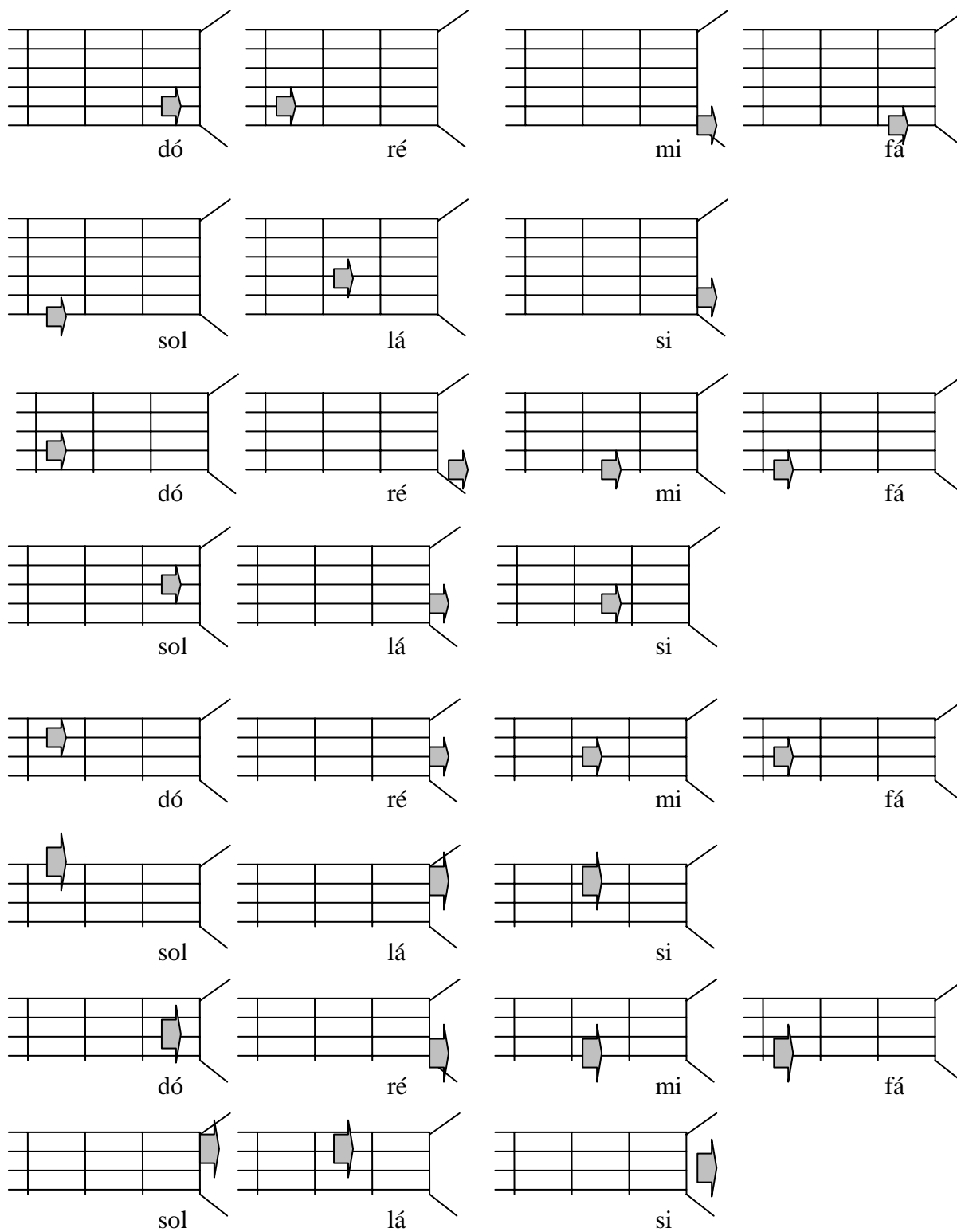
Paulicéia
Marcelo Morales Torcato
2008

Paulicéia, 08 de Março de 2008.

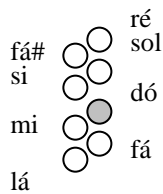
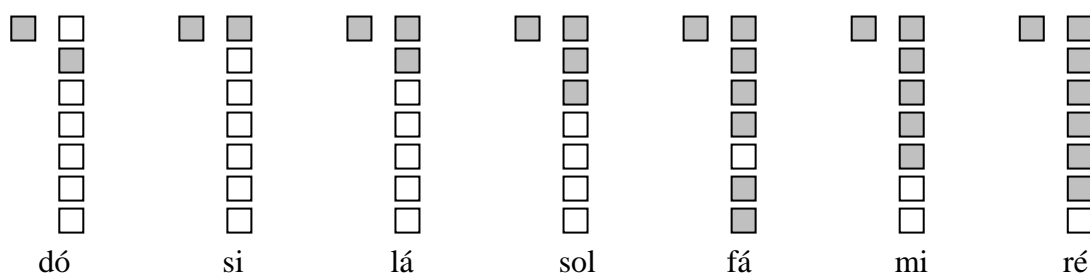
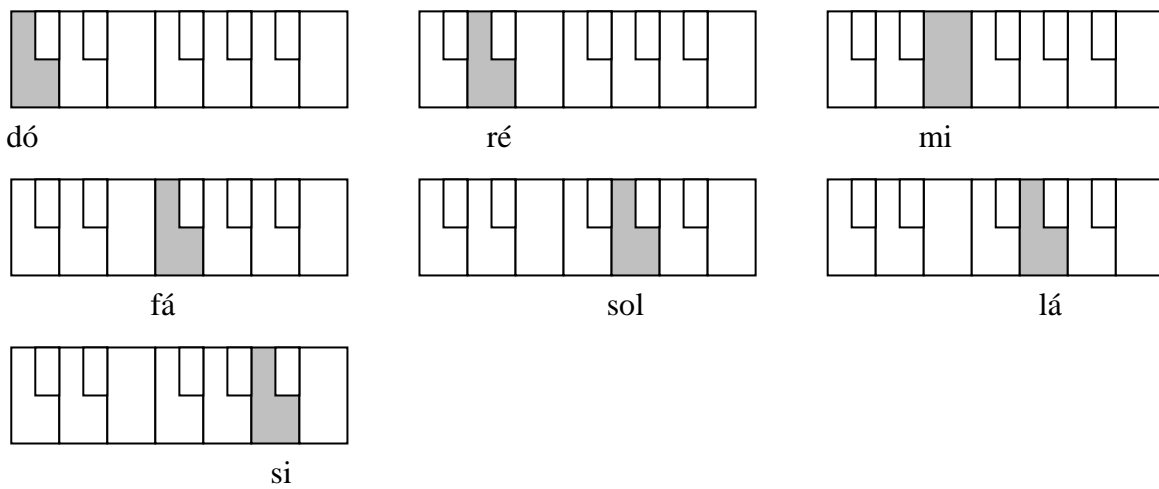
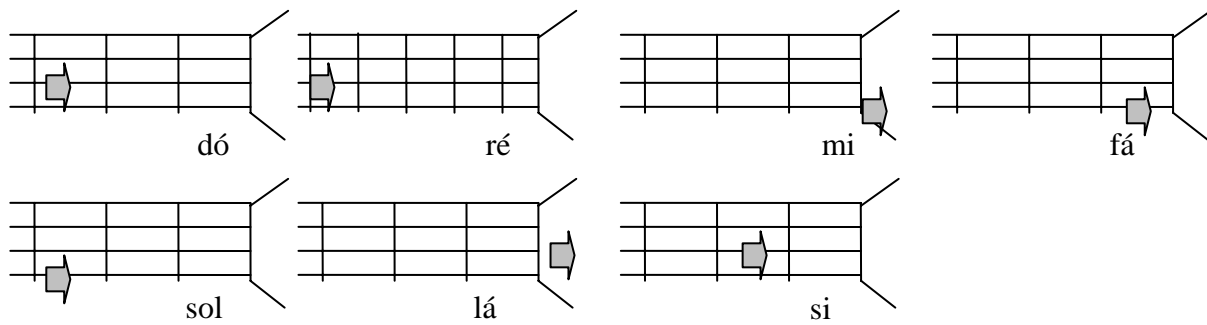
Índice.

As notas dó, ré e mi na clave de fá	pág. 07
As notas dó, ré e mi na clave de sol	pág. 06
As notas fá e mi na clave de fá	pág. 07
As notas fá e sol na clave de sol	pág. 06
As notas ré, mi e fá para baixo do acordeão	pág. 08
As notas ré, mi e fá para flauta-doce	pág. 09
As notas si e dó para baixo do acordeão	pág. 08
As notas si e dó para flauta-doce	pág. 09
As notas sol, lá e si na clave de fá	pág. 07
As notas sol, lá e si na clave de sol	pág. 06
As notas sol, lá e si para baixo do acordeão	pág. 08
As notas sol, lá e si para flauta-doce	pág. 09
Indicação das notas do baixo do acordeão	pág. 05
Indicação das notas na flauta-doce	pág. 05
Indicação das notas na guitarra	pág. 04
Indicação das notas no acordeão	pág. 05
Indicação das notas no baixo elétrico	pág. 04
Indicação das notas no bandolim	pág. 05
Indicação das notas no cavaquinho	pág. 04
Indicação das notas no piano	pág. 05
Indicação das notas no teclado	pág. 05
Indicação das notas no violão	pág. 04
Rítmicos 1	pág. 10
Rítmicos 2	pág. 10
Rítmicos 3	pág. 10

As figuras abaixo são representações das notas musicais dos seguintes instrumentos: violão e guitarra; viola caipira(cebolão em ré); baixo elétrico; cavaquinho. Nas páginas seguintes estão às representações nas pautas.



As figuras abaixo são representações das notas musicais dos seguintes instrumentos: bandolim; piano e teclados; flauta-doce em dó; . Nas páginas seguintes estão às representações nas pautas.



As notas do baixo do acordeão.
Geralmente o dó está marcado.

1. As notas dó, ré e mi.

Para violão, guitarra, viola caipira, cavaquinho, bandolim, teclado, acordeão, piano.

The first exercise consists of three staves of music in 4/4 time. The first staff starts with a treble clef and a 4/4 time signature. It contains four measures, each with a single half note: D4, E4, F4, and G4. The second and third staves are identical to the first, each containing the same sequence of notes: D4, E4, F4, and G4.

2. As notas sol, lá e si.

Para viola caipira, cavaquinho, flauta-doce.

The second exercise consists of three staves of music in 4/4 time. The first staff starts with a treble clef and a 4/4 time signature. It contains four measures, each with a single half note: G4, A4, B4, and C5. The second and third staves are identical to the first, each containing the same sequence of notes: G4, A4, B4, and C5.

3. As notas fá e sol.

Para violão, guitarra, bandolim, teclado, acordeão, piano.

The third exercise consists of two staves of music in 4/4 time. The first staff starts with a treble clef and a 4/4 time signature. It contains four measures: the first two measures each have two half notes (F4 and G4), and the last two measures each have a single half note (F4 and G4). The second staff is identical to the first, containing the same sequence of notes: F4, G4, F4, and G4.

4. As notas dó, ré e mi.
Para baixo elétrico.

Three staves of musical notation in bass clef, 4/4 time. The first staff begins with a 4/4 time signature. Each staff contains four measures, each with a single half note: D2, E2, F2, and G2.

5. As notas sol, lá e si.
Para baixo elétrico.

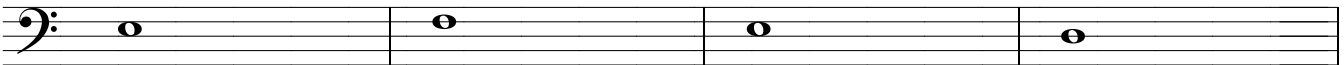
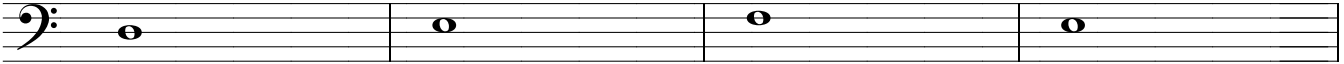
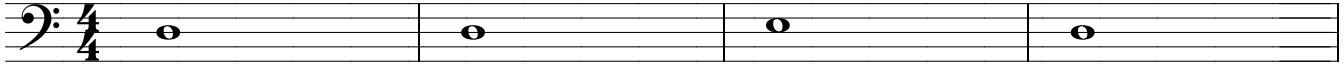
Three staves of musical notation in bass clef, 4/4 time. The first staff begins with a 4/4 time signature. Each staff contains four measures, each with a single half note: A2, B2, and C3.

6. As notas fá e mi.
Para baixo elétrico.

Two staves of musical notation in bass clef, 4/4 time. The first staff begins with a 4/4 time signature. The first staff contains four measures: two half notes (F2, G2), two half notes (A2, B2), and one half note (C3). The second staff contains four measures: two half notes (D2, E2), two half notes (F2, G2), and one half note (A2).

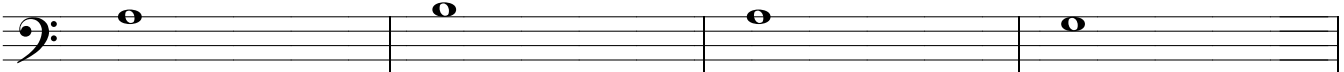
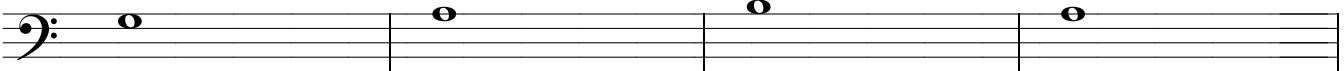
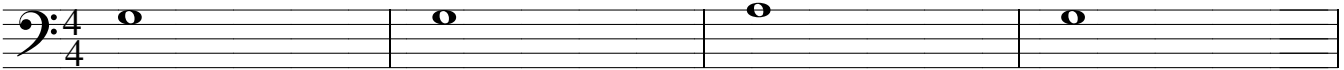
7. As notas ré, mi e fá.

Para baixo do acordeão.



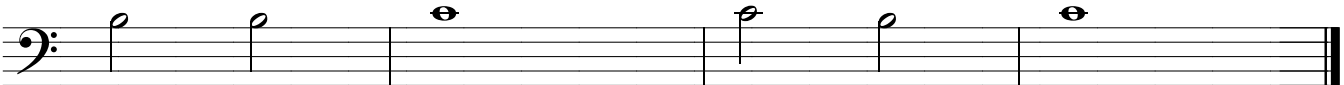
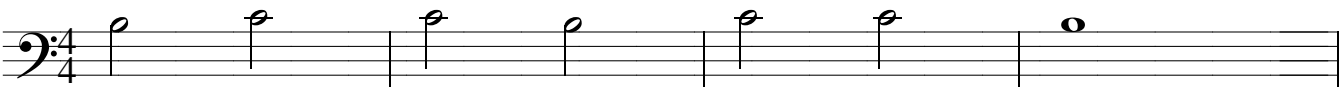
8. As notas sol, lá e si.

Para baixo do acordeão.



9. As notas si e dó.

Para baixo do acordeão.



10. As notas ré, mi e fá.

Para flauta-doce.

Exercise 10 consists of three staves of music in 4/4 time. The first staff contains four measures, each with a single half note: ré (D4), mi (E4), fá (F4), and sol (G4). The second and third staves are identical to the first, each containing the same sequence of four notes.

11. As notas sol, lá e si.

Para flauta-doce.

Exercise 11 consists of three staves of music in 4/4 time. The first staff contains four measures, each with a single half note: sol (G4), lá (A4), si (B4), and dó (C5). The second and third staves are identical to the first, each containing the same sequence of four notes.

12. As notas si e dó.

Para flauta-doce.

Exercise 12 consists of two staves of music in 4/4 time. The first staff contains four measures: the first two have two eighth notes (si and dó), the third has two eighth notes (ré and mi), and the fourth has a single half note (fá). The second staff contains four measures: the first two have two eighth notes (sol and lá), the third has two eighth notes (si and dó), and the fourth has a single half note (ré).

13. Rítmos 1.

Para bateria.

Musical notation for Rítmos 1, 4/4 time signature, three staves. The notation includes quarter notes, eighth notes, and rests, with asterisks marking specific rhythmic points.

14. Rítmos 2.

Para bateria.

Musical notation for Rítmos 2, three staves. The notation includes quarter notes, eighth notes, and rests, with asterisks marking specific rhythmic points.

15. Rítmos 3.

Para bateria.

Musical notation for Rítmos 3, three staves. The notation includes quarter notes, eighth notes, and rests, with asterisks marking specific rhythmic points.